EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

Paramount Spring Clean-ups!

Big Money Pictures in any Town or Season

Price 20 cents
National Tie-Up for "Missing Daughters" May 31, 1924
Another Triumph for the Mighty

WURLITZER

Unit Organ

A Magnificent Tribute to a Great Man
THEODORE ROOSEVELT
and to
The World's Mightiest Organ

The Roosevelt Memorial Park Association has given "Wurlitzer" an order for the largest Pipe Organ ever erected to be installed in the

Roosevelt Memorial Park
Los Angeles, California

For months the Association's representatives searched among pipe organ builders of the world for an exceptional Voice of Music. The Mighty Wurlitzer was their unanimous final choice.

To the builders of this beautiful memorial park will belong the honor of having created the first living, sound memorial ever dedicated to the memory of a great American.

Some years before his death Colonel Roosevelt remarked after listening reverently to the playing of "The Rosary" on a Wurlitzer Organ in Philadelphia, "If I could hear that song played every day, I believe that I would be a better man."

Every evening at sunset this great organ will play "The Rosary." Its voice will be heard within a radius of 3/4 miles of the park, and a special radio broadcasting station is planned to pass it on to a listening outside world.

This great Wurlitzer Organ will represent an investment upon completion of $150,000.00 and will mark a new epoch in organ building on a colossal scale.

The Rudolph Wurlitzer Co.
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NEW YORK 120 W. 42nd St.
CHICAGO 275 S. Wabash Ave.
SAN FRANCISCO 250 Stockton St.
LOS ANGELES 607 W. 7th St.

Write the nearest Wurlitzer branch for literature on the Wurlitzer Unit Organ.
(From a wire received from HARRY C. ARTHUR, JR., General Manager WEST COAST THEATRES, INC.)

"LAST Sunday we... PLAYED to more people AT LOEW'S STATE... LOS ANGELES, than it has BEEN our good fortune to PLAY to since we have OPERATED the theatre WITH exception of one! SATURDAY we did enormous BUSINESS and Monday was biggest... MONDAY in some time. We played to...

OVER 25,000 people in three days, which means CONSIDERABLE wear and tear on the seats!

THIS picture is a riot from start to finish and has more REAL laughs to the foot than most comedies to the reel!
PARTICULARLY pleasing is that situations and gags ARE entirely original. The chase is...
ONE of the fastest I have ever witnessed AND scene in movie theatre is a scream!
THIS picture establishes Buster as COMEDY star of first magnitude AND a cinch for RECORD-BREAKING BUSINESS on ALL future PRODUCTIONS!"

JOSEPH M. SCHENCK presents

Buster Keaton in
Sherlock, Jr.

Written by Jean Havez... Joseph Mitchell and Clyde Bruckman

Directed by Buster Keaton

Metro Picture
'The Uninvited Guest' offers strong thrills, good undersea photography and romantic interest

By George T. Pardy

There's a little of everything required to appeal to the popular taste in this picture, wonderfully artistic photography, sharply-edged melodramatic thrills, sentimental interest and excellent acting by a fine cast. Director Ralph Ince deserves unlimited credit for his masterly work in handling the production and 'The Uninvited Guest' takes rank as a sure-fire box office attraction suitable for all classes of theatres.

For once we are given a story with South Sea atmosphere that doesn't stick to the time-worn trail. Suspense runs high, you can't guess what's coming next, the action swings into the top-notch speed right at the start and keeps going merrily to the finish. Add to this the unfamiliar beauty of the under-water shots in natural colors, easily the best effects yet attained in this phase of screen development and the result is a picture as unique as it is entertaining.

But in making this appeal to the patron's sense of the rare and beautiful, Director Ince has not failed to profit by the old Shakespearian adage—"the play's the thing". His story isn't sacrificed to mere pictorial charm; it's frank melodrama, alright, but put across with such spectacular punch, and crammed so full of exciting situations that it runs as smooth as a clock and holds the spectators on the keen edge of expectancy climax.

Among the big scenes may be mentioned a red-hot scrap between the hero and brutal Jan Roemer, the demise of the villain in the clutching coils of the giant octopus, the latter a peculiarly burning of realism. The tropic stuff is, of course, the best part of the film, but even the vivid bit of realism. The tropic stuff is, of realism. The tropic stuff is, of realism. The tropic stuff is, of realism.

IN THE CAST
MAURICE 'LEFTY' FLYNN ~
JEAN TOLLEY~LOUIS WOLHEIM
MARY MAC LAREN and
WILLIAM BAILEY ... 

Produced by
SUBMARINE FILM CORP.
under the WILLIAMSON patents...Natural color scenes by TECHNICOLOR CORP.

J.E. Williamson presents
The Uninvited Guest
Directed by Ralph Ince
Story by CURTIS BENTON

We could write a whole book about the good things in
The UNINVITED GUEST
~but see what the Exhibitor's Trade Review got into
378 words!
A picture that appeals to the "Main Streets" of the world

Murray Garsson presents

BROADWAY BROKE

by

Earl Derr Biggers

with a notable cast including

PERCY MARMONT

Mary Carr

Gladys Leslie

Dore Davidson

Maclyn Arbuckle

Macey Harlan

Edward Earle

Henrietta Crossman

Sally Crute

Pierre Gendron

Billy Quirk

Frederick Burton

Directed by J. Searle Dawley

A Broadway Story
A Broadway Cast
A Broadway Picture Thruout

SELZNICK DISTRIBUTING CORPORATION
A Cast Your Public Knows

Agnes Ayres
Percy Marmont
Kathlyn Williams
George Seigmann
Robert McKim
Leon White

When A Girl Loves

A Victor Hugo Halperin Production
Box Office Tested!
Booking now for quick profits!

ASSOCIATED EXHIBITORS

Physical Distributor Pathé Exchange, Inc. Arthur S. Kane, President Foreign Representative Sidney Garren
EXHIBITORS Trade REVIEW

says editorially:

"Oh! Boy, What a Picture!"

CROWDS, CROWDS, CROWDS which besieged the beautiful Cameo Theatre at the Broadway Premiere proves paying public echoes the editorial tribute!

The Chechamcos pronounced chee-chaw-koz

"Will Fill Any House"

says M. P. NEWS.

Louella Parsons, N. Y. American, wrote:

"I advise all New York to see this picture, if only to see those glacier scenes."

ASSOCIATED EXHIBITORS

ARTHUR S. KANE - President
PHYSICAL DISTRIBUTOR
PATHE EXCHANGE, INC.
FOREIGN REPRESENTATIVE
SIDNEY GARRETT
crashing comedy!

Grand-Asher presents

Racing Luck

With Monty Banks

Greatest Automobile Race Ever Filmed

Encore Pictures

ASSOCIATED EXHIBITORS
Since the publication of Robert Keable’s sensational novel “Simon Called Peter” the reading public has been demanding insistently the completion of that remarkable story. Mr. Keable responds to this demand with a new novel, a sequel to “Simon Called Peter,” which critics pronounce even greater than its predecessor, and one of the most fascinating love stories of all time—

“RECOMPENSE”

By ROBERT KEABLE

In “RECOMPENSE” the lives of Peter and Julie, familiar to the millions of readers of “Simon Called Peter,” develop into a climax that is astonishing—yet inevitable. It happily reflects all the bold courage in telling of life and love that made the author’s former novel a storm center of popularity. Frankly, it is the story of what followed that tempestuous week-end in London. And what a situation for the screen! Few love stories are so alluring and unusual as this one.

In its adaptation to the screen WARNER BROS. has added to the story’s fine dramatic strength a lavishness of photographic production that words alone could not describe. With players of national repute specially chosen for the many important roles and the usual Warner excellence in staging a production, this marvelous photoplay will rank second to none in the list of big pictures for the year 1924-25. Showmen who are confronted with the necessity of booking the season’s best can not afford to be without it.

Save TWENTY dates for the new Warner TWENTY
Hodkinson Film Booked

A contract has been arranged by both the Loew and Fox circuits in the Metropolitan district for an early showing of Hodkinson's new picture, "Not One to Spare". This production was recently put on by Hodkinson for a two weeks' run at the Cameo Theatre under the title of "Which Shall It Be?" since changed and although in no way a pretentious offering, received what is probably the most unanimous praise accorded a recent picture on Broadway. The Fox and Loew showings will be in the nature of a semi-prerelease run before general distribution.

"NOT ONE TO SPARE"

Directed by Renaud Hoffman
PRODUCED BY MADELINE BRANDEIS Productions

The Wonder Picture Of-The Year!!!

Distributed by HODKINSON

FOREIGN DISTRIBUTOR WITH VOGEL DISTRIBUTING CORP

Season 1924-1925 Thirty First-Run Pictures
Next week

Tie-ups for the greatest Box-office Picture of this or any year!

in the NATIONAL TIE-UP SECTION
Lined them up at 11 A.M.

—and the critics wild about it!

Chicago Tribune—

"I'm keen for the picture. It's a handful of life. Not a dull moment. It intrigues you and I think you may want to see it again."

—Mae Tinee.

George Fitzmaurice's greatest achievement

"Cytherea" 

"Cytherea"—Goddess of Love

Presented by Samuel Goldwyn (not now connected with Goldwyn Pictures)

Chicago Theatre
Chicago, Ill.

Chicago Daily Journal—

"It's pictures like 'Cytherea' that mark the mileposts in motion pictures advance."

—Virginia Dale.

From the vivid glowing novel
By JOSEPH HERGESHEIMER
Adapted for the screen
By FRANCES MARION

* Lewis Stone * Alma Rubens
* Norman Kerry
* Irene Rich and * Constance Bennett

A First National Picture
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager
MICHAEL L. SIMMONS, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor
HENRIETTE SLOANE, Staff Editor

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WHAT'S IN THE AIR

STATION E. T. R. passes on for the entertainment of its subscribers a bit of airy persiflage which it snatched from an atmosphere still mildly vibrating from a disturbance near the Great Lakes. It ran like this:

One Irishman to Another
By George T. Pardy

These one man reviews are not worth the paper they're printed on. . . . I know from experience.—Exhibitors Herald.

Ten wasted years, a solemn thought.
On Life's rough, toilsome way!
Had he but known as much as he
Insists he knows to-day.
Instead of handing out the bunk
In many a rank review
He might have proved The Showman's Friend,
Unhappy Mr. Q!

Whereas, in guileless ignorance
He inclined out advice,
For which the meek exhibitor
Right gladly paid the price;
Until one day a horrid qualm
His mighty mind oppressed—
"Great Heavens! for a whole decade
I've been a Vapid Jest!

"What am I but one simple soul
Unable to perceive
The worth or folly of a film,
And must I still deceive
Those chaps who in their innocence
Regarded seriously
The reams of hokum stuff I wrote
And put their trust in me?

"Had I been born a Siamese twin
Equipped with double brain,
I could have spared myself and them
Much needless work and pain;
For then my vast intelligence
Had never erred a jot
In swiftly sensing black from white
And things that Are and Not."

"Alas, it was not thus to be,
In ashes I repent,
My judgment, I now realize,
Was never worth a cent."

So, wailing, he confessed made.
Good friends, I conjure you:
Let us forgive him, and forget—
The chastened Mr. Q!
WITH the unexpected always happening, the picture retains a high average of suspense and interest with perfect continuity so that the audience is carried on from one incident to the next without any apparent effort to keep the interest at white heat.

A LONG list of well known and appealing stars have been entrusted with the leading roles and the efficient manner in which they have handled their assignments adds appreciably to the high calibre of this feature.

A Melodrama Tempered With Romance

'Missing Daughters,' Latest Selznick Film, Is Marked by a Note of Realism the Full Significance of Which Is Capably Conveyed by a Cast of Prominent Stars and Unusually Fine Settings
THE NEWS AT A GLANCE

Southern California will make a bid for the 1925 National M. P. T. O. convention at the session in Boston.

First National’s great version of Sabatinis “The Sea Hawk” will open at the Astor Theatre, New York, on June 2.

The Methodist church, in annual conference, adopted a report calling for the repeal of the ban on general amusements.

Alice Joyce has arrived home from England after playing the lead in “The Passionate Adventurer” for Selznick.

Carl Laemmle, at the Universal sales convention in Chicago, calls upon producers to make cleaner pictures.

Fred Niblo has been loaned to Joseph Schenck by Louis B. Mayer, to direct one picture for Norma Talmadge.

E. T. Craal has been re-elected president of the Virginia M. P. T. O.

Mrs. Winifred Pike has been elected president of the Boston Film Club.

A receiver has been appointed for Equity Pictures.

Frederic G. Lee, chairman of the finance committee of Famous Players died at his home in Bronxville, N. Y., on May 16.

Robert T. Kane, general manager for Famous Players, resigned and will spend the summer in E

Loew’s Inc., has declared a quarterly dividend of 50 cents per share on capital stock of the company, payable June 30.

Howard Estabrook will make a series of pictures under his own name for distribution through Associated Exhibitors.

Harold Lloyd, star of “Girl Shy”, is a proud father. An eight pound daughter arrived on May 21. Mother and child are doing nicely.

Louis Baum has been elected president of the Gothic Pictures Corporation. The company will distribute through F. B. O.

Seattle’s censor board quits after disagreement with Mayor Brown. A new board is being organized with Miss Mary Lewis as chairman.

Raoul Walsh has left New York for the Coast where he will start his first production for Imperial release.

“The Ten Commandments” passed its 300th performance on Broadway on May 19.
Running a Summer Show All the Year

THE smooth, even voice of the girl at the switchboard came over the wire, “Mr. Wilson and Mr. Morais of Jamaica to see you.”

Jamaica—Jamaica... Reminiscent thoughts of pleasant vacation days spent on the rolling shores of Long Island Sound were filmed on the screen of our imagination as we told the girl to send the two gentlemen in.

The two exhibitors—for that’s what they were; showmen, every inch of them, as subsequent events proved, were from Jamaica. Jamaica, indeed, but oh, what a far throw from Long Island! Jamaica, British West Indies, is what we noted on the cards of the visitors, who are in control of the Palace Amusement Company, an organization running the Palace Theatre of Kingston, and “The Movies Theatre” of St. Andrew. And therein lies a story.

To give their full names, Audley O. Morais, and William Wilson, J. P. O. B. E., (Justice of the Peace of the British Empire) are visiting New York, as is their wont once a year, to look around for something innovating to take back to Jamaica, that might raise the standard of the entertainment they furnish their patrons, and to arrange for the coming season’s bookings.

Mr. Morais is the active showman of the company, and as he seemed very naturally to assume the position of spokesman it was to him we directed sundry questions. It is interesting to note what this tropical showman had to say concerning conditions in his native country and his methods of “putting his theatres over” in a land where out of a population of 75,000, only 1,600 are potential movie patrons. He said:

“Most folks, especially those whom we meet in New York and sell us films, are peculiarly unaware of our native conditions. For example, the average rate of payment for labor is about sixty cents a day for men and twenty-five cents for women. These people have to clothe and feed themselves and their families and naturally have little to spare for amusements. We get the people in the higher circles of society, and since they are very much in the minority, that is what makes our percentage of moviegoers so small.

“Our Palace Theatre seats about 980, The Movies Theatre about 700. We have no floating trade, and since we always get the same people we have to change the program every night. With this arrangement we have to book very heavily with the American film companies.

“Thus far, we have used practically everything Famous Players has produced up till ‘The Covered Wagon’ and ‘The Ten Commandments.’ We expect to use these two eventually. In fact, we use the best films on the market.

“Practically everything that plays Broadway comes to the Palace and The Movies sooner or later. In order to show a wide variety of players and screen stories we deal also with First National, Goldwyn, Metro, Fox, Pathé, Hodkinson and United Artists.”

SPEAKING of climatic conditions on the island Mr. Morais said:

“People are prone to confuse conditions in Jamaica with those in the jungle tropics. To be sure there may be
som: places in the valleys that match the imaginations of critics so far as temperature is concerned.

"But in Kingston and in St. Andrew and their environs the highest temperature is never more than 92 degrees. It averages 78 to 90, and probably does not vary more than 12 degrees through the year."

An interesting angle on the theatres managed by this sharp-visaged, sun-marked showman, is that the Palace, though seating only 900 persons, supports an orchestra of ten pieces, and has twenty other employees, both for menial work and for acting as ushers. The Movie Theatre has an orchestra of five pieces and a working crew of fifteen. The theatres can afford to keep such large forces not only because of the low rate of pay which exists in the country but because the workers are employed only at night and work at other trades during the day. Thus, an usher averages about $2.50 a week.

Another interesting point about The Movies Theatre is the fact that though it is an open air house its patrons are protected from rain by reason of the unique roof without walls, which covers the site. This roof is a perfectly waterproof and weatherproof affair sustained on slim poles, so arranged that these do not interfere with a clear view of the screen from any part of the house.

A NOther interesting point, from a showmanship angle, is that despite the fact that the Palace Amusement Company's Theatres have a confirmed following and patronage, Mr. Morais doesn't overlook the value of the power of suggestion in keeping the names of the theatres before the public. He never lets folks forget that the houses are "at the old stand" doing business from night to night. This he does through the medium of daily newspaper advertisements.

Explaning the reaction of his audiences to certain situations and dramatic nuances in the film Mr. Morais said: "Frequently our people laugh at the wrong parts. For example, in tearful parts they usually laugh. And even when, as on rare occasions, we've had legitimate shows, the most harrowing parts of Macbeth and Madame X would bring a strained, curious laughter as the emotional response of the audience. This is not because the spectators don't comprehend the drama. I think it is a sort of hysteria peculiar to the temperament of the tropics."

In answer to a few concluding questions Mr. Morais went on: "The Palace Theatre and the Movies Theatre were two separate institutions twelve years ago. The Palace had just started then, while the Movies was two years old. "The combine was decided on after it was seen by both owners that Jamaica could not adequately support both theatres, while each house had to pay for separate film service. The combine was based on pure economic expedi-
A Hot Weather Showman—He Does His Biggest Business in Summer

By T. BROOK

NOTHING succeeds like success; it might more aptly be put—notthing succeeds like service." This is the spoken sentiment of Harry Lewis, house manager of the Majestic Theatre—a neighborhood house situated in the far upper West Side of New York.

"Yes," he continued, "serving the public is what keeps our little world 'moeving' all the year around—but we really do our biggest busines in the summer," Mr. Lewis casually made this rather amazing statement, "and there's the trick that solves our hot weather problems like magic!" He snapped his fingers in the direction of a green-carpeted stairway in the far end of the lobby, leading to what I now learned was a roof-garden.

"No, we haven't an elevator—not yet—but we're planning," Mr. Lewis smilingly assured, leading the way up. The rather steep climb, however, turns out to be quite a pleasant adventure into Japanese realms, showing how well the management knows the value of atmosphere for putting people in a receptive mood.

The latticed walls are abloom, all the way up, with very real looking pink blossoms, and one can almost hear the painted canaries calling from the cool green of the branches.

On top, fifteen hundred seats under the open sky, fanned by Hudson breezes speak very plainly of 1500 twenty-five cent pieces nightly, besides nulling power that gives enough overflow to crowd the house below.

That the Majestic bears the distinction of being the only theatre in all Washington Heights boasting of open air accommodations, only partly explains the reason why starting with May 30 when the roof begins functioning in connection with the regular indoor performance, and continuing through the sweltering days of a city summer, this theatre often plays to an audience of three thousand.

The real answer is rather to be found in Mr. Lewis' attitude towards his work. "In this game," he said pursing his lips thoughtfully, as he ushered me into the lobby again, "there is no relaxing. It is either—either you're in it, or out—you're out." There is certainly no denying the fact that his formula is a good one for it must be by virtue of its application that the Majestic is today one of the most popular houses in the neighborhood.

Historically speaking, this theatre, originally christened "Life" invaded the upper heights about eight years ago. At a time when even two months' free rental was insufficient inducement to populate the section north of 181st street, pioneering in an attitude of watchful waiting all the way up on 185th Street proved its undoing. Despite the promising name it was already breathing its last, when under a new, far-seeking management sometime later it took on a new lease of life.

To gain a new reputation, the new name—Majestic—blazed forth in brilliant lights shedding their rays up and down the long avenue. But light does not ravel around the corner, so a long mailing list and a daily column in the Heights News were established for the purpose. Before long every box-office coffer is using the mailing list. "Of course," he added quickly, "I am speaking of this neighborhood. We grew up with it," he smiled, "and we know exactly what it likes. We must have good clean pictures all the time. No! None of the wild West stuff, either—that doesn't do around here," he added emphatically and turned to scan the announcements in the lobby. "Everybody is anxious to see this, and this," he pointed out "Beau Brummel," "Lilies of France," both scheduled for this week, "and now we don't need to keep them waiting long."

Mr. Lewis further explained that the exhibitors of Washington Heights combined to form what is now the Heights Theatres, Inc. Asked why, he promptly replied, "In that way we can afford to give far more attractive and later programs to our people. As I told you, we have a discriminating public to keep, and must devise ways and means." Judging from the steady stream of coins that kept flowing in through the box-office window while we talked, that end seemed well attained.

Recently the need was felt for more suitable musical accompaniment. Out the back door went the piano, and a twenty thousand dollar organ was given a well deserved place of honor. This instrument not only contributes in a large measure to the general atmosphere of the house and the harmony of the program, but—as may well be imagined—adds considerably to the daily receipts. Speaking about it Mr. Lewis said, "In a word—it pays." The most convincing thing that can be said for any instrument.

"Oh, here is something new we are doing—trying to reach the youngsters through the public school," with that he handed me a small poster captioned—"Free Prizes to the Boys and Girls of This School." It is put over by means of prize tickets given to each youngster every day in the week. The lucky numbers are drawn on Saturday, and the prizes are things that make a direct appeal to every healthy child heart: baseballs, bats, gloves, roller skates and so forth.

GEE! It's great to watch their excitement when a winning number is pulled," the kindly manager beamed all over. "But don't give me full credit for the idea, Mr. Harmon Yoffa, our young president is responsible," he added modestly.
MARSHALL NEILAN, director for Metro-Goldwyn-Mayer, is about to start for England, where he will undergo an operation for stomach trouble. The local M.D. advises the director that the operation is an immediate necessity. Mr. Neilan has suffered two severe attacks from what was thought to be appendicitis, but at the time an operation was avoided. Now it develops the trouble is of a more serious nature. Mr. Neilan will be accompanied to London by Mrs. Neilan (Blanche Sweet). He is editing "Tess of the D'Urbervilles" and will go abroad when the work is completed.

ERNEST SHIPMAN has engaged Lawson Davidson for the leading heavy role in "The River Road," the Hamilton Thompson novel, which Kenneth D'Orsay is directing at the Glendale Studios. Mr. Davidson, one of the popular screen stars of England, has been in the United States about four months, having come here immediately after his work in Betty Compson's British-made "Woman to Woman." His first American picture was "Miami," another Compson feature. The cast of "The River Road," which is now complete, includes among others Mahlon Hamilton, Mary Allison, Fay Marre and Fred Flinch.

JAY W. MACFARLAND, general manager for Universal in Mexico, made a trip to New York to take back the prints containing the work of Jack Dempsey so as to be sure they were not "dipped" en route. Mr. MacFarland is enthusiastic over the possibilities of the Jewel series of two-reelers, "Fight and Win," because of the Mexicans' fondness for thrillers and fast comedies. Universal's business in the southern republic has extended so rapidly it has been found necessary to establish several offices in addition to the nine that are in existence.

ANITA LOOS is back in New York from the coast, where she went to confer with Joseph M. Schenck and Constance Talmadge on "Learning to Love," a story written by Miss Loos and her husband, John Emerson. Production of the picture has been postponed until August 15, when the two writers will return to Los Angeles to supervise the production.

GEORGE MELFORD has been engaged to direct Barbara La Marr in "Sandra," the first of a series to be released through First National. Mr. Melford had been with Famous Players for ten years. During this time he produced the large number of sixty-three pictures. Among these are "The Sheik," "Behold My Wife," "Everywoman," "Java Head" and "The Woman." Mr. Melford is now working with the Sawyer-Lubin forces on the preparation of the continuity of "Sandra."

The resignation is announced of W. F. Wood, general manager of United Producers and Distributors of Hollywood. He took effect May 10. Dr. Roy Ringo is "pinch hitting" in that office just at present.

THAT pioneer Canadian exhibitor W. F. Sexton of the Family Theatre, Toronto, is in New York on his way to England. He was born in the latter country sixty-four years ago and early in life ran away to join the British Navy. Now he is going home to remain six months and visit relatives some of whom he has never seen. Mr. Sexton bears the reputation of conducting the most charitable theatre in Canada. It is estimated that from five to fifteen thousand dollars is collected every year in his house for benevolent purposes.

MARCUS LOEW announces the merging of Goldwyn Ltd., of England and Jury Imperial Pictures Ltd., the latter distributing Metro productions in Great Britain. A company will be formed to be known as Jury-Metro-Goldwyn Ltd., and will act as distributors for Metro-Goldwyn pictures in Great Britain.

HOPE HAMPTON, after a trip abroad with her husband, Jules Brulotour, is again working before the camera. She is playing in "Women" at the Bennett Studios under the direction of Burton King. With her in the cast are Lowell Sherman, David Powell and Mary Thurman. A part of the business by Miss Hampton in the course of the picture will be the execution of a Pummouleur dance with a specially designed costume.

CARL LAEMMLE, President of Universal, has offered a trip to New York and return and a ringside seat at the Dempsey-Willis fight for the member of the Universal exploitation force who does the best work between now and August 15. There are twenty-five eligible candidates. The committee to choose the lucky man consists of the editors of the motion picture business papers, having regard for all around work on the part of the contestants.

MAL ST. CLAIR, whose "Fighting Blood" series has achieved such success, is now a member of the Warner Brothers' directing staff. Mr. St. Clair previously was responsible for the direction of "George Washington, Jr." at the Warner Brothers studios.

ROBERT T. KANE, for some time general production manager of Famous Players-Lasky, has resigned, effective July 1. Mr. Lasky says no successor will be appointed. Mr. Kane will spend the summer in Europe in recreation and intimated that on his return he probably will organize a producing company. In announcing the resignation the production chief added that Mr. Kane's departure was a matter of great regret and that the best wishes of everybody in the Paramount organization for his future success would go with him.

JOE WEIL, postcards from Paris, where he is arranging the premiere of "Notre Dame de Paris," as "The Hunchback" is called in France, for Universal. The production is expected to open at the Marivaux Theatre in the French capital about June 1.

PRESIDENT COOLIDGE, after seeing and, of course, hearing Dr. Lee De Forest's phonofilm at a dinner, has written a letter to the inventor describing how intensely interested he was in the showing and said that he would preserve the souvenir strip of film given him "as a momento of an enjoyable evening, to which you contributed so much." The particular pictures seen by the President were those of Chauncey M. Depew.

HARRY ENNIS has joined Weiss Brothers Art-class Pictures Corporation as director of publicity. Mr. Ennis is an old time amusement man, having been with the New York Clipper for seven years and with Variety for the past five years. He has a wide acquaintance among screen and stage executives.

F. L. SHELLABARGER, for several years in charge of the publicity department of Associated Exhibitors, has joined the Selznick organization to handle special work in connection with the exploitation of "Missing Daughters." L. F. Guinond, Selznick advertising and publicity director, also announced that Harold Gutman has been added to his staff.
Kathleen Williams contributes rare charm and beauty and makes Percy Marmont's burden lots lighter to bear.

There are plenty of exciting love scenes in the film and Robert McKim figures prominently in many of them.

A touching bit of fine acting is added by Percy Marmont, who is especially appealing as the peasant youth singing to the crowd while Agnes Ayres with her strikingly pathetic face will tug at the heartstrings.

Agnes Ayres Scores Again In 'When a Woman Loves'
Pathos and Romance Dominate This Victor Halperin Production Distributed by Associated Exhibitors
Ohio Exhibitors Lose Sunday Pictures
By Supreme Court Decision

SUNDAY movies in Ohio have been held illegal by the supreme court. The court held that motion picture shows are theatricals. Under the statute now on the books every owner or manager of a picture house open on any Sunday within the last twenty days is liable to a fine and a jail sentence, but he has been entitled to a jury, and the statute provides that is a part of the penalty that may be imposed.

The law provides that "whenever on Sunday participates in or exhibits to the public with or without charge for admittance in a building, room, ground, garden or other place a theatrical or dramatic performance on complaint within twenty days thereafter, shall be fined not more than $100 or imprisoned in jail not more than six months or both."

Although two lower courts had held motion pictures to be theatrical performances, the question has never been decided by the supreme court and in most localities, picture houses were open or closed as local sentiment seemed to indicate.

"Blue law" organizations and ministerial associations have frequently taken a stand against Sunday films. The decision is a big stride toward "closed" Sundays generally throughout the state, as it opens the way for wholesale prosecutions by organizations or individuals interested themselves. The case arose out of the arrest of Walter E. Richards, of Findlay, on the charge of operating a motion picture show on Sunday. He pleaded guilty and was fined $100 and appealed the case on the grounds that the charge contained in the indictment against him did not constitute an offense under the law against theatrical exhibitions on Sunday. The lower court was upheld by the court of appeals of Hancock county.

Who is Richards, of Findlay
The decision of the Ohio Supreme Court on May 13, against Exhibitor W. E. Richards, of Findlay, O., which practically means the closing of all Ohio motion picture theatres on Sundays brings to light the fighting qualities of at least one of the many Buckeye Exhibitors who take enough pride in their profession, to back their belief to the limit.

Richards is a fighter of that type who believes he is right and proceeds accordingly. His belief is based upon the fact that the citizens of Findlay do not want to be deprived of their favorite recreation—and nothing else.

Richards talks almost in whispers, fights fair, and stands by his ground. It took the Supreme Court to knock him out—and he is still game for another fight in a "bigger ring"—the whole State of Ohio.

Richards, like Cagney of Bryan; Murphy of Wilmington and many others in the fifty closed counties of Ohio has been arrested so often he could count. He is the owner of the Majestic, a modern 1,000 seat house and the Royal of small capacity. While comparatively a young man he is an old timer with the business. What has urged him on in his fights covering a period of years is the fact that in test voting Findlay is frequently unimpressed by favor of Sunday movies, but the persistency of the "outside" Lord's Day Alliance attacks has resulted in numerous prosecutions, and the result up to now has been a case of "in again, out again, Findinnig" with him.

Richards openly states that the personal character of some of those who have led in prosecuting him will not stand scrutiny. He calls it "persecution," and declares they dodge a local option vote on the question of Sunday movies at all times, preferring the easier method, at no expense only to the city, of making charges at regular intervals covering the past few years once landing him in jail.

Richards is, and always has been a 100 per cent member of the State M.P.T.O. of A., and the State Association and he enjoyed one brief respite with his fellow exhibitors last fall when a State M.P.T.O. representative went into Findlay to "observe" a court proceeding, at which time the blue-law fanatics apparently took fright, the case being postponed by the prosecutor and for a time the "main drag" of Findlay was lined for a mile with autos on Sundays and the local hotels reported feeding 300 more visitors than on any Sunday when the "movies" were closed; there are five movies in Findlay. Richards has financed his own battles without ouitng complaining.

He realized that with cases in all fifty closed counties coming out that the M.P.T.O. of Ohio could do little in that line beyond the fight made in the last legislature in trying to pass a Sunday local option law. Richards called the Lord's Day Alliance "in a committee."

He also realized that the State Association with a 100 per cent membership in the thirty-right "open" counties could not risk officially ordering a Supreme Court test inasmuch as such might, in case of an adverse decision, automatically close all Ohio. This is just what happened on May 13. Parenthetically he remarks that there was something, however, to prevent the exhibitors in the fifty closed counties from chipping in to help him, but probably he accepts the result and says if the May 13 decision is an unlucky one for the thirty-eight open counties he had nothing to do with setting up the law it was he who did it and the "big city fellows" will now see the necessity for a real, fair and square fight through the referendum which the little organized minority of fanatics so much fear.

If not, Richards is satisfied to take his "gallows" on Sundays with the rest of exhibitors—and meal-ticket reformers; the latter of whom have been loudly proclaiming that producers and exhibitors of Ohio had barrels of money on tap for Sunday Movies.

Richards says the exhibitors don't need money so much as "guts" to use their stories and lobbies for petitions with which to settle for all time the question of Sunday Movies in Ohio and that decision by Ohio's millions should be satisfactory to all concerned.

The world loves a fighter, and Richards of Findlay, has surely started something in a way where many exhibitors of Richards' type are awaiting word to "go" this fall.

National M. P. T. O. Convention
To Face Important Problems

TO more definitely establish and protect the position and interests of the Theatre Owners of America from needling competition of producer-owned theatres and non-theatrical institutions of all kinds will be one of the biggest tasks to which the delegates to the coming National Convention of the Motion Picture Theatre Owners of America in Boston will address themselves.

There is so much to be done and so short a time before the meeting that every theatre owner should make a point of being there. The meeting will be held on September 29th, and the convention will be laid out for the convention has been revised by the National Officers and Board of Directors, so as to bring forward the highly important elements and thus have time to consider essentials.

Every hour of the time in May 27, 28 and 29 will be devoted to important exhibitor business at the Copley Plaza Hotel convention hall. It is expected that a considerable portion of the work will come into the meeting fairly well shaped on account of having been considered so much in detail by the State and Regional bodies.

National President Sidney S. Cohen desires the delegates to express an opinion on the more important elements as possible and has transmitted to state officials and others the subjects likely to form the basis for definite action. But one subject is considered so carefully so as to arrive at entirely practical conclusions at the Boston meeting without unnecessary delay.

The producer-owned theatre is one of the bigger contentions now within the industry and not only involves unfair competition, as Theatre Owners view it, but also brings to view a public menace in a possible centralized control of such an important element of expression as the theatre screen. It is believed that very definite action will be taken on that subject by the convention delegates.

Another line of procedure will be the laying of plans for the strengthening and development of state and regional bodies. With membership in the national organization direct and with strong affiliations in every state, through National Motion Picture Day participation and other activities the body has finally unified a complete nationwide aspect, and these affiliations must be met and processes evolved to keep pace with the latest developments. The utility of state and regional bodies must be brought to a higher standard in legislative matters especially to completely protect the interests of the theatre owner.

The formation of grievance boards, to consider the direct complaints of theatre owners and suggest lines of action for state and regional bodies, will be one of the subjects discussed. This system is now operating well in certain sections of the Middle West.

Canadian affiliation will be advanced to comprehend elements of international amity calculated to extend and develop the commercial and social relations between the producers of the two American nations through screen publicity. A large delegation will be present from Canada and bring this message of good-will to the other boards.

New officers will be elected, many messages of cheer and support will be given by high national and state officials, and the hope of the officers of the Motion Picture Theatre-Owners of America that this convention will be the greatest exhibitor gathering yet held in the country is now certain to be fully realized.
New Distribution Plan Is Announced by Lesser

As the result of conferences in New Orleans and New York between Sol Lesser, president of Principal Pictures, Irving Lesser, vice-president, and Mike Rosenberg, secretary of the organization, it has been determined that the corporation's product for 1924 will be distributed through individually owned and operated exchanges. Thus one of the biggest products ever put out will be distributed through territorial franchises rather than states rights.

The plans for the immediate future call for two Baby Peggy productions and two adaptations of the works of Harold Bell Wright. The stories of the most widely read author are the property of Principal Pictures—and because of the great popularity of the writer, they are a most valuable property.

Of Wright's novels boast circulations in excess of the million mark, and one, "The Winning of Barbara Worth," has run to 2,800,000. The first of the two Harold Bell Wright productions will be "The Mine with the Iron Door." The second will be either "The Calling of Dan Mathews," with a circulation of 1,000,000, or "The Re-creation of Brian Kent," with 1,600,000 volumes to its credit. Adaptations of these novels are expected to excel all records established by "When a Man's a Man," the picture that broke all records in thirty cities.

The Baby Peggy pictures will be adaptations of "Captain January," a book written by Laura Richards, daughter of Julia Ward Howe, which has gone to fifty-two editions since 1890, and "Helen's Babies," a novel written years ago by John Habberton. The latter tome has a unique distinction. It is claimed that this volume has a world-circulation of some 13,000,000 copies, and has been translated into every civilized tongue. The pictures are to be titled by Irving S. Cobb, and the Baby is to be surrounded with a galaxy of stars including Hobart Bosworth, Irene Rich, Barbara Tennant, Clara Bowe, and others. "Captain January" will be directed by Ed Cline, who gained fame with "Circus Days," and "When a Man's a Man," while "Helen's Babies" will be under the direction of William Seiter. The former picture will appear at the Strand Theatre New York City, July 13, and the latter will be released about October 1.

September 1 is the date set for the release of Harold Bell Wright's "The Mine with the Iron Door," while the second Wright picture is scheduled for December 1.

All territories are already pledged on the new distribution idea, and the product will receive the individual attention that such an individualized output deserves. The 1924 program will be augmented by the production of a series of six other pictures.


The territorial franchise holders may book any one or more pictures they desire. This does away with the block booking system. The slogan for the Peggy and Wright productions will be "Principal Pictures termed Master Attractions are Sol Lesser Productions."

Sol Lesser will be in charge of production, Irving will take care of distribution, and Mike Rosenberg is the titled business manager of productions.

* * *

APOLLO TO DISTRIBUTE WARNER PICTURES IN NEW YORK

The most important link in the chain of franchisees for the distribution of the Warner Brothers 1924-5 series of twenty productions was closed this week when L. Lawrence Weber and Bobby North signed contracts to handle the product for the Greater New York and Northern New Jersey territories.

This is probably the most important motion picture business transaction of the past week involving as it does the distribution and exploitation of twenty big feature productions in the most thickly populated region in the United States. It was originally contemplated by Warner Brothers to handle their own product in the Metropolitan district, but the ambitious production schedule laid out for the coming season called for the concentration of every available ounce of energy in one direction. A very important factor in the consummation of the deal was the fact that Messrs. Weber and North in their Apollo Exchange have built up a most compact, efficient and popular exchange under the general management of Henry Siegel, and were in a position to give the Warner program the very best representation.

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SELO PICTURES TO STAR MARION DAVIES' SISTER

J. W. Schleff, who is in charge of the acquisition of product for Selco Pictures, Incorporated, announces that Selco has obtained, for release through the Selznick Distribution Corporation, special production, to be made shortly, starring Rosemary Davies, sister of Marion Davies, with a notable supporting cast.

The production is to be filmed under the tentative title of "Souls Adrift," and is the first of a series of specials planned as starring vehicles for Miss Davies.

HENRY SEIGEL

Vice president of the Apollo Exchange, Inc., who with president Weber signed the agreement for the distribution of Warner Brothers' pictures in N. Y.

WARNER CONVENTION IS SET FOR MAY 28

Franchise Holders Will Meet in Los Angeles for Two Weeks Session

ANNOUNCEMENT was made at the Warner Brothers' New York offices last week that the date definitely decided on for the annual convention of the franchise holders, distributing Warner Brothers' Classics of the Screen was May 28.

Arrangements have been completed whereby the exchange managers and owners from the east will meet the delegation from the Warner Brothers' New York office in Chicago and will there board a special train enroute for Los Angeles on May 25, scheduled to arrive on the coast on May 28.

The convention will decide many matters of importance during their stay at the Warner Brothers' studios. Sales and distribution policies will be decided upon and synchronized so that each territory will work in harmony with the others. Advertising and exploitation plans will be discussed for the coming season. Production policies and release dates will be settled for the coming year and a general business powwow will be held. It will not be all strictly business, however, as the Warner Brothers' reputation for entertaining will be held up and Jack Warner, who is supervising this important part of the program, has stated that he is going to show the boys some real Western hospitality.

Unusual interest is centered on this convention which is the only get-together of its kind being held by any individual producing organization in the independent field.

Present plans call for the convention to last two weeks and some very important announcements are promised from the Warner offices when the home office delegation returns.

* * *

'HUDTCH' ON WAY EAST

Charles Hutchinson, making a series of pictures for William Steiner, is on his way to New York from Hollywood, to secure new stories for production. He will make his headquarters at Room 219, 220 West 42d Street, New York City, while here.

J. LAWRENCE WEBER

Mr. Weber, president of Apollo Exchange, Inc., has announced that his company will handle greater New York and Northern New Jersey territory for distribution of the Warner Brothers' entire output.
NEW YORK STATE M.P.T.O. WINS VICTORY

Norwich Referendum on Local Option Wins by Big Majority

The Motion Picture Theatre Owners of the State of New York have just won what they consider to be one of the biggest victories since the inception of their organization.

Since the Sunday Local Option Law, giving the right to municipalities to decide whether or not they should have Sunday movies, city after city has been opened up on Sunday, but, for the first time since the law was written, the City of Norwich, at the request of the Reform Element placed a referendum on the question of Sunday movies before the citizens and, in one of the largest, most spirited and most heartily contested elections ever held in that city, the Norwich residents went on record May 6, favoring Sunday movies by a bigger vote than had ever been recorded in the history of the city.

The proposition was carried by a vote of 1,621 to 1,246, a total of 2,867 votes being recorded.

The Reform Element in Norwich had the complete backing of the reformers of the entire State and daily carried a full page advertisement in the newspapers in an appeal to have the citizens vote for the repeal of Sunday movies.

The Motion Picture Theatre Owners of New York State, in conjunction with J. Myer Sabin, and John Pettijohn, local theatre owners of Norwich, carried on an extensive campaign in favor of Sunday movies, and that the contest was won is an indication of the effectiveness of the campaign they waged.

If the referendum had been successful in repealing Sunday motion pictures in Norwich, it would only have been the first step in repealing Sunday movies in every city in the State of New York but, with the first attempt effectively blocked and the Referendum Element ranks broken, the exhibitors feel that for the time being any further attempts at repeal will not be made.

* * *

LEBBEUS MITCHELL JOINS FIRST NATIONAL

Lebbeus H. Mitchell, who for the past four years has been in charge of the motion picture trade journal publicity for Goldwyn Pictures Corporation, has been engaged by First National Pictures Corporation in the same capacity and has already entered upon his duties with that concern. He succeeds Matt Taylor, who has been transferred to the advertising department with added responsibilities.

Mr. Mitchell has been engaged in newspaper and publicity work in New York City for the past twelve years—on the staffs of the New York, Telegram, the Globe, and the New York World. On the latter paper he was dramatic editor.

In the publicity field he has been, in addition to his motion picture work, advance agent for Warner, National, Box Office, Harris, etc., general press representative for Winthrop Ames and for Guthrie McClintic, in the United War Work Campaign and in several of the big financial drives which followed the war.

* * *

CENSORS ENJOINED

The Board of Censors, in Chicago, has been restrained from interfering with the showing of "The Woman on the Jury," when attorneys for the Chicago theatre interests obtained an injunction. The censors refused to permit anyone under 21 years of age to view the performance.

WASHINGTON M.P.T.O. IS GROWING RAPIDLY

Interesting Meeting Held in Seattle

Is Very Encouraging

A very healthy growth, in the six months it has been organized, was revealed at the meeting of the Motion Picture Theatre Owners of Washington, in the Hudson Room of the Hotel Gowman, May 6. The Association was organized last November, with a membership that embraced 70 theatres. It now represents 132 houses in seventy-five towns in the state, twenty-five in Eastern Washington, the other fifty the West side of the mountains. Its membership is ninety.

The delightful get-together luncheon, an inspiring address by Dr. W. J. Hindley, educational director of the Washington State Retailers' Association, was part of the program. A trustees' meeting was held later. At this meeting Dr. Howard Clemmer, president, presided. Ed. Dolan, of the firm of Dolan & Ripley of Aberdeen and Hoquiam, Wash., was unanimously elected a trustee, replacing G. G. Johnson, of Kelso, resigned.

Ten new membership applications were voted upon and accepted, and various important matters were discussed.

Members present were:


* * *

FLOOD WITH WARNER

The latest acquisition of Warner Brothers is James Flood, who has just been signed to direct Warner Brothers' Classics of the Screen for a period of three years.

FORE!

If you have not already entered your name for the Spring Golf Tournament to be held on June 4, you had better do so immediately. Up to the present time nearly two hundred entry blanks have been signed on the dotted line.

The committee in charge states that approximate scores will not be accepted although affidavits will not be required with scorecards.

Sign up and do your season's topping early.
NEW JERSEY CONVENTION ON JUNE 24-25-26

_Asbury Park Will Be Scene of Great Theatre Owners Gathering_

While the plans for the convention of the Motion Picture Theatre Owners of New Jersey are not sufficiently complete to permit of giving the detailed program for this very important Convention—important for numerous reasons:

**First:** New Jersey has a real organization—an 87 per cent paid up membership.

**Second:** Because activities have resulted in many benefits to members.

**Third:** Because Asbury Park will see the laying of the cornerstone for the foundation of the plan which will repeal the antiquated Blue Laws; and, not least of all, Jersey Theatre Owners, through a referendum are responsible for the selection of Asbury Park as the Convention City, which will insure a record attendance.

R. F. Woodful, president, during whose administration the New Jersey organization has made such wonderful progress—will make a report of activities and recommendations.

Joseph M. Seider, chairman of the Board of Directors, who has been a tireless worker and whose initiative has been in a great measure responsible for the success of the organization, because of the co-ordination established through his efforts—will have much of interest to bring to the attention of Theatre Owners attending.

Full credit to the officers and Board of Directors of the Jersey organization must be given, without whose co-operation and interest the organization could not have been successful.

William Keegan, the "watchdog" of the Jersey Theatre, will make a report which will cause no end of satisfaction, and Secretary H. P. Nelson will also have a report which will prove most interesting. Nelson is at present arranging the details of the Convention program and will shortly announce these details, which will in a manner be quite startling.

All in all, the New Jersey Theatre Owners attending the Convention have much to look forward to—and every Theatre Owner in New Jersey, who is at all interested in his business, should make it a point to be in Asbury Park on June 24, 25 and 26, to deliberate on the many important issues, as well as availing himself of the diversion offered.

The whole cost at Asbury Park, including hotel, meals, banquet, ball, mammoth motion picture carnival and numerous other entertainment features, will be so small as to be almost ridiculous.

**"AFTER SIX DAYS" SCHEDULED FOR HUGE TABERNACLE**

The Cadle Tabernacle, Indianapolis, one of the largest auditoriums in the country, with a seating capacity of 8,000, is scheduled to initiate an indefinite engagement of Weis Brothers' Artclass Corporation's Biblical feature "After Six Days," on Sunday, June 1. An idea of the immensity of the Cadle Tabernacle's spacious interior may be gained by exhibiting pictures with the seating arrangements of Keith's Hippodrome, New York, which has a capacity of 6,000 and the Capitol, New York, with 5,000 capacity.

The June 1 opening marks the second engagement of the picture in Indianapolis, it having played for three weeks at the English Opera House in the Hoosier capital some time previously.

The churches of Indianapolis have arranged to co-operate extensively in the sale of tickets for the run. A preliminary advertising campaign that will embrace every known form of exploitation, combining for a thorough "circusing" of Indianapolis has already been started, and will continue throughout the run of "After Six Days" at the Cadle Tabernacle.

The deal for the Cadle run was effectuated by Eddie Grossman of Epic Film Attractions of Chicago, which controls the rights for the territory.

**FREE LOVE' CAST**

According to an announcement from Louis B. Mayer, Hobart Henley has selected the following players for "Free Love," his first picture produced for Metro-Goldwyn-Mayer: Conrad Nagel, Eleanor Boardman, Edward Connolly, Adolphe Menjou, Jean Hersholt, John Patrick, and D. R. O'Hatwell, Hedda Hopper, Virginia Lee Corbin, Dorothy Dwan and Bradley Ward.

TEXAS M. P. T. O. UNITES WITH ALLIED GROUP

H. A. Cole Re-elected President of Texas Organization

Displaying evidence of a wonderful growth since its birth a year ago, the annual convention of the Motion Picture Theatre Owners of Texas, was held at the Jefferson Hotel in Dallas last May 6, 7 and 8 with Colonel H. A. Cole of Marshall, president, in the chair. In May of last year a handful of men described as "The Old Faith," gathered in Dallas, and though the attendance was swelled by the exchange cohorts, there was only a small number present. This year approximately 150 exhibitors, sold on the organization and its deep spiritualism, went back to their shows imbued with a new spirit of confidence, co-operation and good fellowship.

Perhaps one of the outstanding features of the convention was a resolution unanimously adopted that the Texas Association ally itself with the associated states organization of Theatre Owners. This resolution, offered by President Cole, follows:

"Whereas, it is the sense of this organization that a strong working National Association is needed.

"And, whereas, Texas, is not allied with the M.P.T.O. of A., and does not feel disposed to become affiliated under its present leadership.

"Therefore, be it resolved, that we ally ourselves with the associated states organization of Theatre Owners.

"This resolution, offered by President Cole, was enthusiastically received by the directors, and the Texas Association continued to enjoy the good will of the National organization."

Other resolutions adopted follow:

"Opposed to censorship imposed by local, state or national governments, as we consider same un-American and contrary to the ideals of fee thinking people.

"In favor of clean pictures only being shown on our screens, and we heartily invite criticism and constructive suggestions from any individual or organization looking to the betterment of the industry as a whole, as well as the individual theatre.

"We oppose block bookings and a copy of this resolution is being sent to the Federal Trade Commission in Washington."

"Protecting against the unfair and unethical practices of some exchanges, in making non-theatrical bookings, as being detrimental to the commercial success of various members of the association."

In recognition of the splendid success which he has scored as president of the M.P.T.O. of Texas, spending much time and money away from his own business to fight its battles in Congress and elsewhere, Colonel H. A. Cole of Marshall, was re-elected president; C. W. Batsell, Sherman, second vice-president, and E. L. Byar, Terrell, secretary-treasurer, and J. A. Holton, Port Arthur, first vice-president, were unanimously re-elected. H. G. McNees of Dallas, continues as business manager.

The Board of Directors follows:

W. R. (Billy) Fairman, Bryan; Homer Mulkey, Clarendon; H. H. Hoke, Taylor; H. T. Hodge, Abilene; W. A. Stickart, Brenham; Henry S. Ford, Wichita Falls; H. H. Streich, Seguin; Henry Barton, Paris. Mayor Louis Blaylock of Dallas, welcomed the picture men to the "Queen City of the Southwest." At the opening of the convention, Tuesday morning, was unveiled by President Cole, who submitted his annual report on the progress made by the theatre owners as a unit. The campaign of the Tent Show bill, Admission Tax repeal, National Organization of Theatre Owners, Insurance, The Film Board of Trade, Music Tax and plans for the coming year.

**IN THE GOOD OLD DAYS**

In United Artists "Dorothy Vernon of Haddon Hall" Mary Pickford has brought back the days of yore. Knights and ladies fair make one forget that there are such things as taxicabs and bootleggers.
DR. GIANNINI ANNOUNCES BANK MERGER

Commercial National and East River National Consolidate

ANNOUNCEMENT was made May 21 by Dr. A. H. Giannini, of the merger of the Commercial National Bank, at 41st Street and Broadway, with the East River National Bank. The Commercial National Bank, formerly the Commercial Trust Company, now becomes the main office of the East River National Bank and its big resources will help swell the millions now held by the East River institution, one of the oldest banks in the country.

This announcement is of particular interest to theatrical and motion picture people as well as to big business circles, because the Commercial Trust Company has always been patronized by those of the amusement world, and Dr. Giannini is one of the best friends of the stage and of the motion picture industry. The merger does not affect the system of government of the two big institutions. Dr. Giannini, who has been serving as president of both banks, remains as president of the East River Bank and the officers and directors of the two institutions remain unchanged.

The East River National Bank, organized in 1892, formed part of the financial foundation of the United States nine years before the Civil War, and during that most trying period of the country's history remained firm and did much to help maintain the Union. It now has a capital and surplus of $3,000,000,000 and resources of $40,000,000,000. Before the merger announced yesterday it operated four banks, the main office being at 680 Broadway. Under the merger, with Dr. Giannini at its head, it will function as follows:


Dr. Giannini who heads the merged institutions, is one of the most picturesque and beloved characters in New York financial life. He left New York five years ago from San Francisco, where he was vice-president of the Bank of Italy, one of the largest banking institutions in the world. His policy has always been to place the human element foremost in banking. A man's character to him is worth more than a first mortgage, and he never yet has been disappointed in judging business people. He has always been one of the strongest champions of the motion picture industry and much of the credit for the present substantial position of the industry is due to his moral and financial support.

The name of Dr. Giannini figures in the building of every big producing and releasing organization in motion pictures. He gave those organizations financial support when they needed funds and today he has hosts of friends who is without an enemy in the amusement field.

TERRITORY FOR FELIX SERIES SELLING RAPIDLY

Margaret J. Winkler is a mighty busy young lady these days. In acknowledgment to the advertisements which have appeared in the Trade papers during the past two weeks—which have caused a tremendous sale of the new series of 24 Felix the Cat comedies, wires and letters from all over the country have reached Miss Winkler not only from exchanges but from exhibitors as well—and many from little hamlets asking where the new series of Felix comedies could be secured.

LAEMMLE ADOPTS NEW ONE PRICE SALES POLICY

Carl Laemmle has inaugurated a new sales policy for Universal based on a "one price" system which promises to develop into a far-reaching innovation. As explained by Al Lichtman, general manager of exchanges for Universal, it will eliminate at least 90 per cent of the hickering and bad feeling engendered by the horse-trading and haggling methods of film selling now prevalent.

Universal's new system is based on the theory that the salesmen who are in constant touch with exhibitors are in a decidedly better position to know what each exhibitor can afford to pay for pictures than the officials in the home office.

This is the way it works: The home office, after seeing each picture, establishes the quota for each exchange territory. The quota is based on the box office value of the picture and the various elements that enter into it, such as the star, the author, the story, the direction, etc.

This quota is then apportioned to the individual theatre by the manager, the exchange manager and the salesman.

The quota for each theatre is based upon the salesmen's actual knowledge of the amount each theatre can afford to pay for each picture. A list of the prices established by the selling force will then be sent to the home office. These prices being definitely established, any contract taken under them will be automatically considered and accepted.

FILMING OF 'THE PASSIONATE ADVENTURE' COMPLETED

Actual filming of "The Passionate Adventure," which is being made in England, with an American cast for release through the Selznick Distributing Corporation, has just been completed, according to a cable received here from Myron Selznick, who is personally supervising the entire production.

It is planned that the Americans, including Alice Joyce, the star, Marjorie Daw, who is featured, and Mr. Selznick, will sail for home about June 1, after a fortnight has been spent in cutting and titles the picture.

"The Passionate Adventure" will be published in book form by the Century Company in this country in the late Summer.

ARTCLASS WESTERN AND STUNT PICTURES IN DEMAND

State right buyers from every section of the country have written in, according to Louis Weiss, executive of Artclass Pictures Corporation, commending Weiss Brothers' organization on its enterprise in offering the independent market two new series of pictures possessing brand titles of real exploitation value.

These letters of praise refer to the series of Buddy Roosevelt productions, presenting eight Western features and the series known as Buffalo Bill, Jr., offering eight sensational "stunt" outdoor features.

Both of the names used on these films are internationally known to exhibitors and public alike and meet the present day need of the independent exchanger to give exchangers pictures on which to hang intelligent exploitation.

The buyers who have already purchased these series for their respective territories, of Pittsburgh, are highly enthusiastic over the possibilities of the names featuring them. They state their exhibitors cannot fail to make excellent use of the names Buddy Roosevelt and Buffalo Bill, Jr., to attract patronage to their houses.

BANNER STARTS OPERATIONS

Samuel J. Bixlin and George H. Davis have opened new distributing offices under the firm name of Banner Productions, Inc., at 1540 Broadway. They will distribute a series of eight special features the first of which is now being produced under the direction of Burton King with an all-star cast including Hope Hampton, Lowell Sherman, David Powell and Mary Thurman. The title of the first picture will be announced at a later date.

The first four of the series will be made in the cast and the other four on the west coast.

DAUGHTERS OF TODAY' RECORD

Selznick's "Daughters of Today" has just completed a run of three weeks at the Randolph Theatre, Chicago. As the policy of this house falls for a weekly change of bill, it is a real tribute to the drawing power of the picture that it was twice held over, a record which has not been equaled for the Randolph this season.
FIRST NATIONAL ADOPTS A NEW POLICY

Conferences in England with Exhibitors Successful

ASSOCIATED FIRST NATIONAL'S managing director in London has adopted a "get together" policy with the exhibitors on the continent and is urging that representatives of other American producers in the foreign field adopt similar methods of dealing with their exhibitors. This "get together" policy is to eliminate petty misunderstandings which often times creates real distrust.

These "get together" conferences have been held in such important cities as Birmingham, Liverpool, Cardiff, and Manchester and have proven a great success. They enable the representative exhibitors in each district to make a personal point of contact with the executive heads of the First National, Ltd., at which time there has been a reciprocal appreciation and understanding of the problems of both the renter and the exhibitor.

These conferences are thoroughly informal as in many cases the real problems and the petty misunderstandings would be hidden.

First National, Ltd., hold their conferences in two sessions. The talks are confined to the actual problems confronting all those present, the representatives of First National giving their views on the merits of publicity, sales methods accounts, etc., and the exhibitors give their criticisms which are based on their experience with the British public.

These conferences have done much to disabuse the exhibitor's mind on the subject of franchises. A recent offer of something approaching a franchise contract by the English Company was regarded by the trade as a form of the block booking system which a year or two ago was held responsible for the perilous condition in which the British trade then found itself.

The "get together" meetings have proved most beneficial to both sides in relieving to a large extent the respective ills on the part of exhibitor and renter that it is "the other fellow" who is responsible for the oft complained of poor condition of prints. First National's system of systematically and periodically bringing prints into the recently established repairing and cleaning departments in the respective branches is commended everywhere. A proposition to appoint a number of traveling inspectors, these to be provided by the C. E. A. and the leading distributors jointly, is under consideration, at least insofar as the renters are concerned.

An alternative suggestion arising out of the First National gatherings is for each renter to provide its own inspector who shall devote specific attention to such cinemas as are consistently reported to be misbehaving film rather than a general system of inspection.

Managing Director Pugh, originator of these "get together" conferences believes that similar meetings between other renters and their respective clientele cannot fail to prove to the good of the trade as a whole.

** LUBITSCH WILL DIRECT ONE PICTURE FOR PARAMOUNT **

To correct any misunderstanding that may have arisen in the trade, Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, has announced that Ernst Lubitsch is to direct only one picture for Paramount, "Forbidden Paradise," starring Pola Negri. Lubitsch has been lent to Paramount for this purpose through the courtesy of Warner Brothers, who have him under contract.

"After the completion of "Compromised," Miss Negri will do "Forbidden Paradise,"" under the direction of Mr. Lubitsch, and then will return to Mr. Buchowetsky's direction for another picture, "A Woman Scorned.""

** CANADIAN TAX PROFIT **

Official announcement has been made by the Amusements Tax Branch of the Ontario Provincial Government, with headquarter in Toronto, that the revenue derived from the tax on admission tickets at places of amusement in Ontario during 1923, other than fall fairs and patriotic or charity events, amounted to $1,453,567.77, practically all of which was clear profit, the expense involved in the collection of this amount being only $83,138.39. The profit to the Government, therefore, was $1,370,429.39.

COHEN TELLS A. M. P. A. HOW TO AID EXHIBITORS

Small Exhibitor Needs Exploitation from Distributors

SYDNEY S. COHEN, president of the M.P.T.O.A. drove home some very interesting and logical facts at the A.M.P.A. luncheon on May 13 when he told the public how the small town exhibitor is pinched.

He spoke from the point of view of an exhibitor and told of the amount of valuable advertising space that is wasted in the wrong manner by the writers to curb their tendency to place so much weight on the costs of a certain product and give much more weight to the picture is really like and give facts concerning the entertaining value of the product.

He emphasized the value of proper exploitation and asked that each exhibitor be given to the small town exhibitor who needs the exploitation. In order to learn the needs of the small exhibitor, he advised as many present as possible to get a good idea of the small towns and live with the exhibitor and by actual contact learn the needs and in that way become more useful.

He estimated that there are several million people in this country who do not attend the movies but who could be made to do so through proper selection of pictures and the right kind of exploitation.

In speaking of the small independent theatre owner, Mr. Cohen said he is invaluable in obtaining legislation favorable to the industry. The small exhibitor as a rule knows his representatives in Congress personally and makes it a point to air his views, whereas an owner of a chain of theatres does not even know the name of his congressmen and doesn't seem much interested. The independent theatre owners have proved such a strong combination they can vote to Washington and obtain their rights.

In speaking of independent producers, Mr. Cohen stated that they are a great help to the industry, but that they must produce pictures that are worthwhile and they must not depend upon friendship to get by. The exhibitor is interested first in good products and looks at the picture through the box office cash register.

He spoke of the evil caused by the amiable press representatives who broadcast statements of huge salaries of stars and productions. This, he said, did not create very favorable impression in Washington and made it hard to obtain legislation trade protection. Officials were so accustomed to hearing of half million dollar salaries they became convinced that millions was being made by picture companies and they needed little help.

Mr. Cohen's talk was timely and he had the faculty of making his statements clear and concise. As an exhibitor he knows what is needed most and there is no doubt his informal talk will bear fruit.

** BEAU BRUMMEL' AIMING FOR RECORD BOOKING **

With four thousand theatres throughout the country contracted to play "Beau Brummel," the screen version of the Clyde Fitch play starring John Barrymore and Warner Brothers are congratulating themselves on the high percentage they have to date scored. Figures are still very strong, so strong in fact that the Warners believe they have one of the strongest drawing cards not only on their own list but of any representative list of productions.

The estimates total of movie theatres in the United States is around the 15,000 mark. This makes a good batting average of one of three theatres in the country for "Beau Brummel."
ATLANTA BETTER FILMS OBJ-JECTS TO 'THREE WEEKS'

The Metropolitan Theatre, Atlanta, of which "Pat" Patterson is manager, had quite a serious run-in with the Atlanta Better Films Committee, when that theatre presented "Three Weeks" last week. Patterson is one of the guiding spirits in the Better Films organization of Atlanta, which is the parent committee of this movement which has spread over the entire Southeast, and is the only Atlanta manager outside of the Famous Players group, in Atlanta that has sponsored the Better Films movement and cooperated fully with them. Which makes it more singular that his theatre should have been the first to be attacked by an adverse decision of the Board.

However, it was only a minority membership of two which objected to the showing of the Elinor Glyn picture in Atlanta and it is reported that these two applied to Mayor Sims of Atlanta to stop the showing without even consulting with the Metropolitan management, even though represented on the Committee membership.

Mayor Sims, though, not indifferent to their protests, realized the limitations of his authority since a decision of the Georgia Supreme Court has thrown the hands of the Atlanta Review Board appointed by the Mayor, sole and final authority in such matters. Therefore the Mayor assembled the board and arranged to review the picture, with the result that it was passed unanimously in its entirety, being a clear-cut and decisive victory for the theatre. The film played to capacity business all week.

* * *

O'LOGHLIN ON HIS OWN

J. P. O'Loughlin, one of the leading exchange men of Canada, has resigned as Montreal manager of Dominion Films, Ltd., an Allen organization, in order to go into the film business himself. Mr. O'Loughlin was formerly prominent with Pathe and with Royal Films, Ltd.

* * *

CIRCUS HURTS PICTURES

The mammoth Elks Circus staged in Atlanta during the past week cut serious inroads in business at the theatres. The Circus was staged on approved showmanship lines, sponsored by the five thousand members of the lodge in Atlanta and played to a daily average attendance of between eight and ten thousand.

* * *

LUCY FOX WITH HARRIS

Lucy Fox, who distinguished herself in the second lead of "Miami" opposite Betty Compson has again been signed to appear in a Hodkinson release. Elmer Harris has signed her to appear in his production of "The Wise Virgin" that is about to be started in his San Francisco studio for release by Hodkinson early in the Fall.

* * *

‘COMPROMISED’ STARTED

Camera work was started last week at the Lasky sound stage of Famous Players' latest starring picture, "Compromised." D'imitri Buchowsky, the noted Russian director who produced Miss Negri's most recent Paramount picture, "Men," is supervising her.

* * *

NEW UTAH THEATRE

The new Gem Theatre of Murray, Utah, was opened Sunday night, May 4, with Tony Duvall as operator and manager. The seating accommodation of the house is 500 and structure has been artistically decorated inside and out. Duvall also operates a motion picture house at Midvale, Utah.

BETTY AS A "SPLITFIRE"

In Associated Exhibitors, "The Spitfire" Betty Blythe is adored as a Queen of Sheba. The above is a chorus scene which is one of the many elaborate settings in this well staged feature production.

SUPPLE LEAVES FOR COAST

Edmond F. Supple, publicity manager of Pathé Exchange, Inc., left for the Coast on May 16 to organize the national publicity campaign in behalf of the forthcoming Charles Ray features to be distributed by Pathé.

Mr. Supple's trip to the Coast is the first step in what promises to be the most extensive and effective publicity campaign ever launched under the Pathé banner.

* * *

VARIETY FOR HACKATHORNE

On May 15, probably the hottest day of the year, in California, George Hackathorne, who is playing the title role in the Fox production of "Checkers," had to fulfill two first fights before the camera, play a violent, soulfully and then, in the afternoon, ride the winning mount in a horse race. Hackathorne, an expert horseman, is riding the actual race in this film, not merely the approach and finish close-ups.

* * *

TROY ECONOMIZES

It has been decided to do away with the orchestra in the Lincoln Theatre, in Troy, after May 29. This house was lately acquired by the same company which operates the Troy Theatre. The orchestra at the American also in Troy, will be cut to four pieces and will be heard only evenings during the summer. At the Troy Theatre, there will be no music this summer during the afternoons.

* * *

MARIE PREVOST FOR 'TARNISH'

Samuel Goldwyn, through an arrangement with the Warner Brothers, has secured Marie Prevost to play a prominent role in the forthcoming George Fitzmaurice production, "Tarnish," an adaptation of Gilbert Emery's stage play by Frances Marion. "Tarnish" will be a First National Picture. Miss Prevost has been cast as a musician.

* * *

KUSCHNER PROMOTED

Oscar Kuschner, who is well-known among exhibitors of the Indianapolis and Milwaukee territories, has been appointed branch manager of Pathé's Milwaukee office. Mr. Kuschner entered actively upon his new duties on Monday, May 5.

WILSON BRANCHES OUT

Harry D. Wilson, publicity director for Principal Pictures Corporation, and president of the Western Motion Picture Advertisers, generally known as the Wampus, has decided to "branch out" in the publicity field of moviedom.

While, through his new arrangement, he will still tell the awaiting world all about the Principal Pictures activities, Wilson feels there are a few stars left in Hollywood who can rise to greater heights via his noble type-writer.

Wilson has been in the publicity work of the moving picture industry for many years, his present position with Sol Lesser of the Principal Pictures organization, covering a period of over six years.

* * *

MAE MURRAY AT WORK

Louis B. Mayer announces that Mae Murray's new Metro picture, "Cree," will begin to take concrete shape this week with the beginning of actual production on the coast, under the direction of Robert Z. Leonard.

"Cree" is the story that was written especially for Miss Murray by Vicente Basco Llanza, author of "The Four Horsemen of the Apocalypse."
The Delegates Gather

ON Tuesday next delegates from Maine to California will gather in Boston for the annual convention of the Motion Picture Theatre Owners of America. Indications are for a large convention, one of the largest in the history of the organization.

It is to be hoped the result will match the expectations. It is stated Wisconsin is sending a delegation of eighteen, and that they will bring credentials from officials and civic bodies asking that the next convention be held in Milwaukee.

Los Angeles also is a contender for convention site honors in 1925, according to a telegram from the official representation which left the Southern California city May 22.

The Greater New York division of the organization has chartered five cars to accommodate its members. Also there will be delegations from Central and Western New York.

Ohio announces forty delegates will be in Boston, while Canada has sent word that it will be represented by a large number of exhibitors.

Massachusetts has worked hard to make the visit of exhibitors an occasion that will be remembered. There will be an opportunity for much constructive work, the importance of which cannot be overestimated.

Get out the old traveling bag and join the bunch! bunch!

Reviews Good and Bad

THE publisher of the Exhibitors Herald announces that in the future no reviews of motion pictures will be printed in that journal. Mr. Quigley remarks that the department, "inherited as a trade paper custom in this field, is to be thrown into the discard because its irremovable errors have properly damned it."

He adds that the Herald will no longer make the absurd pretense of reviewing pictures from an entertainment standpoint for the business guidance of exhibitors because it cannot be done.

We dispute the accuracy of the statement of the Herald that the foregoing "is a fact acknowledged by every intelligent person in the industry."

Where the Exhibitors Trade Review has heard from its exhibitor-subscribers the information almost unanimously has been the reverse.

Not so long ago a questionnaire was submitted to a number of our subscribers for the purpose among others of learning the attitude of exhibitors toward reviews.

The query was put flatly: "Do the reviews help you in booking?" Going back over a good-sized list of these we find that 91 per cent of the exhibitors answered yes. There were no negative votes recorded, the 9 per cent being blank on that question.

EXHIBITORS TRADE REVIEW will abide by the decision of its own subscribers—and it will continue the printing of reviews of motion pictures. It will, in any event, until it gets word from its subscribers that they desire the contrary.

While it is possible exhibitor opinion may be divided as to the general proposition of the usefulness of reviews and while Mr. Quigley may and probably will receive letters from his exhibitor-subscribers praising his innovation it may be set down as a fact that distributors of mediocre pictures will be for the omission 100 per cent.

The exhibitor who is unable to witness "previews" in the exchanges is dependent on some one for news of pictures. It will be the aim of Exhibitors Trade Review to supply these reviews, in which we shall continue to strive—and we believe successfully—constructively to analyze pictures in the language and from the viewpoint of the everyday exhibitor.

It can be done!

Two More Milestones

THESE milestones which are being set out along the rapidly extending pathway of the motion picture are becoming numerous. Two events the present week substantiate the foregoing remark. Practically they came to the attention of the public on the same day, as "The Wanderer of the Wasteland" in colors was put on the screen of the New York Rialto at a few minutes before midnight on Monday, and the two reels of "The Covered Wagon" with Phonofilm synchronized orchestral accompaniment were shown Tuesday forenoon at the Rivoli.

The Paramount production of the Zane Grey story, presented with all the color and glamour of the desert, was the subject of many exclamations of approval from the crowded and discriminating house. The applause at the conclusion was spontaneous and of unprecedented volume. And applause at 1 o'clock in the morning is praise indeed.

The Showing of "The Covered Wagon" in small towns to the same music as that which accompanied the exhibition in its sixty-week run at the Criterion in New York will mean much. While this development of the phonograph has far to go before it may be said to be "set" nevertheless already it has traveled far. Right now it is worth while.
LEADERS ALL

Richard A. Rowland, Picker of Winners

A PICTURESQUE figure in the motion picture industry since its year 1, it may be said that at last after twenty-nine years Richard A. Rowland is hitting his real stride. The general manager of First National has been an important part of all the principal divisions of the business, beginning in his youth when upon the death of his father and following graduation from high school he took over the management of the Pittsburgh Calcium and Light Company.

He has been through the motion picture mill—the supply store, the exchange, the theatre, the office of chief executive of a great producing and distributing company, and now as general manager of First National, with his attention concentrated on production.

It has been an interesting career, one that has been filled with action and that action of a productive character. Unconsciously, perhaps, he has been preparing the stage for his present work, that of making pictures—pictures that catch the fancy of the multitude, pictures that simultaneously entertain the public and stir it.

In the comparatively short time Mr. Rowland has been at the head of First National's production forces he has achieved a success that has captured the attention of the trade at large.

If it be possible to determine what particular factor in his mental equipment it is that has most surely contributed to creating the string of box office successes recently released by the company, to set apart one element from the others, undoubtedly it will be his ability to sense screen story values.

As an example of the Rowland regime and what it is doing for the patrons of the photoplay the intimates of the producer point to "The Sea Hawk," which will go out to the public early in June. They declare that the Sabatini story, which in book form had been available for motion picture production since its publication fifteen years ago, will as a great screen subject mark the peak attained by the producer up to this time.

Mr. Rowland was born in Pittsburgh in 1880. He was educated in the schools in exchanges and since 1912 in theatres has been maintained without interruption to the present day, the chain of Rowland & Clark houses now numbering more than a dozen.

With several offices in the home city it was not long before there were exchanges in nine cities, extending as far west as Omaha.

In 1910 these were bought by the General Film Company. Following the sale Mr. Rowland became interested in the agency in Pittsburgh for Universal and for Mutual. These exchanges were sold to their respective companies about 1914.

WHEN Paramount was formed Rowland & Clark organized exchanges in the territories of Pittsburgh, Chicago and Detroit.

Mr. Rowland became president of Metro on its organization, in 1915, from which position he retired when the company was purchased by Marcus Loew. He came to First National in 1922.

One of Mr. Rowland's largest achievements was the purchase of "The Four Horsemen." He had not read the book—and knowing it was a war story he did not dare to—but he knew over a million copies had been sold.

He received from the Metro studio a wire that was absolutely in conformity with expert opinions: "Don't buy 'Four Horsemen.' You can't make a picture of it." He wired back: "I have bought it and we are going to make a picture of it." The rest is history.

In his present position Mr. Rowland finds full opportunity for putting into practice the theories he long has entertained regarding the making of pictures, theories which when in control of Metro he subordinated largely to the views of his production staff. He has been quoted as saying he believes there is no excuse for a bad picture.

As remarkable as has been the recent success of the pictures produced under the guidance of Mr. Rowland it cannot be said there is anything meteoric about it. It has been simply the capitalizing of the experience of more than a score of years of active participation in the various departments of the industry.

In other words, he has finished his course at the training table and is now hitting his stride.
Fun Aplenty in 'Hold Your Breath'

A Great Comedy Cast, Including Dorothy Devore and Walter Hiers, Adds Fun Galore to This Sparkling New Al Christie Feature to Be Released Very Soon by Hodkinson
BOX OFFICE REVIEWS

PARAMOUNT FILM
WINS DEMONSTRATION


CAST AND SYNOPSIS

Adam Lacey .................................. Jack Holt
Dismukes .................................... Noah Beery
Magdalene Viray ............................ Kathryn Williams
Mr. Wilde .................................... George Irving
Ruth Viray ................................... Billie Dove
Guert Lacey .................................. James Mason
Coltswell ................................. Richard E. Neill
Alex MacKay .............................. James Gordon
Merryvale .................................. Gladys Cooper

Adam Lacey, a mining engineer, shoots his nother-do-well brother, Guert, in a quarrel, and binds one eye of Kathlyn Williams in his escape. He wanders into the desert and is rescued from death by Dismukes, an old prospector. Adam has met his match in what he thought was a monomania harboring delusions as to his wife's infidelity. She has gone to San Diego; her parents burying themselves in the heart of the desert, to rest again in the name of God. The hardships which reduce him to eating snakes and birds, and losing his way, become a force devoting his life to ridding the wrongs of others. Adam stumbles across the Viray shack but is unable to get the money needed from starting a va- lanche which destroys both he and his wife. Adam journeys to San Diego to break this news to Ruth. She urges him to return to the scene of his crime and atone, and then to return to her. She finds that the "hanging sheriff" is dead, and that his brother had sustained only a minor injury in their fight.

By HERBERT K. CRUIKSHANK

In the history of motion picture production, the "Wanderer of the Wasteland" stands alone. Another great forward stride has been made toward perfection. One of the most critical, difficult and hard-boiled audiences ever assembled gathered at midnight to view this film. As the first few feet were projected, there was an audible intake of breath, then a spontaneous burst of applause and the thrilling and undiscriminating exal- tations throughout the showing and culminated in a demonstration of enthusiasm at the final función.

Why? "The Wanderer" would have been a fine picture if it had been projected in the usual black, white and gray, but when desert mountain and stream are portrayed in all the splendid grandeur of their natural colors the result is actually overwhelming. That's the answer. The picture is "Technicolor".

Everything from the repellent beauty of a gila monster, the mottled markings of a rattler, to the bronzed features of the men, the pale gold of Kathlyn Williams, and the rare loveliness of Billie Dove, fascinated the lighted eye in Nature's own pastels. The exquisite effect paralleled a dream of Paradise.

Let no man ever again intimate that the production of motion pictures is not a science. This performance, which the word-workers are striving to make a masterpiece is a magnificent work of sheer artistry.

As to the rest—Jack Holt does the best work of his career; Noah Beery, as the desert rat, adds further laurels to his crown; George Irving is almost shockingly realistic as a madman in the full of the moon, and Billie Dove makes a picture of beauty which is unforgettable. Richard Neill was the sort of sheriff that made everyone agree with Dismukes, who hoped the law's bloodhound would chase his brothers into oblivion. But the difference is that Williams was, to the life, the broken, colorless, sacrificing wife. Jimmie Mason did all he could with his bit, and Will Carroll and James Gordon stand out in character.

There will be few folks who see this film forget the scene where Jack Holt, starving, crawls toward a roiled rattlesnake in the hope of securing it for food. And if the host of screen-folk, and the usually blase critics, who saw that coiled snake strike, gave vent to startled exclamations, it is safe to say that your audience will have shivers running up and down its spine.

The fight. Adam and the bandits. Dismukes, his friend, lashed to an ore-crusher, helpless is against. Adam hurst the bandit lead first into the crusher, and with wild, primeval savagery, Dismukes operates the crude machinery that smashes him to pulp while red blood—red, mind you—runs through the sluice.

These are Thrills. If it's beauty you want—well, why pay $2.50 to attempt "Techni- color" description? Beauty is "The Wa- nderer of the Wasteland" has nothing else but Comedy? Picture Noah Beery, the desert rat, who has a "soup and fish" with a couple of real "gold-diggers"—and guess what? His old pipe! The picture has everything. It need not exploitation. Just let the newspaper boy get a look, and you will be on the front page. That's what this picture is—News! The first appeal ever transmitted by tele- graph may well be repeated in connection with it. The words were "What Hath God Wrought."

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SELZNICK PHOTOFILM HAS BOX-OFFICE TITLE

MISSING DAUGHTERS: A National Tie-Up Picture. Provides Thrills and Points Moral

MISSING DAUGHTERS: Selznick Photoflay. Author and Director, William H. Cliford. Length, 6,676 Feet.

CAST AND SYNOPSIS

Eva Rivers .................................. Eva Novak
John Rogers .................................. John Craven
H. S. Secret Service ........................ Robert Edeson
Elisene Allen ................................ Ethel Shannon
Pauline Hinton ............................. Pauline Stark
Guy Benson .................................. Walter Long
Anthony Roche ............................. Chester Bishop
Claire Adams ................................ Will Whitman
The Hermits ................................ L. Ford Clarke

John Rogers and Claire Mathers are secret service operatives hot on the trail of a band of slavers headed by Roche and Benson. Rogers loves Eva Rivers, who with her friends Eileen and Pauline become entangled in the meshes of the slaves' net. One of Roche's dancing-men accomplishes dis- covers, and the girl who has been used, and the other three girls are abducted in an aeroplane. Roche in another aeroplane burrows South to the "Rampart of the Cimarron" by Benson, where the three girls are transported. He has learned "Eva Rivers, Daughter!"

In a fight Benson, not recognizing Roche, kills him. Rogers shoots Benson, but is on the run. Benson and Roche pursue in another. Rogers shoots Benson, who from the plane as it crashes into the sea. The game is over, and Eva finds herself in the arms of Roger's army.

By HERBERT K. CRUIKSHANK

Here is a picture of the title of which there is nothing to attract audiences everywhere. And none of the patrons will demand their money back after the show. It provides satisfaction entertainment, and points a moral.

A difficult subject has been finely handled, and there is no trace of suggestiveness or tendency to be found unattractive, and the wisdom of not playing with fire is clearly indicated.

The theme is the old one of poverty—plight which yearning to shed its shackles and "step out." It does so and only the long arm of the law—and coincidence—prevents disastrous consequences. The scenes in "The Golden Gate" and "The Rose Gar- den," the notorious cabarets serving as head- quarters for the traffickers, are redolent with atmosphere. The episodes are decidedly thrilling. The suspense ele- ment is well-defined throughout.

There never was a better rough-neck vil- lain than Walter Long, and Chester Bishop is satisfactory as the suave malefactor. Al- though it seems somewhat out of character for a slaver to have any of the finer quali- ties of which Roche gives evidence.

Eva Novak gives a performance as Roche's "Missing Daughter," and Miles. Percey Stark and Adams deserve a word. The work of Rocklife Fellows and Robert Edeson is too well known to require any encomium. We would have enjoyed more of Walter Whitman as "The Hermits." This being a National Tie-Up picture the exploitation is automatically taken care of through EXHIBITORS TRADE REVIEW National Tie-Up section this week.

* * *

AVERAGE WESTERN

Impossible Situations Pull Against the Otherwise Interesting Picture


CAST AND SYNOPSIS

Jim Cartwright .................................. Dick Harton
Priecilla Worden .................................. Marilyn Mills
Benath ................................................. Harry Penick
Richi Worthington ............................... Philip Edge
Bob Mathers ................................. Benath himself

Wallace Rampart is compelled to favor Worthing- ton's suit for Priecilla's hand because of financial difficulties. The three wheel to a ranch, and there she meets and loves Jim, the too-cow- boyish suitor. She pursues three cattle rustler enemies, and fall over a cliff. They are rescued by Jim, and Jim's friends have Meantime Worthington schemes with the desiers- due to kill Jim. They try but are frustrated. The rest to New Mexico, where Jim she is being forced to marry Worthington. Jim and the cowboys ride up Park Avenue to the rescue.

By HERBERT K. CRUIKSHANK

This is a poor picture and will get by only among audiences who are "crazy" about Westerns. At that they will have to be indiscriminating audiences. The trouble with the picture is the absurd ease with which Dick vanquishes three un- disputably tough looking bandits is a bit too much. Moreover, who ever heard of bandits being unmanned or afraid to use their weapons and taking to their heels before one lone pursuer.

Jefferson is the villain, and plays him badly. A little more and his characterization would have been a bur- lesque. He is a villain of the Sunday come page. Whether he is responsible for his ten-twenty thirty inter- pretation is problematic.

Always when there is called upon to provide background, the scenery is won- derful. Marilyn Mills does some sparkling good work. So does Beverly, a beautiful and intelligent white horse, and Dick Harton gives an actioneful performance, and makes a very likeable feature the horse.
HAS PREMIUM APPEAL

The “Girl of the Limberlost” Should Win Widespread Popularity


CAST AND SYNOPSIS

Elonora Comstock, Eleanor Boardman, Gloria Grey. Gloriana Young, Philip Ammon, Mary Brannick, Sally O’Malley, Mary Astor, Mother O’Malley, Mary Astor, Mrs. Brannick. Elnora Comstock as Gloria Grey. Also appears as Philip Ammon. Additional roles are filled by various performers. Length of film is approximately 5,942 feet. The story is told in three acts, with each act lasting approximately 2,314 feet.

The story begins with the arrival of Elanora Comstock, a young woman who has just graduated from college. She is eager to begin her new life in the city, but she is soon forced to confront the harsh realities of urban life. She finds a job as a secretary in a law firm, but she quickly realizes that the demands of her job are beyond her abilities. She is forced to make some difficult decisions, and she is eventually able to find her place in the world.

AMUSINGLY IMPOSSIBLE

The Fighting American Tells Many Stories with Story Writing


CAST AND SYNOPSIS

Bill Pendleton, college student, is expelled from college for his wildness. His father informs him and Bill goes to work on the docks. During his college days he made many Brancowitz, daughter of a missionary in China. Bill sees Mary board a boat for China and he stays away on the same boat. He arrives in China as the bandits are active. The bandits attack the mission of Mary’s father and take them prisoners. Danny Daynes, a soldier of fortune friend of Bill, appears on the scene as a general in the Chinese army. Bill secures his old and rescues Mary and obtains a contract for his father’s company. He marries Mary and the older Pendleton forgives Bill and takes him back in the fold.

By Len Morgan

This picture is from a prize-winning story and, as Carl Laemmle says in a foreword, “it is guaranteed to make anyone think.” It lives up to that notice. It is a fast-moving picture, under the guidance of Mr. Laemmle’s advise and don’t think, you will find it an entertaining picture. It has many things to recommend it if you accept the story for what it is. If, however, it is to be shown before a critical audience there will no doubt be considerable comment.

The picture is a comedy with melodrama attached to it. The characters start in California and are moved to China on a moment’s notice and take up their roles as a government is rather aimlessly about and seems secondary to Raymond Hatton’s airplane stunts and drunken scenes. The plot is childish in its simplicity and leaves you wondering about the picture that makes it interesting.

There are many funny situations and very clever titles and this helps the picture to a great extent.

Although Pat O’Malley and Mary Astor are the stars of the picture, Raymond Hatton easily walks away with all the honors. It is a fast-moving story and he has excellent acting that the picture gets by.

The highlights of the picture are an airplane crash by Pat O’Malley, in which his plane falls from a great height and crashes into a mass of wreckage on the college campus. There is also a plane duel between Pat O’Malley and a Chinese aviator. Hatton takes O’Malley’s place and boards the Chinese plane in midair. It is a thrilling scene.

Both O’Malley and Mary Astor are splendid in their roles and contribute greatly to the picture. Wanamaker’s work with this rebel is very good. He starts out as the villain but due to the peculiarities of the plot he finishes up as a friend.

This is not a weather picture when patrons attend the theatre to be amused and are not required to think too hard. It has entertainment value and will be successful with audiences.

The leading characters have large followings and it would be well to give them good advertising. You might tie up with a local recruiting office with such posters as “When a man joins the army he becomes a Fighting American.” A contest might be arranged whereby tickets are awarded for the best list of “Fighting Americas” in history.
The Fire Patrol is a Sure Winner for Exhibitor in Any Town

THE FIRE PATROL—Chadwick Pictures Corporation, Adapted from the Play by Harkins and Barber, Directed by Hunt Stromberg. Length, 6,600 Feet.

CAST AND SYNOPSIS

Mary Ferguson — Diana
John Ferguson — Mr. Faraday
Colin Ferguson — Arthur Hoyt
Dink Kyle — George Mann
"Butch" Anderson — Benito Russo
Molly Thatcher — Nate Yvette
Emma Thatcher — Pauline Plante
Fire Patrolmen — Harry McElroy
Director — Chester Conklin

Bull Montana

Capt. Ferguson's ship sinks in a terrific storm. He, his wife and baby boy are picked up by the pirate, "Butch" Anderson. After a fight in which Ferguson is blinded "Old Devil Sea," he is cast off in a lifeboat. "Butch" retains the woman for his own purposes, but anticipating the fate in store for her, she kills herself. Eighteen years later Cowell's daughter, a member of the coast fire patrol. He is engaged to Molly Thatcher, who knows his sister Yvette--loved girl, is in love with Colin. She "vamps" him and he succumbs to her wiles. While in her company she alto off the boat and he falls in his duty as a fire patrolman. He is insured and a confident of the cause of his derection. Her father insists that he be married to his daughter.179

"Butch" Anderson is one of the passengers rescued from the sea. He is a screen back-up, but when he has re-sided with Yvette, and is recognized and killed by Col. Ferguson. In the fight Yvette is shot and mortalith wounded, and her dying wish for the happiness of Molly and Colin is granted.

By Herbert K. Cruikshank

HERE is one of the pictures of the season, magnificent drama that grips the heart and throbs. An action page from the book of life. A photoplay that at times unfolds its wings and soars to the dramatic heights, and never falls lower than real melodrama de luxe.

The prologue is an epic. The ship-wrecking sea storm, the pirates and their nefarious craft, the hopeless fight to save his family, his wife, her suicide to escape dishonor—your audience will be clinging to the arms of its chairs in excitement.

The picture lacks nothing; it attains the dramatic stature of the prologue. But it is a fine piece of work and will thoroughly fulfill the requirements of the most exacting audiences. There are fights far more thrilling than the Dempsey-Firpo debacle with its fifty-two rows of "ringside" seats. There are heart-breaking scenes that would wring tears from the Great Stone Face. There are shots of a fury-lashed ocean, which bring realization of the satanic malevolence of what Eugene O'Neill has described as "the Sea That Would Not Be Tamed." The weak point of the picture is its title. It seems to us that in most communities the name of the production will require explanation. A thorough and strong title which would tell the tale and impale the final punch for a box-office knockout. For instance, "Liberator," "The Vortex," "Shipwrecked Hearts."

The cast acquits itself in great shape. From Anna Q. Nilsson to Bull Montana the characterizations are uniformly excellent. Special praise to Nilsson, William Jeffries, Jack Richardson, Helen Eddy, and that sterling oldster Spottiswoode Aikin. There, we believe, the scenes deserve special mention to almost the entire cast. But that is only fair for they all deserve it.

The picture may be expelled by coast guards. A fire department tie-up might be objectionable, but do not create the impression that this is merely a fire fighting film. One slant would be to feature the "romance of the plain girl," and how dearly she paid for her youth and knowledge. Nasty spindles of shipwrecks and fires at sea would help, as would a lobby display reminiscent of the ocean. For instance—a lighthouse covered with a battery of gun masts would be an ideal bell.

The point to bring out is that this is a story of the sea—storm-tossed as are the hearts of the characters. A man in a "wrecked" sea, and a "wrecked" street, really only that sort of ticket-taker might help. Of course, you will feature the cast. They are all stars from Madge Bellamy to Chester Conklin.

HUTCHISON PLEASURES IN DUAL PORTRAYAL

Steiner's Stuntster Will Thrill His Fol- lour in 'Hutch of the U. S. A.'


CAST AND SYNOPSIS

Capt. Juan de Barcelo, "Hutch" of the U. S. A. — Charles Hutchinson
"Hutch" de Barcelo — Edward Hearn
General Moreno — Benito Russo
G. A. — Jack Mathis
ISCO — George Mann
Dunia — Nate Yvette
Guerra — Fred Vroom
Grover Harrison — Frederick Vroom

Cap. de Barcelo, aspirant for the hand of Mar- guita in preference to General Moreno, her guardian. Moreno hends the army of Guaduia and to the big magnates. He is Hutch's of the woman, and is a star reporter sent to investigate the woman, and a star reporter sent to investigate the country. The Capt. de Barcelo leads him through many adventures to Marguia's arms.

By Herbert K. Cruikshank

HERE we have an action picture—drama of love and revolution as it occ- urs South of the Panam Canal. Magnifi- cent background, the beauty of Edith Thorn- ton's performance, the acting of Frank Leach, and the thrilling stunts of "Hutch" himself, combine to make a photoplay which will win for the exhibitor wonderful returns.

Bounding from roof to roof, swinging on ropes, scaling castle walls which would cause a fly to slip, "Hutch" will lose none of his many admirers through his performance in this thriller. He thwarts the corrupt gov- ernment, flouts the villain, and wins the gal in true "Hanna" style.

And the gal, played by Edith Thornton, is as worth while winning as any heroine ever screened. Frank Leach is a good ac- tor, but he seemed miscast as a villian, and as a "strong" man he got rather wabby after a cup or two of "grape juice." We'd like to see him cast as a hero—or at least a marriageable man of assistant-reporter, is a comedian who gets a laugh every time he steps into action. The rest of the cast is entirely adequate to the production.

The vastness of the sets, the shots of vast mobs and an entire South American army in conflict, the nerve and ease with which the horses, the props, are handled—all would be brought to the special attention of prospec- tive patrons. One exploitation stunt would be to have a couple of men in gaudy "surf board" costumes and a character made up as a "hutch," manacled, through the streets. The men might have many adhesives on their hands. Hutch of the U. S. A. Was Sentenced to Be Shot! Then What Happened? Come to the City Thea- tre and See.
TENDER APPEAL IN ‘WHAT SHALL I DO?’

Natural Atmosphere and Babyhood Charm Factors in Making This Film Box Office Hit

WHAT SHALL I DO? Hodkinson Photoplay. Four Wind’s Director. John G. Adolfi. Length, 6,000 Feet.

CAST AND SYNOPSIS

Jeanie Andrews (Dolores Costello) Jack Nelson (Paul Hartley) Mrs. McLean (Dorothy Gish) Dorothy McLean (Juno McCarroll)

Don McLean assumes the name of Jack Nelson and goes to work in his stepfather’s factory. He wins Jeanie Andrews, working girl, and a baby arrives. Jack suffers loss of memory and returns to his wealthy folks. Jeanie wins and is rejoined by him. Abducted by Jeanie’s friend, Jim Brown, memory returns to Jack amid his domestic surroundings and happiness follows.

By George T. Pardy

THIS latest release of Hodkinson Photopay looks like a sure box office winner. Although the plot pivots on the somewhat time-worn loss of memory theme, original methods of handling, the whole work of the cast and thoroughly human atmosphere which permeates the entire picture combine to make “What Shall I Do?” an entertaining and well-handled work of the average spectator from start to finish. The film registers as an attraction which no exhibitor will make a mistake in booking.

A young mother and baby left to face the world alone are always a sure bet for awakening an audience’s emotional sympathy, and the feminine personality of heroine Jeanie Andrews, reinforced by one of the cutest kiddies that ever smiled before a camera, can be depended upon to capture the hearts of all beholders.

And speaking of kiddies, there’s a unique stunt put over in the opening scene which is worth a special place in the women folk, when the chubby countenances of some twenty odd baby beauties are flashed upon the screen. Getting the rich, sweet mixtures of whoop and whimper, which never loses its sway, and no overdone sentimental nonsense about it either! The scene where Jack Nelson, stripped to the waist, with a world of wistful appeal into the pitiful role of the suffering, poverty-stricken young wife. John Harron, as her husband, gives a wonderfully expressive performance, and faultless support is given by the principals and their clever associates.

The photography includes some ripping dance hall scenes, and a telling contrast is obtained between the luxurious interiors of the wealthy McLean’s residence and the humble surroundings where Jeanie and her man have their love ever.

The mother and baby angle is the most promising for exploitation purposes and certainly will carry the picture far, but you need have no hesitation in extolling the story as a whole, for its unfolding heart-tugging, tender romance and true-to-life atmosphere will certainly put it across.

FAIR PROGRAM ATTRACTION

‘No Mother to Guide Her’ Should Satisfy Neighborhood Theatre Patrons

NO MOTHER TO GUIDE HER. Fox Photoplay. Author, Lillian Mortimer. Director, Charles Horan. Length, 6,650 Feet.

CAST AND SYNOPSIS

Charles Pearson (John Webb Dillen) Kathleen Pearson (Jackie McLean) Jim Boyd (Frank Wundrievere) Mary Boyd (Mary McLean) Kathleen Walling (Jack McLean) Billy Mills (Irving Hartley)

Kathleen Pearson, a sweet-seeker of daughter of rich parents, contracts a secret marriage with Donald Walling. Later she hears from him that he has been killed in a war, and she goes away, accompanied by her staunch friend, Mary Boyd and a baby is born. Returning, Mary shakes Kathleen’s name by acknowledging the child as her own. Walling is killed in a war motor, the marriage proved to be legal. Mary’s name is cleared and she weds the man she loves.

By George T. Pardy

THIS version of an ancient stage play follows pretty closely the plot lines of the melodrama from which it is derived, but has been given an up-to-date setting so far as the contemporary atmosphere are concerned. It registers as a fair program attraction which ought to bring respectable box office returns in the neighborhood and smaller theatres.

The story is a bit slow in getting under way, as too much footage is given to the outlines of the story and the pitiful characters. But once these people grow up some, there’s action in plenty, both of the sportively jazz variety and of the tragic, the family trouble of the humble Boyds.

It is from the latter strata of society that the heroine is taken, becoming the bosom friend of wealthy Kathleen Pearson, with whom she attended school. Discerning patrons may scotch the probability of Mary Boyd being willing to sacrifice her own good name to acknowledge the parentage of Kathleen’s baby, when the latter is supposed to be the victim of a fake marriage, but apart from this unlikely incident the film proceeds and manages to pile up a whole lot of sympathy for the warm-hearted, if indiscriminate Mary.

The hero of the piece is Donald Walling, knowing that Kathleen has left a letter for his father telling the truth about their marriage, drives his car furiously in a race against time. But Donald Walling this time is a passenger, hoping to get home first and destroy the damaging evidence. As he tries to beat the train across the tracks, the sun occurs and he is killed.

The long arm of coincidence stretches considerably when it extracts from the very train that slew the erring girl, the erring girl, who performed the marriage between the deceased and Kathleen, but something had to be done to straighten out matters, and the scenes convincing enough to Guide Her are not likely to quarrel with a happy finish.

There is an abundance of good photography, with rich interiors and a number of pretty outdoor shots. Genevieve Tobin, as Mary Boyd, and Dolores Rousse as Kathleen are ripples. As far as the scenes are concerned, Jack McLean furnishes an artistic character sketch of the dissipated Donald Walling. Irving Hartley wins favor as Billy Mills, seventeen shots to advance the action. The use of the early portion of the feature and the support as a whole is satisfactory.

The title possesses a large exploitation possibility. You can tell your patrons that the story depicts the dangers surrounding the reckless pursuit of pleasure by the young, the efforts of the will, suspense, thrills and beautiful photography.

OFFERING RELIGIOUS THEME

‘Untamed Youth’ Stresses Conflict of Multidramatic Thrills and Spiritual Yearnings

UNTAMED YOUTH. F. O. O. Photoplay. Author, G. M. Marsick, Director, Emile Chautard. Length, 4,558 Feet.

CAST AND SYNOPSIS

Marcheta (Dereyls Perdue) Ards (Dorothy Ards) Joe Ards (Joseph MacLinkedIn) Mary (Emily Pay) Jim Laron (Jack McLean) Ralph (Mikey McBay) Jack McLean (Jack McLean)

Marcheta, gypsy girl, comes to the little town where Robert Ards is minister, is attracted by Marcheta, but does not approve of her dancing. Her beauty arouses the envy of some of the women. Robert partially yields to her fascinations, but the fact that she does not believe in God keeps them apart. While Robert is crossing a bridge he falls into the river. Marcheta prays for help, a tree is thrown by the storm over the water and Marcheta saves him. She then admits her belief in God and thus removes the only obstacle to her happiness with the man she loves.

By George T. Pardy

JUST an average program attraction! There are some very uncommon situations in evidence and the love interest is fairly well maintained, but “Untamed Youth” as a whole registers as a rather uneven production of uncertain market value.

A religious theme is ever a risky experiment to dress up in picture form, where it is necessary the audience to see the characters and the complex interplay of the principal characters. But once these people grow up some, there’s action in plenty, both of the sportively jazz variety and of the tragic, the family trouble of the humble Boyds.

The title in this case is somewhat misleading, suggesting as it does sex revel, wild doings and a jazzy atmosphere. For “Untamed Youth” is really a film pointing an excellent moral denunciation, with a hero struggling for the ministry and a gypsy heroine who refuses to believe in the existence of a God, until the climax, when in answer to her prayer she is enabled to rescue the student youth from a watery grave and is consequently converted.

A real thorough feature the conflict between the spiritual and material influences goes on, with Robert Ards sternly upholding the piety banner and gypsy lass Marcheta working for the opposite side and enjoying the joy of life. The scene where the latter curses Robert’s little sick brother with simple remedies, is attacked by the fanatical townsfolk as a witch and saved by the hero, stands out as the most dramatically effective episode, until the climax is reached. This is a remarkably well staged and thrilling, whatever one may think of its probability.

Dereyls Perdue, a piquantly charming damsel, plays the gypsy heroine with spirit and sympathy, her performance being in the divinity student role and the work of Ralph Lewis, Emily Fitzroy, Joseph Swickard and Joseph Dowling deserves commendation. The photoplay is artistic and the small town atmosphere colorful and convincing. And the best bet in exploiting this attraction is to play up the romantic side of the story. Whether you stress the religious angle or not depends altogether on your knowledge of your audience, but the latter is in a better position to indicate you tell your patrons that the story depicts the dangers surrounding the reckless pursuit of pleasure by the young, the efforts of their will, suspense, thrills and beautiful photography.

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Exhibitors Trade Review

BOX OFFICE REVIEWS (Continued)
SHOOTS PROVING THEIR ENTERTAINMENT VALUE

That the exhibitor is tiring of padded super-feature is evidenced by the exhibitor himself in his appeal for shorter features. Producing companies are now heading the appeal and cutting down on footage. This will give more opportunity for the short subject and will no doubt make a better program and more satisfied patrons.

The short subject is coming into its own in every way. It is being given treatment that is worthy of the feature. The casts are chosen for ability and the stories are improving noticeably. The single reel slapstick that had nothing to recommend it except the gustard pie marksmanship is fast fading into the background and real honest-to-goodness stories are being portrayed.

Inquiry at the distributing offices of short subjects shows that the shorts are no longer chosen with careless abandon as in former days. The exhibitor must now be shown the value of the picture. The comedy stars are as well known as those in feature pictures and they have worked up a following.

Theatre patrons are no longer willing to overlook bad shorts. They expect entertainment, and the short subject, if properly chosen, contains more entertainment per foot than the average feature.

There was a time when there were no well known stars in short subjects. At present what movie fan does not know Neil Burns, Will Rogers, Ben Turpin, Billy Sullivan, Louise Fazenda, and a host of others. Each of these actors has a following that will prove an attraction at the box office.

Their stars spell entertainment value and that is the only language known to the box office cashier.

A promenade down Broadway showed three of the largest theatres in New York City displaying the title of their short subject in electric lights. Electric lights cost money and New York theatres are not in the habit of throwing it away unless they can see a return.

AIN'T LOVE GRAND

These shorts appear in Pathé's one reel comedies. They perform in miniature villages and are real actors.

'TOOTSI WOOTSI'

Educational 2 Reels

Neal Burns and Vera Steadman are the proud mother and father in this picture. They are happily married and bles with a child that demands attention. The only method of entertainment that will answer is jumping up and down on the part of the entertainer. The family on the floor below are not so keen about the process but are patient until their ceiling falls in.

Neal keeps a row of photos of him that are the only language known to the box office cashier.

A promenade down Broadway showed three of the largest theatres in New York City displaying the title of their short subject in electric lights. Electric lights cost money and New York theatres are not in the habit of throwing it away unless they can see a return.

'CRADLE ROBBERS'

Pathé 2 Reels

Every day in every way "Our Gang" seems to be getting better and better. In "Cradle Robbers" they succeed in arousing more laughter than in any one of their comedies thus far. They act and go through their parts wonderfully well and enter into the spirit of fun-making with a vengeance.

There is a baby show in town and they advertise $50 for the fattest baby. The gang needs the money badly and after much arguing induce Joe, the fat member of the gang, to allow himself to be entered. They dress him in infant clothing and sneak him into a baby basket in a prominent position at the show. Joe is a scream in his portrayal of an infant. He goo-goo's and does cute baby antics in a way that gets over big. He draws the line at being kissed by fussy old ladies and finally jumps out of a window and escapes.

The gang then decides to stage a baby contest of its own and they rig up a show p'lace in a barn and all the children in the neighborhood bring their younger brothers and sisters to compete. The show breaks up in a riot and the gang seek refuge in a gypsy wagon but are caught by irate parents with usual results.

There is no doubt this comedy will go over big. It is a howling laugh from start to finish and the gang really outdoes itself to bring on hysteries. Don't miss this one.

* * *

'BEFORE TAKING'

Pathe 1 Reel

Earl Mohan and Billy Engle are the chief funmakers in this one. They are burglars by profession but are mistaken for medical specialists and are called upon to prescribe for a wealthy sufferer of gout. That the patient does not die is through no fault of theirs. They finally give him an injection of nitro-glycerine and he is ready to lick his weight in wildcats.

The patient's wife, a beautiful young thing, catches him in the act of stealing the silverware and lectures them on the evils of stealing. They repent and live happy ever after.

This is an average one reel comedy with little new stuff injected. It will make a satisfactory filler.
"BOSS OF THE BAR-20"
Universal 2 Reels
This short subject Western is jammed full of action. It has riding, gunplay, cattle thieves and everything that goes to make up a thriller.
Jack Horton is falsely accused of cattle stealing but escapes from the sheriff and seeks refuge in a barn at the ranch of his sweetheart. Ruth Logan, the ranch foreman, in one of his drunken sprees attacks Ruth, owner of the ranch, but Jack appears and gives the villain a beating and drives him off the ranch. Ruth offers to protect Jack and hides him in a cave until he can clear himself of the charge against him. Jack overhears a conversation between Logan and his gang in which they plan to rob the ranch of a large amount of money. Jack is caught by the band and trussed up. The gang goes to the ranch and make away with the money but Jack in the meantime has learned his bonds and when the gang returns to their hut he captures them and fastens the cattle stealing charge on them and is himself exonerated.
The story runs along smoothly and shows good direction. The cast is excellent for a short picture and they work hard to put the picture over.
This picture will go over good where Westerns are in demand.

* * *

'JUST WAITING'
Educational 1 Reel
This is one of the Bruce Wilderness series and a small plot is worked into the picture to carry it along while excellent scenes are shown. The story is a light little tale concerning a maid and a sailor. The sailor before leaving on a trip asks the maid to wait for him. She promises and he sails away. He is gone for twenty years but finally returns to find that the girl has kept her pledge and waited patiently.
The scenes are all ocean views and are beautiful. The photography is excellent and very interesting. This will make a very good filler.

* * *

'TIRED BUSINESS MEN'
Universal 2 Reels
The Century Girls figure strongly in this picture. There is no plot but there are many funny situations brought about mostly through the well known slap stick methods. The picture is entertaining, however, and is full of laughs.
Bill is escaping from the police, who are after him for flouting. Makes his way into an office and through mistaken identity is given a job. He spends most of his time flirting with the female employees and finally arranges a party at the camp of his friend. The boss discovers the trick but is pacified and induced to join the party.
A hunting scene and terrific wind storm offer most of the excitement while the Century Girls, dressed as Boy Scouts, gladden the eye.
This is an average picture with a few new stunts injected but it is entertaining and is safe booking.

* * *

'ECO OES OF YOUTH'
Educational 1 Reel
This is one of the series of "Sing Them Again." The subjects are "Sally in Our Alley," "Little Old Log Cabin in the Lane" and "Auld Lang Syne." The scenes show how the division of Washington's army was saved by a song. A girl sang a song to several British officers and held them long enough for the American army to escape a trap that was set for them. Another scene is a little log cabin in the lane. This particular scene is especially pretty. In "Auld Lang Syne" two Scots are picture reminiscing of other days.

* * *

PATHE REVIEW
Pathe 1 Reel
This short subject shows fire made by the use of chemicals and takes random shots at various subjects, among them, "The Valley of Inde" cloud effects and Hungarian folk dancing. It will make a good filler.

THEY'RE BACK AGAIN
The Century Girls who make comedies for Universal are becoming nationally known. They are as much at home in a swimming tank as on the balcony floor. They add life to the party and gladden the eye.

'DELIVERING THE GOODS'
Universal 2 Reels
Pal, the dog-star, makes an interesting subject for Century Comedies. Pal is the center of attraction at all times and he carries the weight of the picture. He is called upon to do many stunts that are far above the average for canine actors but he delivers the goods.
He works in a grocery store and acts as assistant to "Spec," the delivery boy. A unique idea of delivery is arranged whereby packages are shot from a cannon to the windows of the various customers. Pal acts as runner and his aim is unrivalling.
The outstanding features of Pal's work in this picture are the stopping of a runaway; handling canned goods in a store; and foiling the villain who tries to double cross the hero. The dog's intelligence is wonderful and he makes a very amusing picture.
This subject will go over well with dog lovers and children and will fit nicely into any program.

* * *

'WHY PAY YOUR RENT'
Universal 1 Reel
If you are pestered with bill collectors and desire to find a method of foiling them don't fail to see "Why Pay Your Rent." Every conceivable method of dodging collectors is brought out but in the end the bill collectors win.
Bert Roach is funny as usual and his work in trying to keep the furniture from being carried away is unusually good. He nails the tables and chairs to the floor but the strong arm movers manage to clean out the house.
The most novel scene is dinner being served on the rear end of moving van. All the furniture has been taken but the family merely moves from the house to the van with hardly a delay in the preparation of dinner.
There is no plot to this picture but there are some unusual situations that will bring laughs. It will fit well in any program.

* * *

'FISHIN' FEVER'
Pathe 1 Reel
Grantland Rice chooses fishing for his subject. He shows the fishin' disease in its insidious stages, when a youngster takes the rod to the creek and carries one through the ailments to the chronic stage where he shows game fishing in the gulf stream.
The Exhibitors Round Table

**Kansas City Film Board Meets**
At a meeting of the Kansas City Film Board of Trade Association, Trudy B. Wildman of the Enterprise Distributing Corporation was re-elected president. A. E. McLaughlin of Metro and Cecil G. Vaughan of Pathe were re-elected vice-president and secretary, respectively, while G. E. Metzger was added to the board of directors. The other members of the board are the officers of Crescent and Roy Churchill of F. B. O.

Never before has the board accomplished as much as in the last year. Cases which formerly brought ill feeling between exchanges and exhibitors now are disposed of in the same clocklike manner as a police court handles a docket.

**Pleasure Before Business**
Business virtually has ceased to be the subject of conversation among Kansas City's movie row temporarily, at least. Mention that 6 to 3 victories of the first National baseball team over the Crescent-United Artists club and you might as well forget your bookings for the day and subdue yourself to a long winded conversation. And "Babe" Melcher, Manager of the Miscellaneous Exchanges team, is voicing the assertion that the fact his team has gone unchallenged is proof enough that it is entitled to the championship, despite the fact that the team has been unable to play a game thus far.

**Book 'Dorothy Vernon' for Two Weeks**
The Isis theatre, one of the largest suburban houses of Kansas City, attempts the unusual for a Kansas City suburban house when it began a fourteen-day run of "Dorothy Vernon of Haddon Hall," a United Artists production featuring Mary Pickford, on May 18, at an admission ranging from 55 cents to $1.65. United Artists will spend more money in the exploitation of the picture than it has ever before spent in the Kansas City territory, it is said.

**Theatre to Be Altered**
With the closing down of the Strand, in Ogdenburg, the alterations, the Star theatre of the same place has been put in order to handle the Strand patronage. When completed, it is expected that the Strand will be one of the largest houses in the territory. The Strand, New York. Fred Perry, owner of the Strand, in Watertown, recently purchased the Savoy of Northfield, Vt. Benjamin Smith, of Montreal, associated with Perry, will manage the houses.

**Determines to Keep Theatre Open**
Manager Arch McCallum of Fay's theatre, Rochester, announces that Edward M. Fay, proprietor of the house, as well as several others in the circuit, has decided to keep the Kodak Town theatre open all summer. The excellent patronage, despite the arrival of warmer weather, is one of the reasons for the move. He has announced a long list of excellent attractions to be shown during the summer.

**'Three Weeks' Gets Liberal Cutting**
The Goldwyn production, "Three Weeks," showing at Frank L. Newman's Royal theatre in Kansas City, was given a trimming Tuesday night, not figuratively, but literally. The elimination of several scenes and the cutting of others to more "flushes" followed protests of representatives of the Women's City Club and Parent-Teacher associations of the city. The chairman of the motion picture committee of the two organizations said they were "swamped" with protests, largely from mothers and fathers of the city, against the film's showing. The organizations represent more than 22,000 women of Kansas City, and William Jacobs, house manager of the Royal and W. E. Troug, division manager of Goldwyn, were prompt to accede to the requests.

**Mrs. Crowninshield Making Good**
As a booker and shrewd buyer of motion pictures, Mrs. Elmer Crowninshield, of Troy, is making a name for herself among those who run the Bijou theatre, as well as among a moving picture supply house, is busy on the road. Mrs. Crowninshield has taken over the booking of the theatre and is selecting pictures which seem to please her audiences judging from the nightly crowds.

** Paramount Pep Club Busy Again**
In launching the Paramount Forty drive at the Buffalo office the Paramount Pep club held an "Over the Top" hall which was also a celebration of the twelfth wedding anniversary of Marvin W. Kempner, manager of the branch. Mr. and Mrs. Kempner received congratulations from the entire personnel of the office.

**Pathé to Elect Committee**
Floor and reception committees will be named at a meeting to be held at the Pathé offices in Albany, Sunday afternoon, for the dance to be given by the film salesmen of Albany at the Hotel Ten Eyck on May 26. The reception committee has already extended invitations to the film salesmen of Buffalo and New York, and it is expected that the dance will be one of the social events of the season.

**Exchange Notes**
These exhibitors were visitors at Kansas City exchanges last week: G. L. Hooper and Maurice Jenks, Orpheum theatre, Topeka, Kas.; T. C. Goodman, Star theatre, Warrensburg, Mo.; N. W. Hubble, Trenton, Mo.; E. C. Terry, Green Valley, Mo.; George Monracy, Park theatre, St. Joseph, Mo.; E. E. Sprague, Lyric theatre, Goodland, Kas.; C. M. Patey, Patey Theatre, Lawrence, Kas., and Lee Gunnison, Royal theatre, Atchison, Kas.

**There were two well known "fixtures" of Kansas City's movie row who were missing from their usual haunts last week. Al Kahn of Film Classics, Inc., and I. Wenschienk, of the Penn Valley theatre, were confined within four walls, Al having taken his Scottish Rite and Wenschienk recovering from an attack of the mumps.**

Richard C. Fox has arrived in Buffalo to take over the management of the Selznick exchange, succeeding Lester Wolfe, who has been retained as a member of the sales staff. Al Barnett has resigned from Selznick to join Universal, covering the Southern Tier.

**After two years of efficient work, George Lodge of the Kansas City Hodkinson branch, has been promoted to booker. He will be succeeded by Robert Giles.**

**The Kansas City Universal office will hold a special screening in the near future of "The Signal Tower" for railroad men of the Kansas City territory.**

**J. M. Hikes, Manager of the Enterprise Distributing Corporation at Charlotte, N. C., has been transferred to Dallas, Texas, as branch manager, Vice-Resident Manager White, resigned, and L. J. Duncan of Atlanta, Ga., appointed salesman.**
Exhibitors Trade Review

A GLANCE FULL OF MEANING
Adolph Menjou, the cynic, gets only icy indifference from Anna Q. Nilsson with whom he is appearing in Warner's "Broadway After Dark."

Dresses Up Lobby
"Bill" Shirley, of the State Theatre, in Schenectady, has decided that the addition of a basket of cut flowers to the lobby of his theatre is an attractive feature that offsets any extravagance which may have been apparent when Mrs. Shirley first suggested the idea. Mr. Shirley has received many complimentary remarks on the flowers which are always in a fresh condition.

Theatre Changes Hands
The Vine Street theatre, Twenty-fourth and Vine Streets, Kansas City, has been purchased by G. L. Rugg, formerly of Troy, Kas., from H. Costa, who will devote all of his time in the future to the Bonaventure theatre of Kansas City. Remodeling work on the Grand theatre, Wichita, Kas., has been completed, it was announced this week.

"Wolfe and Montcalm" Well Received
"Wolfe and Montcalm," one of the series of historical films produced recently by Yale University, will be given an attractive presentation at the Isis theatre, Kansas City, in a few days. An American Legion post is sponsoring the film as a part of its Americanization program and will sell tickets for the performance.

Organist Making Good
Henry B. Murtagh, formerly organist in chief at the Grauman and Metropolitan in Los Angeles has come to Buffalo as feature organist at the Lafayette Square theatre, where he already is one of the highlights of the program.

Exhibitor's Son Wins Violin
Joseph Harding, son of Dave Harding, one of the owners of the Liberty theatre, Kansas City, has been awarded the Lyon and Healy violin in Chicago, as a result of his competition with two other prize winning violinists, according to word received by Mrs. Harding in Kansas City Wednesday. Mrs. Harding is one of the leading workers in a drive for a Kansas City symphony orchestra.

* * *

Buys Himself a House
Howard Jameyson, former Universal exploitation representative and advertising manager of the Liberty and Doric theatres in Kansas City, has built himself a beautiful home in Wichita, Kas., where he is advertising manager of the Miller theatres.

* * *

Sydney Sampson Re-elected
Sydney Samson has been re-elected president of the Film Board of Trade of Buffalo. Other new officers are: G. K. Rudolph Fox, vice president; Bob Wagner, Hodkinson, secretary; Henry W. Kahn, Metro, treasurer; board of directors, Howard F. Brink, Educational; Vincent McCabe, Goldwyn; Marvin Kempner, Paramount; Fred Zimmermann, F. B. O.; G. K. Rudolph, Fox.

* * *

Garage to Be Converted for Movies
Contracts have been let by the Schine Theatrical Enterprises of Gloversville, N. Y., for the remodeling of the old Niagara Garage and former Thurston Auditorium in Lockport, N. Y., into a motion picture theatre.

* * *

Strongheart Visits Children
In conjunction with the showing of the "The Love Master," a First National picture, at the Mainstreet theater, Kansas City, last week, Strongheart, the wonder dog, received liberal newspaper space when he was taken on a visit to children's hospital and orphans' homes to perform for them.

Australia Representative Pays Visit
John Hicks, general manager for Famous Players-Lasky in Australia, visited relatives in Kansas City last week. Mr. Hicks formerly was branch manager for the General Film Company in Kansas City and also was branch manager for Paramount.

* * *

Albany Business Reviving
The past week brought a better attendance at the early shows in the Capital District, following the slump which occurred with the adoption of daylight saving. This may possibly have been caused by the cold and rainy weather of the past few days.

* * *

Exploitation Man Becomes Editor
E. D. Kildemand, former exploitation representative of Goldwyn in the Kansas City territory, has accepted a position as motion picture editor of the Topeka Daily Capitol.

R. A. Whyte, general sales manager of Fox, visited the Kansas City Fox branch last week and appeared more than satisfied with the summer business outlook.

* * *

Colorado Getting New Houses
Many new and modern picture houses are now being erected in Colorado. Powers and Simplex projectors are the most used machines in this State. The new theatres are installing very fine equipment, both in the projection room and in the theatre. Good-sized lobbies are being built. Business is reported to be very encouraging.

* * *

Operators Purchase Stock
Si Charninshski and Ray Sinnett, who have been operating the Capitol Theatre, at Dallas, Texas, have purchased all of the Capitol Amusement Company stock.

BANNER PRODUCTIONS, Inc.
SAM'J. BRISKIN
GEO. H. DAVIS

ANNOUNCE

BIG SPECIALS

with

BOX OFFICE CASTS

1540 Broadway, New York City
Bryant 4714

"Make This Your BANNER YEAR"
Forced Out by Competition

Because he finds himself unable to compete further with the Soldiers’ Home in Laketown, N.Y., the owner has been forced to close his Gem Theatre in that town after running it for some ten years. The soldiers’ home is showing films at ten cents and has no overhead. A7. Thomas says he cannot compete with such conditions after being forced to also pay higher prices than the home for film.

**English Program Presented**

A special All-English programme of pictures was presented at the Lyceum Theatre, Winnipeg, Manitoba, during the week of May 13 by Manager W. P. Wilson, the attractions being “A Couple of Down and Outs” and a short subject, “This England,” both released in Canada with considerable success by Regal Films, Limited.

**Round Table Briefs**

G. F. Walton, of Bellingham, has gone to Butte, to become booker of the Greater Features, Inc., exchange there. Walton is the son of Fred Walton, well known exhibitor and past owner of the Bellingham Theatres Company.

The efficient work of William Andlauer, Kansas City representative of Pathe, in the opening baseball ceremonies of the American Association in Kansas City last week, was productive of a good news story.

*Manager John Hamrick is visiting his Blue Mouse Theatres in Portland, Tacoma and Seattle.*

*Sydney Rosenthal has been added to the sales force of the Kansas City Universal office. He formerly was with Film Classics, Inc., in Kansas City.*

*Miss Agnes Straus, former secretary for Paramount in Kansas City and Oklahoma City, left last week with the Garden Players, stock company, for Wichita, Kas., and Dallas, Texas, as secretary of the company.*

The Hodgkinson Kansas City sales force has been increased by the addition of W. P. Bernfeld, former city salesman for Universal in Kansas City.

Among the exhibitors purchasing film along Kansas City’s movie row last week were: F. A. Robinson, La Harpe, Kas.; C. L. McVey, Herrington, Kas.; Ed. Frazier, Pittsburg, Kas.; E. S. Meyers, Princess Theatre, North Topeka, Kas.; M. A. Vrba, Rex Theatre, Joplin, Mo.

*Maj. J. W. Quillian, vice-president of the Enterprise Distributing Corporation, who was in Kansas City last week, is contemplating establishing exchanges in Des Moines, la., and Memphis, Tenn. He is present is making a tour of the Enterprise offices.*

*The Kansas City Film Board of Trade has accepted James Pollock, new manager of the Selznick Distributing Corporation, as a member of the board.*

A new film exchange has been established at Toronto, Ontario, under the title of Popular Pictures, Limited, the new organization having secured a company charter from the Ontario Government.

An automobile, driven by the nephew of Gasper Battaglia, owner of the Lansing and Monroe theatres, in Troy, figured in a collision near Saratoga last week, which resulted in the young man’s death.

The Apollo, West Seattle, has also changed hands during the week. N. L. Cole, former owner, sold to A. M. Dunlop.

**Charlotte Auditorium Remodeled**

Theatrical and exchange circles in Charlotte, N. C., were very much interested during the past week when it became known that Jake Wells is on a deal by which he will take over the old Charlotte Auditorium and by spending a large amount of money, convert it into a modern, gorgeous and complete theatre. Wells, at one time the most dominant figure in theatre circles in the South has been in the background until recently when his “come back” was forecasted by the acquisition of several desirable theatrical properties.

**Seattle Madison G as New Owner**

J W. La Vigne of Seattle, has purchased the Madison Theatre at Broadway and Madison, from Benjamin W. Fey. Mr. Fey goes East for the summer, and plans to invest in another house upon his return.

**New Theatre Company Formed**

The Theatre and Exchange Company has been formed for the purpose of buying, selling or building motion picture theatres, with offices at 2030 Third Avenue, Seattle. Goan and Bessemer are owners.

**Clergymen Guests of Paramount**

More than 200 clergymen and their wives recently were guests of Paramount, at a special showing of “The Ten Commandments,” at the Tremont Theatre, Boston. A printed questionnaire gave them opportunity to tell what they thought of the film, and of the answers so far returned it seems to have gone over with them. Some, however, took other viewpoints, just enough, as Paramount people put it, to make the thing interesting.

**Owners Sue Lessees**

Owner and lessees of the Jewel Theatre, Lowell, Mass., have got each other into court on cross actions of contract. The owners, Charles and Esther Harpoontian, started the thing with action to recover alleged rent due and also $2,500 alleged due under agreement to deposit that sum for security. William and Alexander Birnie in the cross action want to get $1,500, they say they have deposited for that purpose.

**Former Movie Man Arrested**

Peter F. Griffin of Toronto, Ontario, former head of a wide chain of moving picture theatres throughout Ontario and former head of an independent moving picture exchange, was arrested in Detroit, Mich., on April 28, on the charge of fraud in connection with his alleged affiliation with a commercial school and its operation. Griffin, who was released on $15,000 bail, once had probably the largest string of theatres in Canada, but had disposed of them in succession some months ago. Griffin went to Detroit from Toronto to surrender himself to the police there.

**Warning to Exhibitors**

The Northwest is being victimized by a smooth talking, handsome, well dressed man, who passes himself off as a location man, for various leading Hollywood film corporations, then when he has established an unquestionable "identity," has a large check cashed, and moves on to another town. In Seattle he gave the name of R. W. Raymond, cashing a check for $85. In Portland, where he stayed long enough to cash two checks amounting to $140, he was R. R. Ragan. His checks are on the Hollywood State Bank, and bear the name of the company he is representing with the apparently correct signatures. There is no such bank. The Burns Agency, working on the case hopes to show results.

Buddy Roosevelt, daredevil cowboy, is as much at home on a horse’s saddle as is an old woman in a rocking chair. He is shown here "roughing it up" with some of the boys in shots taken from the first of the series of Buddy Roosevelt westerns which he is making for Artclass.
THE film makes live again those never to be forgotten moments which have made American history. Every school child knows of Benjamin Franklin and his appeal to the French to help the colonies in their fight against England. The above picture depicts the appearance of Franklin before Louis XVI, then ruler of France. Pictured below is General Washington and his men at Valley Forge. The hardships which these men endured are realistically portrayed in the film. The photo in the oval depicts one of the tense romantic scenes which give Marion Davies ample opportunity to demonstrate her ability to interpret such a role.

**History Again Repeats Itself In Picturesque ‘Janice Meredith’**

*Marion Davies Plays Title Role in a Colorful Historical Goldwyn-Cosmopolitan Production Which Is to Open in New York in June at the Cosmopolitan Theatre*
How to Increase Patronage Through Advertising

By F. Heath Cobb
Director of Advertising and Publicity
C. B. C. Film Sales Corporation

This was a more difficult problem to solve than the other, and the manufacturer is not at all sure that he had it solved even yet. But he is sure that his advertising is giving the results far better than those he secured when he based his plans on

one or two instead of all three of the elements of the situation—the goods, the market, and the system of distribution. He now sees advertising in its various aspects as a business force.

The basic principles of advertising is the theme of this study. It is our plan to investigate this side of the subject by examining concrete cases chosen from such records as are available. Advertising technique shall study only incidentally, leaving a detailed discussion to others.

Furthermore, we shall seek to simplify our study by compiling problems connected with the sale of those articles which find their final outlet into consumption in small units—goods finally sold at retail.

We shall try to find what is true in this field first, rather than to generalize over all the possible fields of advertising activity. If we can find how advertising is tied up with the various steps in distribution, we may establish principles which can be traced as working in community publicity, advertising, and the other fields where the desired ends are attained by more indirect methods.

In the field to which we are confining our attention—merchandise for individual consumption—this ultimate purpose takes the form of a large number of small sales to individual consumers. And the number must not only be large, but must be all the possible elements of permanence and stability.

The channels through which these sales are to be executed become elements in every advertising plan in this field. The advertiser, whether he be a producer, distributor or a retailer, is obliged to lay out his attack on the consumer’s buying desires with an eye to the means by which those desires are to be converted into sales.

The article to be sold, the possible consumer, and the means by which the article is brought to the consumer are the three great factors in distribution of goods for retail consumption which bear on advertising. An analysis of these factors by some clear, logical method thus becomes not merely a valuable adjunct of the advertising plan, but a necessary method of the bean-canner. The question is how is such analysis to be made?

Suppose that after all this investigation the bean-canner had found that it was going to cost him $200,000 to reach 80 per cent of his market if hitherto untouched.

What new elements discovered make it necessary for him to consider? At any rate who paid for the advertising? Answer: His competitors. They lost their 10 per cent as well as 70 per cent at large. So the man who does not advertise pays for it in the long run.

And what applies to the manufacturer of baked beans, applies equally well to the retailer, and what goes for the retailer of other merchandise goes equally well for you who are retailing entertainment.

You may be showing the very finest picture in the world, but if your patrons are unaware of the fact you will pay to empty chairs. Play good programs and tell ’em about it. The shrinking violet never anywhere, so foot your horn if you don’t sell a call.

The accompanying chart will aid you in making a careful analysis of your market. Check off on your theatre your potential patronage and your potential patronage. Then plan your advertising campaign accordingly. And stick to your plan. Intelligent, consistent advertising is just as bound to bring results to your box-office, as top-soil, water and sunlight will cause seed to grow into a beautiful plant, and the plant to flower. And the money you lay out will return a hundred fold in the end.
The Theatre in Shop Windows

How New York Exhibitors Publicized ‘Beau Brummel’
Through Window Display Tie-Ups

NEVER has there been a product holding the popular appeal of the merchandise you are selling—motion pictures. And never has there been a more effective sales medium than the display of your goods in the shop windows of your city tied-up with the products of national manufacturers.

There is something about stills from a picture production that will invariably cause the passerby to pause. And the message registered in his subconsciousness will repeat insistently until his foot-steps lead into the theatre's, lobby, and the box-office receives the benefit of window display advertising.

All this has again been conclusively demonstrated by the big business enjoyed by the Harlem Opera House during the run of the Warner Brothers' screen classic, "Beau Brummel," ably directed by Harry Beaumont. Manager Harry Shifman, proved the axiom that "they buy through the eye" to the satisfaction of the theatre. And every one of the progressive merchants who lined up with him on the picture, boasted increased business which put them one and all in complete accord with this thought.

Everything, including traffic, was tied-up for the showing. Hat shops, clothing stores, pharmacies, show shops, confectionaries, automobile agencies, millinery establishments, and many other dealers were glad to lend their windows in a co-opera-

tive campaign. Eighty or ninety windows told the tale, and at the Harlem Opera House the S. R. O. sign was hung out every evening. It was a real "Beau Brummel" week for the theatre and for the merchants.

The Chamber of Commerce came right in, too. For eight blocks the street was hung from side to side with many hundreds of vari-colored electric lights. A seventy-five dollar suit was donated by a clothier to Harlem's best dressed man, and on the night when the Chamber of Commerce presented the prize to the lucky hundred and twenty-fifth street "Beau Brummel," the police had to take care of the crowds that clamored in the lobby for admission.

Of course with all this futu the local papers just had to come through with space in the news pages. They did so nobly, and helped to make the week one big success. Then there was the matter of the motor car parade, when fourteen automobiles filed for several hours each day through the streets, proclaiming the arrival of "Beau Brummel" by means of huge banners.

The sweet part of the whole thing is that all this wealth of publicity and advertising was effected entirely through tie-ups. The theatre expended no money other than that called for by the regular advertising appropriation of the playhouse.

The moral is, don't overlook an opportunity for exploitation. Especially when it costs you nothing. Read the National Tie-Up Section.
BEATING BARNUM TO IT
Pittsburgh inhabitants expected the circus, but Milt Crandall, Rowland and Clark Theatres, hitched four horses to a calliope and turned publicity guns on Goldwyn-Cosmopolitan production 'Three Weeks.'

Exploiters 'Tie-Up' Town
EVERYTHING but the kitchen sink was tied-up to the showing of a First National picture at Loew's State Theatre, Los Angeles. Why they overlooked the sink is unknown, for surely a kitchen sink stacked full of dirty dishes would be an excellent tie-up for "Why Men Leave Home." Booklets, police tags, post cards, radio, ambulances, shops and dance halls were but a few of the media through which the Angelinos were magnetized to the State's lobby.

Brochures were printed and distributed giving reasons for the deduction of masculinity from the fire-side from the viewpoint of the flapper and the philosopher, the wife and "the other woman." Imitation police tags were hitched to steering wheels of parked cars, and the recipients were so glad that they were not real that many a motorist deposited his "ball" at the box-office.

The St. Francis Hotel, San Francisco, supplied some 5,000 post cards which were forwarded to a selected mailing list, and 6,000 slips sheets were inserted between shirts by the Diamond Laundry Company.

Judge J. W. Summerfield, who hears the divorce actions, radio'd his ideas on the subject "Why Men Leave Home" and also about the picture. A dinner and loving cup subsequently tendered him at the Cinderella Roof received due notice in the public prints.

The roof stepping-palace was also the scene of a "prettiest ankle contest." The inference that ankles are one reason why the poor dubs throw away their latch keys.

An idea rather more complimentary to the male of the genus homo, was the utilization of the Navy Recruiting bulletins blaming the beckoning of the bounding main for the forsaking of many an easy chair and house slipper.

Flying to the defense of the defenseless he-creature, and giving a tip to the wives of wrong husbands, a chain of groceries advertised fifty-seven reasons why men do not leave home. Of course the numerals applied to Mr. Heinz' well known appetizers. There were other merchandise tie-ups galore, and of course the "inquiring reporter" burft into print with the ideas of casual passersby on "Why Men Leave Home."

To fittingly finish the story a reference to the receipts is in order. An armored car, armed guards and police, backed up to the bank, while "shillabers" in the crowd whispered that the money bags contained the first day's receipts on the picture.

Everything considered, our guess as to "Why Men Leave Home" is that they did so in Los Angeles in order to visit the State Theatre and see the show.

* * *
'The Ten-o-see Ten'
There is a wealth of potential exploitation wrapped up in the diminutive body of the average small boy. There is a band of pickaninnies that makes periodical raids from one of New York's lesser "black belts" into Broadway, and never fails to return laden with the smaller coin of the realm.

So well is this gang known that the sidewalk habits of the "Roaring Forties" refer to them as "The Ten-o-see Ten." We paused in our nocturnal ramble around Times Square the other night to toss them tribute of dimes and nickels—and to watch their audience and their show.

Looking for all the world like black-faced Jackie O'Connors, the kids post look-outs at each corner and stage their act in the middle of the block. They stand in a semi-circle clapping their hands rhythmically and intoning the family ditty "ceep-eip." When the proper degree of fervor is attained—and the crowd sufficiently large—one prances out and goes into his dance.

From then on each does a turn. They shuffle, shimmy and strut. Tap dances or back-and-wings come with equal facility.

The crowd of on-lookers invariably blocks traffic, tosses its coin and is finally dispersed by the cops. This latter process is not the least of the fun. The Times Square John Laws are in the spirit of the thing, and temper justice with mercy. A shrill whistle will announce the law's slow and majestic approach. Then to see those "smokers" scatter is a scream. In a trice not an "eight-ball" is visible, and the crowd hushes and goes its way.

As we locked up the Square for the night, we wondered how many showmen are capitalizing the kids. If you can get a crew of urchins like "The Ten-o-see Ten," to gather a crowd, do their stuff and distribute heralds for your show, you will start people talking, whether they be Broadwayites or Main Streeters.

* * *
Light on 'Chechahcos'
New York knows that "The Chechahcos" is playing at the Cameo Theatre. Threesheeting the town is scarcely the proper phraseology. Associated Exhibitors used 190 sheets in the form of a twenty-four foot square-screen over the marquee.

It is a building where the street a hundred ampere projector threw slides on the sheet showing the glowing criticisms received by the picture from the press.

A hundred and fifty ampere searchlight covered with a four color revolving mask threw varied color lights into the lobby. Tie-ups with the Wurlitzer Company and Wanamaker's Department Store secured space for art cards displayed around a large radio set, the type used by the "The Chechahcos" company in Alaska.
ADVERTISING AIDS

The Lyric Theatre, Jackson, Tenn., don't believe in doing things by halves. "A Society Scandal," the Paramount picture featuring Glorious Gloria, recently put in a brief two days at the southern playhouse.

The exploitation was worthy of a longer run, but we can't think of anything more that could have been accomplished in the way of creating lobby lure.

In the lobby was a twenty-four sheet cut-out against a special purple background. In the streets 1,000 roto sheets were wrapped around morning newspapers, 1,000 heralds slip-sheeted into evening papers, 1,000 herals from the theatre, and the title and play-date featured on the menus of two leading cafes.

Window tie-ups were not neglected. An optician's window carried a card declaring that the picture was "A Society Scandal," while retail stores slammaed competitive

The Sunday magazine editor was a good friend of George Schade, owner, of the Schade Theatre, Sandusky, Ohio. He called Schade up and between them they evolved a plan to hold the feature article over until the day before the opening of First National's "Flaming Youth.

Schade up and between them they evolved "Sporting Youths"; but it was worth a lot to the newspapers too, for the advance advertising on the picture. The fact that the composer was on hand to play it lent additional exploitation value to the idea. As usual, the music company was able to report a huge per cent increase in demands for the song as the result of the picture tie-up.

* * *

KINDLY helps can drop out of the sky, provided one makes friends of the newspapers. Recently one of the leading newspapers received a syndicated magazine feature article headed: "England's Silly Notions About Our Flaming Youth."

This display just couldn't help pulling patrons into the theatre. It attracts attention and makes movie fans want to see the First National picture.

* * *

THERE must be an American exploitation man in Madrid, for recently the Empress Sagarr circuit startled the Castilian capitol with its publicity on a current attraction.

Not only was the picture widely advertised in the press, but sixty horsemen paraded the streets with herals. There were big posters on all street cars; arrows, painted on the pavement, pointed the way to the theatre; there were many balloons releasing throwaways, and twenty motor-cars paraded with posters.

* * *

CAPTAIN ALFRED DAVIS put over Universal's "Sporting Youth" in great shape when he played the Regional Denny picture at his Marble Arch Pavilion, London.

His opening date coincided with the Brooklands Race Meet, one of the biggest events of British motordom. So the Cap got the racing club to inaugurate a special "Sporting Youth" event—cups and everything.

The race was open to all "sporting youths" under twenty-five years old and of simon-pure amateur standing. Classes and masses attended the races and later saw the picture. Count Zborowski won the cup.

HERB CROOKER, the original demon press-agent, has put across some good ones for "When a Girl Loves," the Victor Halperin Production released through Associated Exhibitors. His fine exploiting hand is plainly visible in the elaborate press-book which tells exhibitors how to do it. Teaser campaigns, tie-ups, "split-a-page" ads, news features, nifties, and everything of value in the way of showmanship ideas is judiciously set forth to aid the exhibitor.

Striking posters, unusual cut-outs and eye-catching cuts and mats have been prepared. Properly used the ideas contained in these thirteen pages will cause the inmates of a deaf and dumb asylum to shout "It's a Wow!"

THE song tie-up on First National's "Black Oxen," being unavailable the manager of Loew's Vendome Theatre, Nashville, Tenn., made his own tie-up when he played the picture. He "borrowed" the window of the Standard Music Company, "borrowed" their song "Shadows Across My Heart," put in his own "Black Oxen" frame and called it a good piece of exploitation.

Subsequently the song "Shadows Across My Heart" was introduced into the program of the Vendome as a prologue for their features. "Flaming Youth" made people turn to the magazine feature as soon as they saw the two words in the title.

WHEN the Chamber of Commerce members turn sandwich-men to publicize a picture—that's advertising! This very thing happened when "The Hunchback of Notre Dame" played in Tulsa, Oklahoma. All members paraded with one-sheets advertising the showing of the picture.

And that isn't all. The newspapers ran special sections using the roto connected with the Universal production. And besides there was a special section of co-operative advertising obtained through tie-ups with both the Chamber of Commerce and the Junior body of that organization. This section contained eight pages of advertising, and each ad carried a reference to "The Hunchback."

The Mayor wrote a commendatory letter about the picture, congratulated the president of the C. of C. on boosting it, and the Junior Chamber secured for Tulsa the 1925 convention of the National Junior Chambers of Commerce through the picture. It is scarcely necessary to say that "The Hunchback" hung out another box-office record in Tulsa.

* * *

EXCEPTIONAL LOBBY DISPLAY

This striking lobby display was arranged by the Majestic theatre, Portland, Ore., for its screening of Hal Roach's "The Call of the Wild," which was released by Pathé. The display brought "em in.
WHAT happened to Dorothy Arnold? Who killed Dot King and Louise Lawson? Why did Renee Harris and Vallie Martin commit suicide? How did Dixie Dixon fall to the fearful fate of a drug addict? What becomes to all the "Missing Daughters" listed in the police records of the nation as lost persons?

These chilling questions clutch at the hearts of the fathers and mothers of America. And Selznick's masterful photoplay presented as this week's National Tie-Up picture, vividly visualizes some of the things that happen to the "Missing Daughters" of the world.

Dramatic Expose

What a title! Just those two words are sufficient to guarantee the enthusiastic reception of this dramatic expose by audiences everywhere. Plus a box-office picture—plus National Tie-Up exploitation—and you have a three way show that will surely ring the bell on your cash register.

The cast includes Eva Novak, Rockcliffe Fellows, Robert Edeson, Walter Long, and others whose names are known to every picture fan.

The tale is a thriller. It has to do with the splendidly successful efforts of United States Secret Service to shatter a vicious band of slavers who prey upon the frailties of foolish virgins.

Human Spiders

These human spiders weave a wicked web, but just as it appears that the fragile butterflies must succumb to their Machiavellian machinations, villany is thwarted by the government operatives, and the "Missing Daughters" are restored to the arms of their loved ones.

All the agencies perverted to further the purposes of vice are pointedly portrayed. The infamous cafe roundevois, the "Golden Calf," and the hectic life of its heelers, are stripped of their glamour and shown to be but tawdry tinsel.

Wages of Sin

The arch-villain receives the wage of sin—a leaden pellet through a heart seared with sorrow by the knowledge that his own "Missing Daughter" has been selected as one of the gang's victims.

The complicated mechanism of the underworld Juggernaut is realistically revealed, and it is to be hoped that this mighty moral melodrama may be instrumental in guiding the daughters of America past primrose paths and along the lane of love which is every woman's heritage.

Aeroplane Abduction

The public prints teem with tales of motor-cars cruising on nefarious business. But these venal vampires hurl through space in powerful planes, the despairing shrieks of the disillusioned daughters drowned in the roar of the engines.

True, the girls are saved, but only after a thrilling pursuit and a battle in the clouds. It is great to see the driver dashed to death a mile below, and his plane fall in flames. He was the maggot-like creature who coiled venously in the heart of the "Rose Garden," another cabaret interested in the traffic in human hearts and souls.

Love

Of course there is love interest in addition to heart-rending paths, and hair-raising thrills. The Secret Service operative is deeply enamoured of one of the girls entangled in the meshes of malevolence. He was born brave, but when the leprous fingers of vice claw at the throat of his beloved, his desperate daring is inspiring.

Against tremendous odds he works alone—and triumphs. These "Missing Daughters" are saved. But how many are lost forever? The theme is one of national interest—interest that centers in the souls of those who would preserve the sanctity of blossoming womanhood.

Tie-Up Treasure Trove

And so again National advertisers have been quick to seize the opportunity to tie-up their products with your theatre's attraction through the interest-compelling medium of displays in the nation's shop windows.

Take full advantage of the powerful publicity which has been arranged for you through Exhbitors Trade Review. It is all free—just a part of the exhibitor service your business paper offers.

Here are the partners who are going to help you
make your theatre and your show the talk of the town.

Gage Hats

For sixty-six years the Gage organization has supplied the nation's women with chic chapeaux—smart millinery specially designed to meet the varied requirements of particular American femininity.

On every avenue from Broadway to Main Street, dainty daughters, and their mothers and their sisters and their aunts demand Gage Hats. Without doubt Gage Brothers is the best known millinery concern in the country.

To judge the magnetic power of this window display, just remember that women will look at hats first—anything else later. They will purchase headwear finery and come to see your show.

"Buy Them Gage Hats and There Will Be No 'Missing Daughters.'"

Model Brassieres

This feminine garment intime is next to the hearts of American womanhood. Half a million women are wearing the new Criss-Cross Model, and telling friends of their enthusiastic satisfaction.

This brassiere, designed by style artists and health experts, offers the clasp of silence plus perfect freedom of action, and comfort in dress. It is advertised nationally through mediums reaching millions.

Remember that the purchasing power of the nation is in the purses of women. A window artful with feminine allurement will increase your dealer-partner's sales and boost your attraction.

"Teach your daughter to be attractive the right way, and she will never be one of the 'Missing Daughters.' Criss-Cross Model brassieres will do the trick."

Omar Pearls

The sain sheen and luminous lustre of these color-blended gems have held irresistible attraction for beauty-lovers throughout the centuries. Men and women have not changed since the days when Cleopatra dissolved pearls in wine. The lure is still confined in their creamy charm.

But had Cleo's jewels been Omar Pearls, she could have had her gems and her ambrosia too—for Omars are indestructible. A fascinating window display may be arranged linking these globules of oriental splendor with your theatre's attraction. They are known to readers of Theatre, Vogue, Screenland, Motion Pictures, Good Housekeeping, Vanity Fair and other national publications. Make the most of this cumulative publicity.

"All girls deserve Omar Pearls, and every daughter deserves the warning given by "Missing Daughters.""

Gordon Hosiery

Wherever McCall's, Harper's Bazar, Vogue, Woman's Companion or Ladies Home Journal are read, Gordon Hosiery is known—well known and known well.

They are made to fit every occasion just as they are fashioned to the curve of every ankle—perfectly. They are the last word of fashion in style and shade, and, as you know, hats and hose are the prime requisites of the well-dressed woman.

Tied-up with appropriate stills from the picture, this window will be a lobby-magnet second to none. A window card might read:

"Missing Daughters' left home to seek happiness. Make your daughter happy at home with Gordon Hosiery."

Pebeco Tooth Paste

Nothing is more attractive—nothing more vital to health—than sound, shining teeth. This paste, the nation's dentifrice, is recommended by thousands of dentists, and hundreds of thousands of users.

With stills showing the dimpling smiles, and gleaming teeth of the beautiful girls in this production, the Pebeco tie-up will attract both men and women to the store window—and to your theatre.

"Protect your teeth from decay with Pebeco—and your daughter from the fate of 'Missing Daughters.'"

Forest Mills Underwear

Nationally advertised form-fitting body garments, offering protection against the chilly winds of autumn and winter, and giving that comfort and freedom of action so essential to participation in the out-of-doors sports of Spring and Summer.

A window dressed with summer-girl stills from "Missing Daughters," and an artistically attractive arrangement of these daintily luxurious necessaries, will line up daughters and their mothers at both your lobbies. The one in the dealer's window, and the one at your theatre.

"It is your duty to provide your daughter Forest Hills Underwear and to let her learn the lesson taught by 'Missing Daughters.'"

Free Exploitation

And there they are. Six of the best known national manufacturers right behind you to make "Missing Daughters" one of the biggest box-office pictures ever shown at your theatre. All this co-operative exploitation does not cost you one cent. It is free.

Be sure, therefore, that you take full advantage of the opportunities presented to make your theatre and your attraction the subject of conversation at every breakfast, dinner and supper table in your city.

On page forty-three you will find some additional ideas and suggestions which will help you to accomplish this purpose.
A Pebeco Smile is Captivating

WHICH is dem-onstrated by Eva Novak in the accompanying scene from "Missing Daughters." Claire Adams and Rock-cliffe Fellowes' expressions show how they are captivated by her fascinating PEBCO smile.

Beautiful Girls Have Beautiful Teeth

All Over America They Are Using Pebeco Because It Keeps Teeth Clean

PEBCO sales are jumping, due to the public's realization that it is the one dentifrice that works after you brush your teeth. It stimulates the mouth glands so that they pour forth a protective, cleansing flow of saliva long after your teeth are brushed.

The PEBCO STORY is told in big advertisements regularly in: Saturday Evening Post, Literary Digest, Delineator, Designer, Ladies Home Journal, Good Housekeeping, American Magazine.

PEBCO Is Manufactured In U. S. A. Only by LEHN & FINK, Inc. NEW YORK
Exhibitors set the chance sectional潤

**PEBECO LENDS IMPETUS TO FILM INTEREST**

Celebrated Tooth Paste Displays to Exploit “Missing Daughters”

THE word Pebeco don’t have to be accompanied with the words, tooth paste, in order to convey the meaning of that product to most English reading people.

Pebeco immediately conjures in the minds of folks, a set of pearly-white teeth, free from the taints and disorders of those less fortunate in their selection of a proper cleanser with which to keep the teeth in a desirable condition.

National publications, booklets on the care of the teeth, recommendations from dentists all over the country have adequately established the value and desirability of the Pebeco product for discriminating, well-meaning people.

The announcement that Lehn and Fink of New York, who distribute Pebeco Tooth Paste, have stepped aboard the National Tie-Up project on Selznick’s “Missing Daughters” should be hailed as a holiday gift for showmen booking the engaging attraction. Here is a chance—unusual in the extreme for capitalizing on the thousands and thousands of dollars of advertising spent to broadcast the message of Pebeco.

- Picture a window display with Eva Novak, she of the beautiful, blond hair and exquisite pearly teeth, alongside of an exhibit on Pebeco which adequately suggests the importance of the tooth paste as an aid to the smiling beauty of the screen star, and you have something which gives the onlooker an irresistible urge to go down to the local theatre and see what the story of “Missing Daughters” is all about.

The moment showmen book this film they should take immediate steps to avail themselves of the free advertising that a Pebeco window tie-up offers. This can be done by clipping the coupon in the Pebeco ad and sending it to the Review.

Do not forget that all this exploitation is absolutely “free, gratis and for nothing”—simply a part of the exhibitor service rendered to its friends by EXHIBITORS TRADE REVIEW.

---

**FOR A REWARD of Freedom in Action for The Summer Girl To Enjoy Out-door Sports is Found in FOREST MILLS Underwear For Information Concerning the Dangers Leading To Her Moral Freedom, See ‘Missing Daughters’ at the**

(Name of your theatre)
<table>
<thead>
<tr>
<th>Name</th>
<th>Theatre</th>
<th>Town</th>
<th>State</th>
<th>Missing Daughters</th>
<th>No. of Displays</th>
<th>Play Dates</th>
<th>Needed</th>
</tr>
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</table>

A Girl May Attract Considerable Attention

BUT—

Criss Cross Brassieres Make Girls Attractive the Right Way!

SEE—

‘Missing Daughters’

AND YOU WILL UNDERSTAND THE EXACTING CARE A GIRL MUST USE IN DRESS AND HABITS

Here is nothing so gaily expressive of youth and beauty as a slender, rhythmic figure. It is the essence of attractiveness. And the Criss Cross Brassiere Window Displays represent just that! They will attract attention to the above caption copy which is the suggested tie-up for you when you play “Missing Daughters.” The Selznick Window Card with Similar Copy is an Integral Part of the Tie-up Display. Sign the coupon at the top of this page as soon as you book the picture. Then, let us do the rest for you.

What makes this an important, outstanding part of your exploitation campaign for this picture is the fact that a vast majority of the stage and screen stars have adopted Criss Cross as the one foundation garment that successfully produces the correct form and holds the figure under all conditions. There is a style for every figure, small or large, for every occasion.

Model Brassiere Co.

200 FIFTH AVENUE
NEW YORK

PARIS
LONDON
FOREST MILLS UNDERWEAR TO HELP ALERT SHOWMEN

The Brown Durrrell Company of New York are creating a steadily increasing demand for their Forest Mills Underwear in every town in the United States. Taken with the fact that Forest Mills Underwear has been conscripted through the National Tie-Ups to exploit Selznick's absorbing screen drama, "Missing Daughters," the first statement bristles with significant meaning for the showmen booking that picture.

It has been estimated that five out of eight of the best families in every community read of Forest Mills Underwear in the advertisements of leading women's publications.

It is a wise showman indeed, who will lose not a moment's time in availing himself of a sparkling window display, free, as soon as he has booked the film. The coupon in the Forest Mills Underwear ad invitingly awaits his asking, and every exhibitor should immediately fill this in and send it to the EXHIBITOR TRADE REVIEW. Get busy on this story.

WONDERSTOEN A DRAWING CARD FOR SELZNICK FILM

A window display that is bound to be of important interest to hundreds of women in every local community is that offered showmen playing Selznick’s absorbing film drama, "Missing Daughters," by Bellin's Wonderstoen Company of New York.

The product the concern handles, and which is merchandized on a national scale, is a magic little impact that removes superfluous hair. Thousands of women have used it for the past fifteen years and continue to indorse it.

There is no question but that a window display of this commodity linked with an exploitation blurb on "Missing Daughters," will turn many, many window shoppers into movie patrons.

Showmen playing the Selznick attraction, should not let another moment go by without giving their immediate attention to the specifications in the Wonderstoen ad.

Then, with the coupon on its way, the exhibitor can really comfort himself with the thought that free advertising really worthy of the name is working for him.

START YOUR DAUGHTER
RIGHT BY WEARING
GORDON SILK HOSIERY

AND SHE WILL
Be in Style on All Occasions.

AVOID
The Danger of Temptation By Showing Her
THE FATE OF
'MISSING DAUGHTERS'
at the (name of your theatre)

This Window Display Will Pull Patrons

SILK Hosiery like Gordon’s always attract the feminine fans of your neighborhood. By using the tie-up card above, which is furnished gratis by the Selznick Pictures Corporation, you make doubly sure that every one who sees the window display sees the play dates of "Missing Daughters" at your theatre. You are bound to "pull" scores of patrons through this channel of exploitation. Sign the coupon in this ad as soon as you book the picture.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW, 45 West 45th Street, New York City.

Please have the Gordon Silk Hosiery company forward their special window display material with the Selznick Tie-Up Card so that I can take advantage of this National Tie-Up on "Missing Daughters." I have listed below my play dates and the number of displays I can make use of.

Name
Theatre
City
Street
Missing Daughters No. of Display
Play Dates Sets Desired

Gordon HOSIERY
WHOSE daughter in the land does not long to add that charm to her appearance that can only come with the beauty of Pearls? Appeal to the Mothers and Fathers as well as the Daughters through a window display of OMAR PEARLS, the sensibly priced strands of gems she wants.

An Omar Pearl Window Display Means Attracting Every Girl In Town

KEEN showmen—here is your chance! An opportunity for your local jeweler and department store and an unusual tie-up for you. What daughter does not want a string of pearls? Why? Because OMAR PEARLS appeal to the young girl as they express so much romance, beauty and art.

EXHIBITORS TRADE REVIEW
45 West 45th Street,
New York City.
Please have Indra Pearl Company, Inc., forward their special window display material so that I can take advantage of their national tie-up with "Missing Daughters." I have listed herewith my play dates and the number of display sets I can use.

<table>
<thead>
<tr>
<th>Name</th>
<th>Theatre</th>
<th>Town</th>
<th>State</th>
<th>No. of Displays</th>
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</thead>
<tbody>
<tr>
<td>&quot;Missing Daughters&quot;</td>
<td>Play Dates</td>
<td>Desired</td>
<td></td>
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</tr>
</tbody>
</table>

OMAR PEARLS
Trade Mark Reg. U. S. Pat. Office
INDRA PEARL COMPANY, Inc.
392 Fifth Ave., New York
Barcelona
GORDON HOSIERYBOOSTS
'MISSING DAUGHTERS'

Famous Footwear Displays Available
to Alert Exhibitors

OUT of every four people in your town
who paid their income taxes three will
read the advertisements of Gordon Hosiery,
distributed by the Brown Durrell Company
of New York City.

What significance this statement holds for
exhibitors is immediately seen in the an-
ouncement that the Brown Durrell Com-
pany have joined hands with the Review's
National Tie-Ups on Selznick's fascinating
screen story, "Missing Daughters."

What a tremendous opportunity this is for
showmen booking the above feature, to avail
themselves of free, high-power publicity the
like of which may not be had for many
thousands of dollars, and perhaps for no
amount of money at all. By this we mean
that money alone could not purchase the
exploitation value of this tie-up, and only the
National Tie-Up project as effected by the
Review, for the purpose of turning window
shoppers into movie patrons, makes it pos-
sible for exhibitors to enjoy these invaluable
advantages.

The Brown Durrell Company is creating a
steady demand for Gordon Hosiery, having
selected its advertising mediums the leading
women's publications which are going into at
least five out of every eight of the best
families in your community.

Breathes there a member of the fair sex
with desires so warped that the sight of
beautiful hose, alluringly displayed in your
local merchant's window, won't make her stop
off to look, admire and want. The fact this
display stimulates in her an unusual buying
urge augers well for your box-office if part
of that display publicizes the fact that Sel-
zkick's absorbing picture, "Missing Daugh-
ters," is playing at your house.

Lose no time, when you have booked the
picture, in sending in the coupon which will
be found in the Gordon Hosiery ad. The
Review will do the rest.

At Last!
A Safe Pleasant Way
to Banish Needless Hair

On the dressing table of
thousands of lovely women
is the little pink disc that
whisks away Needless Hair
as if it were a pencil mark.

No more acids, or messy
mixing, no annoying odor,
ripping out or burning.

Bellin's Wonderstoén is a magic
little compact, dainty, effective,
safe, and is actually good for
the skin.

Price $1.25, By mail $1.35.
On sale at all Drug and Depart-
ment Stores or direct from

BELLIN'S
WONDERSTOÉN CO.
500 Fifth Avenue
New York City

BELLIN'S
Wonderstoén

Robert Edison as the Chief of the Secret Service,
and Claire Adams, as his agent, watch the rescue
of the nation's "Missing Daughters" by John Rogers,
played by Rockliffe Fellows.
Wearers of Gage Hats Are Daughters Of Satisfaction

'Missing Daughters Are Usually Those Who Crave and Can't Have a Gage Hat!

Most every girl longs to wear one of those chic Gage hats that are so different and distinctive. They all know it is the first step in being well dressed. Buying her a Gage is one of the quickest and surest ways of making her happy and contented. And therein lies the great tie-up possibility with the photoplay, "Missing Daughters," because it so aptly shows how discontented daughters are unfortunately too often listed among the "missing daughters."

You Attract All Girls With a GAGE Display

When you tie-up with hats you have laid the foundation of interesting every girl in town. When you tie-up with a Gage display you know you have built your entire exploitation structure. There is no way of more vitally appealing to the feminine fans of your community. A hat is a girl's pet hobby. Most of them would like a different one for each day of the week. And if they had that opportunity they would, in a vast majority of cases, prefer seven Gage hats. And the main reason for that is that they have been taught that Gage hats are always the chic, new-style hats that are permanently the fashion. Capitalize on this fact.

DADDY!
Buy Her a GAGE Hat And Make Her Happy
Then—Take Her to See 'MISSING DAUGHTERS'
at the (Name of Theatre)
(Play Days Here)
(Play Dates Here)

The Mothers and Fathers Are Equally Interested

This day and age has brought mothers and fathers closer to their daughters than ever before. Daddy must be a pal today. Mother isn't much different than a sister. Their daughter's interest is their interest. If you doubt that, just watch the groups which stop and carefully look over every Gage window display. That means that an exploitation tie-up with the picture, "Missing Daughters," is a sure-fire publicity "stunt" which is bound to assist materially in increasing theatre patronage and box-office dollars. The moment you book the picture sign the attached coupon and take advantage of this tie-up. Don't delay—act at once.

Exhibitors Trade Review, 45 West 45th St. New York City.

Please have forwarded to me the Gage Hat Window Display material and Tie-Up card so that I can take advantage of this National Tie-Up on "Missing Daughters." I have

CLIP THIS COUPON

listed below my play dates and the number of window display sets I can make use of in my exploitation campaign.

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

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

Town ........................................

State ........................................

Missing Daughters ...........................

Play Dates .................................

No. of Display Sets ........................

Desired .................................

Every Gage window display tie-up means another well dressed lobby of exploitation on your theatre program. It means getting your prospective patrons with a dignified and direct appeal. It means increased profits.

The Gage merchant in your community will be notified of your request immediately upon receipt of your signed coupon. That means that you may both meet on a co-operative ground of sound, mutual understanding.
Additional Exploitation Suggestions
On ‘Missing Daughters’

Ideas for Contests, Teaser Ads, Split-a-Page Co-operative Ads, Style Shows, and Other Exploitation Aids That Will Help Your Box-Office.

Read 'em and Heed 'em!

After you have booked “Missing Daughters,” and in doing so have automatically received the million dollar publicity which comes to you absolutely free with every National Tie-Up picture, don’t overlook the other angles by which the National Tie-Up idea lends itself to adaptation for other exploitation stunts.

For instance, this thought of the “split-a-page” ad is really a big one quite worthy of the small effort required to appraise your dealer tie-up partners of their opportunity. Once they know what you plan they will jump at the chance to secure publicity for their products which pays them many fold what they expend.

Split-a-Page Ads

Think it over. This “split-a-page” ad, which may also be a double truck, gives each of your co-operators a full page publicity smash for a mere fraction of what such advertising would ordinarily cost. In the present case one-seventh of the expense amount to full page advertising will secure for your merchant friends the attention-compelling publicity of a real splashing spurge on an empty page.

The co-operative lay-out is but a suggestion. It is planned to give your theatre and it’s ‘tingham” “Missing Daughters” the maximum of publicity. It is safe to say that anyone even glancing once at this “split-a-page” layout will not forget that your show is on the map. If you prefer some other plan, take the matter up with the local newspaper, and their experts will be only too happy to render you every possible assistance.

In addition to the “split-a-page,” exercise your ingenuity to accomplish the purpose of making your theatre’s lobby look like old home week. It won’t be hard, and the result in good American cash will justify a few moments of thought on the subject.

Window Contest

They aren’t hard to think up. For instance, you might get together with the merchants and run a Window Display Idea Contest. There are lots of folks in your town who believe implicitly in their ability to build attractive and artistic windows. And doubtless some of them can do so. Perhaps the merchants may locate a new displayman through your assistance.

Run an ad in the paper announcing a contest on ideas for window displays on “Missing Daughters,” and linking-up the tie-up products with the picture. The best ones may be used, and probably donated by the merchants, will be given to the displaymen or women who originate the best ideas.

A lot of publicity will be directed to your theatre, your attraction and the stores and store windows connected with the contest. If you run a “split-a-page” a week ahead of showing, the prize contest may be incorporated in this advertisement. And your dealers will be only too happy to come right along with you.

Smiles Win

The Peco contest would be another way to arouse the interest of the town. Who has the prettiest teeth and the most alluring smile in your town? Go operate with the drug stores and dentists and have the girls submit smiling photographs. These may be hung in your lobby, or displayed together with stills from “Missing Daughters” in the tie-up window. The decision may be made by ballot—every ten cent purchase entitling the buyer to one vote for his choice. You can double up by having the prize a Gage Hat, donated by the dealer in exchange for extra publicity.

Prettiest ankle contests have been staged with much success in theatres from coast to coast. They will certainly arouse interest wherever put on. You might try one. Offer a prize as usual, and let the applause of the audience determine the winner. Advertise that the only requisites to enter the contest are shapely ankles clad in Gordon Hosiery.

Pretty Milliners

Fashion shows, as such, are rather over done, although they seem to retain their popularity. However, we have never heard of a Hat Show, and millinery shops have just as pretty merchandise and hat models, as their own and tailors’ window displays. With their stately mannequins. Why not stage a millinery show? It could be done in a variety of unique ways. One might be to have the girls “framed” on the stage. Have some frames artistically draped, and simply show the girls’ heads and shoulders. Have them dressed as pictures: boys, girls, next to nature, and then have them turn and display the charmers from all angles. Even one frame and one girl would be enough. The various hats could be titled, and a page boy could change cards before the frame, a drape being lowered to allow the model time to change. Give the millinery girls a play. The girls we hold the interest of your masculine patrons, and their hats—Gage Hats—will prove the sycoures of feminine orbs.

Teasers

Another stunt would be a set of teaser ads. For these you can also get the co-operation of your tie-up partners. Select an ad in the Lost and Found columns or among the Personal ads. One might read like this: Missing Daughters: Information required whereabouts of the lost Eileen Allen and Pauline Hinton reported to be in this city. Girls are beautiful blondes about twenty years old. When last seen they were very well dressed and wearing stylish Gage Hats. Jewelry consisted principally of strings of Omar Pearls. They wore the latest shade of Gordon Hosiery, Pinto Mills Underwear and Grass-Cross Brassieres. Eva Rivers, who has an unmistakable smile, and beautiful teeth, always carries Pebeo Tooth Paste. If located report at once to John Rogers, Secret Service, or City Theatre.

Or an ad appealing to the police to “Arrest on sight Anthony Roche and Guy Benzon, wanted by Secret Service in connection with Missing Daughters. Fugitives formerly operated Golden Calf and Rose Garden theatres Southern States. All information to Clare Mathers, Operative 26, Secret Service, or City Theatre.”

Think It Over

There are a thousand ads that will make ‘em wonder what all the showin’ is for. And when you finally tell them, they’ll all come to the show.

Sit down and have a good smoke—on us—and let your mind run along these channels. You will have on enjoyable hour with your self, and you’ll think of more exploitation on “Missing Daughters” than you could use if you ran the picture a year. And if you take full advantage of the ideas in Exhibitors Trade Review National Tie-Up Section—you may run the film twice as long as you plan by “popular demand.”

Write In

Let us hear which of these suggestions you use, or how you adapt them. Tell us of any additional stunts that you originate, so that your brother exhibitors may profit by your showmanship ingenuity.

Do not forget that the exploitation help extended through the columns of the National Tie-Up Section is devised for your benefit. Let us know how it may be improved. Tell us your ideas on what may be done by the national manufacturer, the publicist, the dealer. We want this Trade Review, to make the plan easier for you, or bigger, or better in any way.

And never overlook the importance of reading every line of the National Tie-Up Section every week!
OMAR PEARLS A BOOSTER FOR SELZNICK FILM

World Famous Gemcraft Products to Exploit "Missing Daughters"

To the beauty, distinction and high quality of Omar Pearls is added the advantage of a big and important national advertising campaign in a carefully chosen group of high type national magazines reaching millions of interested women.

This announcement comes as an important piece of news to showmen playing the absorbing Selznick screen attraction, "Missing Daughters" for it means that all the prestige and influence of this comprehensive campaign are added to the window displays which are being offered in connection with the National Window Tie-Ups.

Pearls have long been identified with a power for human appeal, that have made them the pricelss perennial of the writer, the fictionist, the dramatist, and authors of various description. That alone insures the window displaying them in adequate fashion, a window-shopping patronage that is probably second to none. When, moreover, as in the case of Omar Pearls, the warm-tinted gems have a reputation based on years of trade good will, large advertisements in such magazines as Harper's Bazar, Good Housekeeping, Theatre Magazine, Screenland, Vogue, Mail Picture, Vanity Fair, and selling messages broadcasted through a variety of other mediums then one can say, without feeling guilty of extravagance, that Omar Pearls isn't a thing sold before the buyers actually see them.

The Indra Pearl Company, of New York, who are the producers of the Omar product, are at present carrying on a highly concentrated, intensive dealer-help campaign which reaches merchants in practically every nook and cranny of the land, and which is a fortunate endowment for the tie-up on "Missing Daughters.

Merchants all over the land are being molded to the appreciation of Pearl window displays. They are being told how the Indra Pearl Company are "carrying on" in order to put extra profits in the dealer's cash register, a fact that is being borne out not only in words but in proof-bearing action. What applies to the dealer applies two-fold to the exhibitor. There are extra profits and a world of community prestige for the showman who gets aboard an Omar Pearl window display. This he can do without expense and any trouble on his part by clipping the coupon in the Omar ad, filling it out, and sending it in to the Exhibitors Trade Review. Immediately upon receipt of this magic wonder worker, the subtle forces of National Tie-Up co-operation commence to function and the summer slump becomes a dead term for the exhibitor in question.

**

GAGE HAT DISPLAYS FREE TO ALERT SHOWMEN

Gage Hats, the mere mention of which, figuratively starts the ladies' mouths watering, has been added to the list of national tie-ups on Selznick's thrilling screen attraction, "Missing Daughters."

Gage Brothers of New York, who distribute the celebrated women's headwear, is a fashion-famous house, conscious that the modern spirit tends to freshness and youth, and designs its merchandise with that thought in back of its policy. This naturally results in a class of patronage that simply "swear" by the product, and whose representatives may be counted in every state in the union.

CRIS-CROSS BRASSIERE HELPS SHOWMEN

Nationally Advertised Product Tied With 'Missing Daughters'

The Criss-Cross Brassiere has made women happy for years, and now the product is instrumental in bringing happiness to showmen who know the value of seizing on a sure-fire subject of human interest to exploit the attractions playing at their theatres.

This opportunity is now at hand for showmen playing the highly interesting and entertaining Selznick screen feature, "Missing Daughters." The Model Brassiere Company of New York, national distributors of this celebrated product have stepped aboard the National Window Display Tie-Ups project effected by the Review, a fact which marks sparking free advertising opportunity for the showmen in question.

The Criss-Cross Brassiere makes its tremendous appeal to the feminine desire, for it connotes the gay expressiveness of youth in a slender, rhythmic figure. It means the quintessence of attractiveness.

The clinging softness of the Criss-Cross Brassiere cause even the more mature figures to lose those discouraging, unsightly lines so needlessly the despair of middle age. There is a style for every figure—for every occasion. And that means that women of all ages and figures are the potential patrons of the theatre that figures in the window display of a Criss-Cross exhibit.

And don't forget that the potential buying power of this entire nation is controlled in great degree by the wives and daughters—the women of the nation.

To reap the rewards of this tremendous drawing card as a high-power advertisement for his show the exhibitor has but to take proper hold on a pair of shears, clip the coupon in the Criss-Cross Brassiere ad and send this little magic slip of printed matter to the Review. The Tie-Up Editors will do the rest. Could anyone ask for more!

THE 'MISSING DAUGHTERS' PUT UP A STAUNCH DEFENSE

The sinister cave into which many had gone, but out of which none had returned until John Rogers, government sleuth took a hand. There after there were no more "Missing Daughters."
### 'BEAU BRUMMEL' TIE-UP COUPON

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<thead>
<tr>
<th>Check Tie-Ups Wanted</th>
<th>NAME OF TIE-UP</th>
<th>Am't. of Display Wanted</th>
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<tr>
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<td>Glove Industries</td>
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<td>Fashionknit Ties</td>
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<td>Personality Clothes</td>
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<td>Sampson's Jewelry</td>
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<td></td>
<td>Vivaudou</td>
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<td>Sta-Shape Hats</td>
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</table>

Theatre                  
Manager                  
City                     

### 'The Perfect Flapper' TIE-UP COUPON

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<th>Check Tie-Ups Wanted</th>
<th>NAME OF TIE-UP</th>
<th>Am't. of Display Wanted</th>
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<tr>
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<td>El Producto Cigars</td>
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<td>Frances Fair Frocks</td>
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<td>Regent Pearls</td>
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<td>Wonderstone</td>
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<td>Melito Reducing Cream</td>
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<td>Vanity Fair Underwear</td>
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<td>Pert Rouge</td>
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<td>Wax Eye Lash Aid</td>
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<td>Hygienol Powder Puffs</td>
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<td>DierKiss Compact</td>
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### TIE-UP COUPON on 'CHECHAHCOS'

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<tr>
<th>Check Tie-Ups Wanted</th>
<th>NAME OF TIE-UP</th>
<th>Am't. of Display Wanted</th>
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<tbody>
<tr>
<td></td>
<td>Borden's Condensed Milk</td>
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<td></td>
<td>Zepherized Knit Underwear</td>
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<td>Auto Vacuum Ice Cream Freezer</td>
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<td>Sterno Canned Heat</td>
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<td>Thermo Sport Coats</td>
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<td>La Palina Cigars</td>
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### The Auto Vacuum Ice Cream Freezer

**Beats Alaska For Keeping You Cool**

The story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly supports the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their "Recoil" tie-ups.

**'CHECHAHCOS' WINDOW DISPLAYS**

All you have to do is make the spot in the "Chechahcos" coupon and the big cooperative merchandising ball will start rolling. You will then reap the benefits of all the national advertising on the greatest ice cream freezer in the world.

**Auto Vacuum Freezer Co., Inc.**

220 West 42nd Street  New York City

### 'CHECHAHCOS' TIE-UP COUPON on 'RECOIL'

<table>
<thead>
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<td>Deltah Pearls</td>
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<td>Venida Hair Nets</td>
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<td>Nemo Corsets</td>
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<td>Chinwah Perfume</td>
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### Lest You Forget! Four Corking Pictures, Each With Sparkling Array of National Tie-Ups

The Review takes this occasion to remind exhibitors who have booked any of the pictures that have appeared in the National Tie-Up Section that the displays promised in connection with these films are available and may not be overlooked with impunity.

Here they are, as promised a line-up as ever confronted the eyes of the man in the trade and one from which emanates a strong element of sales power and prestige.

**'Beau Brummel' Tie-Ups**

The Warner Brothers' classic has a splendid line-up of national advertisers who are ready to co-operate with the showman in every detail as already explained on several occasions in the Tie-Ups of the National Tie-Up Section. These are, Glove Industries, Fashionknit Ties, Personality Clothes, Sampson's Jewelry, Mineralava, Vivaudou and Sta-Shape Hats. With this lot, the exhibitor should experience not the slightest trouble in turning many, many window shoppers into movie patrons. Clip the coupon for National Tie-Ups on 'Beau Brummel.'

**'Recoil' Tie-Ups**

The tie-ups effected with the dramatic action picture released by Goldwyn-Cosmopolitan offer rich rewards to the exhibitor wise enough to avail himself of them the moment he has booked this interesting screen feature.

These tie-ups embrace free window displays on the products of such live national advertisers as, Onyx Hosiery, Inect Hair Tint, Delta's Pearls, Boncilla Clay, Venida Hair Nets, Nemo Corsets, and Chinwah Perfume. The coupon at the bottom of the page will do the trick for the exhibitor desiring a "Recoil" string of tie-ups.

**'Chechahcos' Tie-Ups**

"Chechahcos," that wonder picture of the North, into which Associated Exhibitors has installed something new in the line film mastery, offers many unusual exploitation opportunities for the showmen who will this attraction.

Keeping pace with the national advertising done for the picture are such celebrated commodities as Borden's Condensed Milk, Zepherized Knit Underwear, Auto Vacuum Ice Cream Freezer, Sterno Canned Heat, Thermo Sport Coats and La Palina Cigars. A goodly line-up and one, which comprises so many additional free lobbies for the showman availing himself of the displays which will figure therein.

**'Perfect Flapper' Tie-Ups**

An embarrassment of riches is a term which may well be applied to the scintillating group of national tie-ups available to exhibitors playing the rollicking First National attraction. Here they are, read 'em and heed 'em—El Producto Cigars, Frances Fair Frocks, Regent Pearls, Mineralava, Wonderstone, Melito Reducing Cream, Vanity Fair Underwear, Pert Rouge, Winx Eye Lash Aid, Hygienol Powder Puffs, and Dier-Kiss Compact. To dwell on the pulling power of these is to bring in the superfluous. Suffice it to say that the exhibitor can have displays on every single one of them. The coupon above awaits his bidding.

Week by week this list grows and adds a big factor to the money making possibilities for the showman. You should file these tie-ups for future use. The issues will prove invaluable to exhibitors and should be consulted. Don't lag behind in this tie-up campaign. Other exhibitors are making money from the free exploitation so step in and get your share of prosperity.
As the Austrian lieutenant, Eric Von Stroheim, director and star of the production, makes a very charming lover and a gay deceiver who gets his just punishment when he falls from the summit of a mountain.

A generous dose of thrill and suspense is supplied by the mountain climbing contest between the husband and the lover during which the husband discovers that his opponent has been making love to his wife. It is the old friend, who owes his life to the doctor, who finally finds the husband lying injured at the bottom of a mountain, and reunites him with his wife.

Universal Features Revival of 'Blind Husbands'

Exhibitor Demand Prompted the Revival of This Intensely Human Drama of Two Men and a Neglected Wife in a Stage Setting of Alpine Scenery Garnished With Adventure and Thrills
Big ones now now now

Cecil B. DeMille's "TRIUMPH"

With Leatrice Joy, Rod La Rocque and big all-star cast. Screen play by Jeanie Macpherson, based on May Edgington's popular novel. A gorgeous modern love story.

Gloria Swanson in "A Society Scandal"

ALLAN DWAN Production from Alfred Sutro's play, "The Laughing Lady." Screen play by Forrest Halsey. Now making even better records than "The Humming Bird"!

Thomas Meighan in "The Confidence Man"

As usual, a great big hit! From the story by L. Y. Erskine and Robert H. Davis. Directed by Victor Heerman. Adapted by Paul Sloane. Titles by George Ade.

Paramount Pictures
'Tea With a Kick' Receiving Heavy Booking

Playing Return Engagements With Exhibitors Who Declare It
Is an Ideal Production for Summer Months

By HERBERT CROOKER

THE Victor Halperin Production, "Tea With a Kick," released through Associated Exhibitors, is receiving a new impetus of bookings this spring by exhibitors who declare that it is an ideal photoplay to draw crowds to their houses during the warm summer months. In many cases, showmen who exhibited this picture previously are rebooking it because of its proved drawing power.

According to statements from these exhibitors, who are representative showmen in all territories, "Tea With a Kick" has every element to please the summer audience. Its all-star cast, including twelve famous comedians, five leading ladies, ten dramatic celebrities, ten prize winning beauties, one hundred Hollywood heartbreakers and the Golden Gown Revue, in which $100,000 worth of Paris modes are displayed, guarantees crowded houses where the usual feature production would perhaps be overlooked.

Because of these exceptional elements and the wide advertising campaign with the different tie-ups, the exploitation possibilities of "Tea With a Kick" are enormous. The cast alone includes such important names as: Doris May, Creighton Hale, Louise Fazenda, Chester Conklin, Hank Mann, Zasu Pitts, Rosemary Theby, Dot Farley, Earl Montgomery, Stuart Holmes, and others of importance.

In presenting "Tea With a Kick," exhibitors have found they have contracted for a full-fledged revue of the elaborate musical variety in celluloid form.

The new bookings and the different return play dates bear testimony that "Tea With a Kick" is a photoplay that can stand up in hot weather and fill houses as well as it did in more favorable theatre weather. Pergola, Allentown, Pa.; Palace, Athens, Ga.; Barnes, Elwood City, Pa.; Modern, Providence, R. I.; Poli, Harrisburg, Pa.; Rex, Belleville, Ill.; Casino, Spokane, Wash.; Babcock, Billings, Mont.; Rialto, Petersburg, Va.; Capitol, Lansing, Mich.; Wuerth, Amarbor, Mich.; Auditorium, Traverse City, Mich.; Rex, Ironwood, Mich.; Capitol, New Britain, Conn.; Stratford, Stratford, Conn.; Strand, Meridan, Miss.; Bijou, Woonsocket, R. I.; Opera House, Barre, Vt.; Palace, Olean, N. Y. and Linds, Freeport, Ill.

In conjunction with these bookings, Victor Halperin's organization and Associated Exhibitors are combining and preparing new advertising aids which will react in a way that will be beneficial to exhibitors and which will stimulate sales in the different sections.

An Army Airplane flew over the city and laid a smoke screen over lower Manhattan. International News, released by Universal, caught the plane just as it was laying the dense smoke.
In the Tried and Proved Hall of Fame

Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thrill that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Creek Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box-office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has ready made audiences for a chance to see it again.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

RAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue and Love. Reviewed January 20. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.


A CHAPER ON HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he is playing in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miler Minter have made of this picture a highly successful play with a delightfully absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story of a substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially with Betty Compson, give to this story a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea stories and its story of a simple girl who brings Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens best delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. BURR

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Right. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Marital Problems. BECAUSE it is a story with strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in marital life of the middle classes.
Tried and proved Jewels always get the money!

MERRY GO ROUND
The Year's Surprising Sensation, with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian.

DRIFTING
A Stirring Melodrama of unusual adventure and thrilling action starring Priscilla Dean, with Wallace Beery and Matt Moore. Directed by Tod Browning.

THUNDERING DAWN
A Melodramatic Thriller with the greatest, tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garnon.

THE ACQUITTA
The Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

The DARLING of NEW YORK
An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

WHITE TIGER
A Thrilling Drama of International Crookdom starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

A LADY of QUALITY
The Screen's Most Beautiful Love Story, starring Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

SPORTING YOUTH
The Great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set, directed by Harry Pollard.

FOOLS HIGHWAY
Mary Philbin's second, great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporting cast includes Pat O'Malley, Kate Price, Charles Murray and others.

THE STORM DAUGHTER

THE LAW FORBIDS
A gripping domestic drama of the lights and loves of Broadway versus the strength of home ties with a powerful cast headed by Baby Peggy, Edward Earle, Gladys Hoette, Frank Currier, Joe Dowling and others.

SO say exhibitors everywhere! Up and down the whole country exhibitors know that Universal Jewels are based on popular appeal, that their stars, stories and casts are those that draw every variety of picture patron to the theatre showing them. Their experience is that they cannot go wrong on a "Tried and Proved" Jewel—that "Tried and Proved" Jewels always get the money!

UNIVERSAL JEWELS Presented by CARL LAEMMLE
**PROVED AND TRIED PICTURES**

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**Dust Off The Old S. R. O. Sign Before You Book**

**“WOMAN TO WOMAN”**

**Starring BETTY COMPSON**

You’ll Stand Them Up At Every Performance Just As The Others Did

It’s One of the Biggest Box Office Pictures of the Year—And A

**SELZNICK TRIED AND PROVED**

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**BRAY WINNERS**

COL. HEEZA LIAR CARTOON COMEDIES

BRAY MAGAZINES

BRAY NATURE PICTURES

PROVED AND TRIED

---

**KENTUCKY DERBY GOLDEN JUBILEE**

**IN—INTERNATIONAL NEWS—NO. 43**

A score of cameramen photographed this famous race From the air — From the ground — Staring scenes and thrilling finish. Entire race analyzed in remarkable slow motion pictures.

**AN INTERNATIONAL SPECIAL**

Released by Universal

---

**“Thundering Dawn”**

*Plantation Story* Released by Universal

**BRIEF:** A young man on the eve of his marriage leaves for Java in order to help his father retrieve his fortune. He falls into the hands of a tricky, scheming planter and is almost ruined by a con- triving woman when his fiancee arrives and succeeds in taking him back to the States.

**THE BACKGROUND of “Thundering Dawn”**

Offers you many ideas of novel exploitation. Your lobby, which is most always the main attraction of a picture can be set up like a Java plantation with all of the atmosphere of the tropical locale. This is always interesting to the public.

Interest arousers in the way of red arrows with the dates of the showing at your theatre can be used to great advantage. These can be used as posters tacked everywhere. The name of the picture can appear on the arrows but to arouse the curiosity of your patrons its elimination will have a good effect. You can have printed on the arrows the following “Follow this arrow to the... Theatre (date of showing).”

A good catch for chance passersby is to have a boy made up in native costume strumming on a drum in front of the theatre.

A good tie-up is with a jeweler who wants to display alarm clocks. He can have a window display of alarm clocks and set them so as to have them go off two or three times during the evening and afternoon. With attractive posters you will furnish him it will draw a good crowd for both the jeweler and your picture.

Still posters from the picture displayed in your lobby and conspicuous places of your neighbor make excellent interest arousers so get busy and start your exploitation with a bang.

This picture is a real thriller and is crowded with many tense situations, heart throbs and great suspense, all of which you will find of tremendous assistance in exploiting the film.

This Proved and Proved Picture will help swell your box receipts for the summer. Concentrate on proper exploitation in order to get all you possibly can out of it.

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**Prodigal Daughters**

**FLAPPER STORY** Released by Paramount

**BRIEF:** With the war bringing riches to her father, Swillette becomes a flapper and lives a life of unrestrained pleasure. She is loved by Roger Col- bin, an aviator and Garside, a wealthy gambler. Her sister, Marjorie, takes up the same life and, when the father wants to restrain them they protest and leave home. The girls go to Greenwich Village and lead the life of their choice. Their father upsets and in great despair, leaves his business in the hands of Garside and Garside’s gambling den Swillette loses all and plays for a cancellation of her debts against her credit. She loses and must marry in sixty days. Garside is killed in a auto by a new locomotive designed by Swillette’s father. Colbin goes after her in an auto-plane and rescues her and they are married.

ONE of the most talked of subjects of the day is the Flapper and “Prodigal Daughters” is a very apropos subject to show now. The flapper has been discussed in every form imaginable, through the newspapers, various periodicals and even by the different clubs. All sorts of people have discussed the flapper and all are interested.

One of your best bets for exploitation is the newspaper as there are innumerable stories you can get over that will be of intense interest to the public, particularly the morals of your girls. Some of the sub- jects that could be brought up are “How one of the modern girl compare with the unemotional fashions.” “The morals of a flapper.” “The college flapper.”

The college girls will appreciate this kind of material and this will fill your house to overflowing.

You can get two young girls to dress up as the flapper and the old fashioned girl and stand in the lobby or even walk through the city. This will cause a great deal of comment and incidentally your picture will be the talk of the town. If possible get a girl who resembles Gloria Swanson as the flapper.

Tie-up with some drygoods store on a flapper costume and get a good window display. Most any store can be tied-up on this as the flapper clothes for the young girls are very much in vogue and every young girl wants to be a flapper.

A good street bally would be to set up an automobile as an aeroplane and have an aviator and a flapper in it. You can tie-up some automobile company for this as there is an automobile in the picture. Or, if the automobile company doesn’t want to have it’s car fixed up as an aeroplane it can give you some posters and fill it up with a bunch of flappers.

One of your greatest pulling powers is the name of Gloria Swanson who is one of the best known and best liked screen stars today and the part of a flapper is ideal for her. “Prodigal Daughters” has enjoyed a tremendous run and a revival of it in any city will be welcome.

Flapper stories are very popular now and a continuous demand for them has been felt on account of the problem of the young girl of today. Now is the time to cash in on this popularity. And “Prodigal Daughters” is the ideal picture to use for this purpose.

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**Educational Pictures**

**“THE SPECE OF THE PROGRAM”**

For the **DIVERSIFIED PROGRAM**

**COMEDIES**

**NOVELTIES**

**OUTDOOR DRAMAS**

**SHORT SUBJECT SPECIALS**
Production Chart with Review Dates

In this Department is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current show sub ject releases with the date of release and length.

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Page 51

May 31, 1924
**Current Production Chart**

**FEBRUARY**

**Ride For Your Life**  
Hoot Gibson  
Universal  
5,920  
Mar. 1

**Second Youth**  
Special Cast  
Gold-Cos.  
6,671  
Mar. 4

**Slow as Lightning**  
F. O.  
5,000  
Part 1

**Sporting Youth**  
Universal  
5,700  
Mar. 8

**Thy Name is Woman**  
Universal  
6,000  
Mar. 12

**MARCH**

**Arizona Express**  
Special Cast  
Fox  
Mar. 23

**Beware The Woman**  
Dereckis  
Fox  
Feb. 16

**Blinded Baggies**  
Standing-Cobb  
Selznick  
Mar. 7

**By Divine Right**  
Dexter-Harris  
F. B. O.  
Nov. 17

**Cradle Trails**  
F. B. O.  
5,344  
Jan. 1

**Damaged Hearts**  
Mary Curr  
F. B. O.  
6,154  
Feb. 1

**Daughter of Today**  
P. Rutik Miller  
Selznick  
7,280  
Feb. 18

**Daring Youth**  
J. Kirkwood  
Columbia  
5,421  
Mar. 15

**Discontinued Husband**  
Mauser  
F. B. O.  
2,800  
Mar. 19

**Drums of Jeopardy**  
E. Hamilton-Meier  
Paramount  
6,520  
Mar. 22

**End of the Cattle King**  
Selznick  
4,563  
Mar. 29

**Fair Week**  
Walter Hays  
Paramount  
6,435  
Mar. 23

**Fangs of the Wolf**  
Tom McKee  
Fox  
8,000  
Feb. 23

**Flapper Girls**  
Philips-O'Malley  
Universal  
7,431  
Mar. 13

**Gallows at Graystone**  
G. F.  
5,400  
Feb. 19

**Gallopion Gallagher**  
Fred Thompson  
F. B. O.  
6,819  
April 3

**Gold Fish**  
C. Talmdge  
First Natl'  
6,000  
Feb. 5

**Gold-Shire Way**  
Lloyd Hamilton  
Cosmo.  
5,000  
Apr. 5

**Her Darker Soul**  
L. O.  
6,471  
Mar. 29

**Life of the Field**  
Dix-Parr  
Paramount  
6,433  
Apr. 3

**Little Orphan Annie**  
Bowen's-Bebe  
First Natl'  
5,400  
Feb. 1

**Love's White Silk**  
Kirkwood-Lee  
App'd Tit.  
6,878  
Mar. 29

**Mrs. Brickner's Uptown Girl**  
Taylor  
Hepworth  
3,000  
Apr. 5

**Nitty, the Beautiful**  
Gold-Cos.  
5,400  
Jan. 8

**Cock Model**  
Claire Windsor  
Gold-Cos.  
5,200  
Feb. 1

**Night Message**  
All Star  
Universal  
5,459  
April 3

**North of Nevada**  
Fred Thompson  
F. B. O.  
4,929  
Feb. 1

**On Time**  
R. Talmdge  
Traurt  
6,030  
Feb. 1

**Pagan Paupies**  
Standing-Cobb  
Selznick  
Mar. 7

**Pal O' Mine**  
Irene Rich  
C. B. O.  
6,000  
Apr. 5

**Plunderer, The**  
M. Mayo  
Fox  
5,812  
Mar. 30

**Preacher's Horseman**  
G. F.  
5,000  
Feb. 1

**Puppy's Gospel**  
Gertrude-Short  
Universal  
6,471  
Mar. 29

**Sheriff of Tombstone**  
G. F.  
5,000  
Feb. 19

**Slaying the Squire**  
M. Mayo  
Fox  
5,900  
Mar. 10

**Three Weeks**  
A. P.  
6,471  
Mar. 29

**Turriem**  
All Star  
F. B. O.  
5,400  
Mar. 12

**Trick Get It Bold**  
Franklyn Farm  
Ind. Pct.  
8,450  
May 1

**Two Fisted Tenderfoot**  
Dix-Parr  
Paramount  
5,200  
Feb. 1

**Vagabond Trail**  
Murray-Bliss  
Metro  
4,325  
Mar. 7

**What 1 Men Wanted**  
Miss DuPont  
Ind. Pct.  
5,200  
Feb. 1

**Why Get Married**  
Anderson-Lafayette  
Paramount  
6,000  
Mar. 12

**Why Men Leave Home**  
All Star  
F. B. O.  
8,000  
Feb. 1

**Wolf Man**  
John Gilbert  
Fox  
5,145  
Feb. 1

**Woman and Her Secret**  
M. Mayo  
Fox  
5,900  
Mar. 10

**Women Who Give Love**  
M. Mayo  
Fox  
5,900  
Mar. 10

**Woman Who Sinned**  
Wallace Rich  
Fox  
6,500  
Mar. 17

**Youth of the King**  
Lambert-Sheen  
Fox  
6,671  
Feb. 1

**Zany's Madman**  
G. F.  
4,680  
April 17

**Zooland**  
Marvin Davies  
Gold-Cos.  
3,000  
Apr. 5

**APRIL**

**Albatross**  
Terry-Navarro  
Metro  
5,200  
Mar. 12

**Beau Brummel**  
John Byrne  
Metro  
7,018  
Apr. 5

**Beauty for a Horseback Ride**  
Jackie Coogan  
Metro  
7,018  
Apr. 5

**Boo Hopper Dark**  
Elliot  
Fox  
5,000  
Mar. 12

**Babbitt**  
Special Cast  
Warner  
5,000  
Mar. 12

**Confidence Man**  
Thomas Meighan  
Paramount  
5,000  
Mar. 12

**Czar of the Crossroads**  
F. B. O.  
5,000  
Mar. 12

**Dan and a Tomorrow**  
Proctor  
First Natl'  
5,000  
Mar. 12

**Dancing Cheetah**  
Rawlinson-Lake  
Universal  
5,000  
Mar. 12

**Desperate Luck of the Wild Pend**  
L. O.  
5,400  
May 1

**Girl's Life**  
H. O.  
7,600  
Apr. 12

**Horse Limitations**  
Valentine  
First Natl'  
5,000  
Mar. 12

**Hetty's Forgotten Wife**  
M. Mayo  
Fox  
5,650  
Apr. 19

**King of the Wild Horses**  
M. Mayo  
5,650  
Apr. 19

**Lady of the Night**  
Spartac  
Paramount  
5,000  
Mar. 12

**Marriage Cheat**  
V. J. O.  
5,000  
Mar. 12

**Masked Dancer**  
Chadwick-Lowell  
Spartac  
5,000  
Mar. 12

**Miami**  
Betsy Campson  
Hollywood  
5,000  
Mar. 12

**Lord's Referee**  
Charles Jones  
Fox  
5,000  
Mar. 12

**Pete The Great**  
Emil Jannings  
Paramount  
5,000  
Mar. 12

**The Great Race**  
First Natl'  
5,000  
Mar. 12

**The Star System**  
First Natl'  
5,000  
Mar. 12

**The Women of the Alamo**  
First Natl'  
5,000  
Mar. 12

**What Women Want**  
M. Mayo  
Fox  
5,900  
Mar. 12

**Winner of the West**  
M. Mayo  
Fox  
5,900  
Mar. 12
**Current Production Chart**

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<td>$20 a Week</td>
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**MAY**

- Amazing Guest: All Star, Hodkinson, May 6,000
- Breaking Point: Nita Naldi, Paramount, April 3,000
- Blue: Jesse L. Lasky, Metro, April 1,000
- B'way After Dark: Special Cast, Warners, April 1,000
- Clay of China: Rawlinson, Ind. Pic., April 1,000
- Desperate Adventure: Aryan Morton, Warners, April 2,000
- Hold Your Breath: Special Cast, Hodkinson, April 6,000
- How to Educate a Wife: Special Cast, Warner, April 3,000
- Lightening Rides, The: Harry Carey, Hodkinson, April 5,000
- Lightening Rider, The: Harry Carey, Hodkinson, April 5,000
- Love's Chance, The: Githers, April 5,000
- Moral Sinners: Dorothy Dalton, Paramount, April 5,437
- Men: Pola Negri, Paramount, April 5,000
- Miss Percival: The Cast, Metro, April 5,000
- Rejected Woman, The: Elizabeth and Moore, April 5,000
- Riders Up: Universal, April 5,000
- Robinson Crusoe, Jr.: Jackie Cooper, Universal, April 5,000
- Run for the Money: Tom Mix, Fox, April 5,000
- What Shall I Do?: Dorothy Mackall, Hodkinson, April 5,000
- White Man's Job: "Tea-Tales," April 5,000
- White Shadow: Betty Compson, Selznick, April 5,000
- Woman Who Sinned: "F. B. O.

**JUNE**

- Another Scandal: Lois Wilson, Hodkinson, May 10,000
- Bachelor: Special Cast, May 10,000
- Sack Tree, The: Jack Hoxie, Universal, May 10,000
- Bedtime Mothers: Monte Blue, May 10,000
- Birthday Filly-Five: Franklyn Farnum, Ind. Pic., May 10,000
- Code of the Sea: "Curl" Play Boys, May 10,000
- Fools in the Dark: George O'Hara, "F. B. O.
- "Comin' in Hot": All Star, May 10,000
- Guilty One, The: Ayres, "Fam Players," May 10,000
- Her Own Free Will: Helene Chadwick, Hodkinson, May 10,000
- His Babes: Baby Peggy, Principal, May 10,000
- Meat: "Penny," May 10,000
- Not One to Spare: Helene Chadwick, Hodkinson, May 10,000
- "Passionate" Adventurer: Alice Joyce, Selznick, May 10,000
- Rapscallion: "Miss America," May 10,000
- Ridgeway Montana: Jack Hoxie, Universal, May 10,000
- Sundown: All Star, "First Nat.
- Tiger Thompson: H. Carey, Universal, May 10,000
- "Traffic in Hearts:" John Bowers, "C. B. C."
- Which Shall It Be?: Ethel Wales, Hodkinson, April 19

**Short Subject Releases**

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**UNIVERSAL**

- Checking Out: Chap. 5 "Fast Express," April 7,000
- Cipher Message: Chap. 6 "Fast Express," April 7,000
- Bandit Raiders: Chap. 7 "Fast Express," April 7,000
- Big Blue: "Fame," April 7,000
- Face to Face: "Fame," April 7,000
- The Turf Crisis: "Fame," April 7,000
- Flames of Vengeance: "Fame," April 7,000
- Green Grocers: "Slim Summerville," April 7,000
- Horseshoe House: "Fast Express," April 7,000
- Hit 'em Hard: "Fast Express," April 7,000
- Kent of the City: "Fast Express," April 7,000
- Marry the Young: "Fame," April 7,000
- Merry Monday: "Fame," April 7,000
- Nobody to Love: "Fame," April 7,000
- Our Night: "Fame," April 7,000
- Perils of the City: "Fame," April 7,000
- Politics: "Slim Summerville," April 7,000
- "Unknown Boy": "Fame," April 7,000
- Racing King: "Fame," April 7,000
- Shub Aboy: "Slim Summerville," April 7,000
- Should Poker Players Marry: "Roach-Eddows," April 7,000
- Society Sensation: "Fame," April 7,000
- Sensation Loss: "Fame," April 7,000
- Spring of 1964: "Fame," April 7,000
- Swingin' Bad the Bailer: "Fame," April 7,000
- "Thai Oriental Game: "Fame," April 7,000
- Touch Tenderfoot: "Fame," April 7,000
- "The Diamond," "Fame," April 7,000
- Western Skies: "Fame," April 7,000
- Young Mystery: "Fame," April 7,000
- Young Tenderfoot: "Fame," April 7,000

**FOX**

- A New England Farm: Educational, April 7,000
- Be Yourself: All St. John, April 7,000
- "Chinese." Educational, April 7,000
- Feathery Fisherman: Educational, April 7,000
- Hit the Pal: Educational, April 7,000
- The Job: Animal comedy, April 7,000
- River Song: Educational, April 7,000
- Sculptors of Paradise: Educational, April 7,000
- Slippery Decky: Educational, April 7,000
- "The Happy Trails: Educational, April 7,000
- "The Jazz Weekly: Educational, April 7,000
- "The Weekling: Educational, April 7,000
- "The Flying Fables: Educational, April 7,000

**CENTURY**

- A Lofty Marriage: Earl-Murdock, April 7,000
- Checking Out: "Pa," April 7,000
- Hitting Hard: Earle-McCoy, April 7,000
- "Persuasion." Earle-McCoy, April 7,000
- The Racing Kid: Buddy Messenger, April 7,000

**EDUCATIONAL**

- A Tiny Tour of U. S. A.: Hodge-Podge, April 7,000
- Air Rackets: Christie Comedy, April 7,000
- Corded: Christie Comedy, April 7,000
- Dance: "Big Screen," April 7,000
- Flowers of Hate: "Wilderness Tales," April 7,000
- Hold Up: "Bowes-Vance," April 7,000
- "Ping Pong Shop: Again Again: April 7,000
- Going Fast: "Hamilton Comedy," April 7,000
- "Heart Throbs: Again," April 7,000
- Junior Partner: Junior Comedy, April 7,000
- "Jungle Jacks: Hedge Podge," April 7,000
- "Killing Time: Sunset Hamilton," April 7,000
- "Lady Bird, The: Secrets of Life," April 7,000
- "Lake House: Again Again," April 7,000
- Lost Chords: "Sing Them Again," April 7,000
- Let's Love: "Hamilton," April 7,000
- Midnight Blues: "Lige Conley," April 7,000
- Midnight Heat: "Clyde Cook," April 7,000
- "Nerve Tonic: Comedy," April 7,000
- "Out Bound: Comeo Comedy," April 7,000
- Plantogram: "Fame," April 7,000
- Powder Marks: "Fame," April 7,000
- "Rope Rust: Vernon," April 7,000
- Safe and San: "Jimmie Adams," April 7,000
- "The Fly:"
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- "Trader Keeps Moving:"
- "Wilderness Tales," April 7,000
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**Lend Me Your Husband**
- Doris Kenyon
- Grand-Asher

**Let's Go**
- Harry Cohn
- Sunset Prod.

**Lone Fighter, The**
- J. B. Warner
- F. B. O.

**Lone Hunters, The**
- Harry Cohn
- Preferred Pic.

**Love Pirate, The**
- Marjorie Williams
- Special Cast

**Love Trap, The**
- Michael Maloney
- Special Cast

**Man Who Came Back, The**
- Claire Windsor
- Special Cast

**Mansion of Aching Hearts, The**
- John Gilbert
- Preferred Pic.

**Man's Land**
- Doris Kenyon
- Grand-Asher

**Mary Among the Millionaires**
- Mariel Petrie
- Special Cast

**Mary the Third**
- Estelle Browne
- Goldwyn-Cos.

**Mary, the Inquest**
- Marie Doro
- First National

**Matron's Honor**
- Helen Westley
- Universal

**Mansion of Aching Hearts, The**
- John Gilbert
- Preferred Pic.

**Mansfield, The**
- Florence Lawrence
- Selznick

**Miss American Beauty**
- Mary Pickford
- Paramount

**Miss Misfortune**
- Joseph Henabery
- Universal

**Miss Prudence**
- Billie Burke
- Paramount

**Miss Webster, The**
- Greta Nissen
- Universal

**Mist in the Valley**
- Mary Alden
- Hepworth

**Mistruder**
- Robert Harron
- First National

**Mockingbird, The**
- George Beban
- Paramount

**Mother Knows Best**
- La Jolla碧桂
- Paramount

**My Bloody Valentine**
- Charles V. Fox
- Special Cast

**My Man**
- Harry Cohn
- Special Cast

**My Mother, The**
- Harry Cohn
- Special Cast

**No Love for Money**
- Mary Pickford
- Preferred Pic.

**No More Women**
- M. O. Berrymount
- Allied P. & D.

**North of 60**
- J. B. Warner
- Special Cast

**Once Around the Moon**
- M. O. Berrymount
- Preferred Pic.

**One A.D.**
- J. B. Warner
- Special Cast

**One Man Out**
- J. B. Warner
- Special Cast

**One Woman Man**
- J. B. Warner
- Special Cast

**One Woman Man**
- J. B. Warner
- Special Cast

**Outline of History**
- J. B. Warner
- Special Cast

**Passionate Adventurer**
- Alice Joyce
- Selznick

**Pater Stains**
- Henry B. Walthall
- Special Cast

**Penny Express**
- Ray Cohn
- Special Cast

**Polly Permutt**
- Ray Cohn
- Special Cast

**Prairie Wife, The**
- Scott Marlowe
- Special Cast

**Rain for the Dead**
- Harry Cohn
- Gold.-Cos.

**Relatives**
- Harry Cohn
- Gold.-Cos.

**Renatalla, The**
- Harry Cohn
- Gold.-Cos.

**Rhubarbar, The**
- Harry Cohn
- Gold.-Cos.

**Robins of Montana**
- Harry Cohn
- Gold.-Cos.

**Remembers**
- Harry Cohn
- Gold.-Cos.

**Sands of Time**
- Harry Cohn
- Special Cast

**Send for the Doctor**
- Harry Cohn
- Special Cast

**Shield of Tombstone**
- Harry Cohn
- Special Cast

**Sister of the Streets, The**
- Harry Cohn
- Special Cast

**Sisters in Heaven**
- Harry Cohn
- Special Cast

**Skyline of Scrupes, The**
- Harry Cohn
- Special Cast

**Slow as Lighting**
- Kenneth McDonald
- Sunset Prod.

**Southern Love**
- Harry Cohn
- Preferred Pic.

**Steeping Lively**
- Harry Cohn
- Preferred Pic.

**Sweetheart, A**
- Harry Cohn
- Preferred Pic.

**Strange Woman, The**
- Shirley Mason
- Fox

**Superintendence**
- De la Morte-Bowers
- Preferred Pic.

**Taming of The Shrew**
- Bebe Daniels
- Paramount

**Tarzan and the Golden Lion**
- Elmo Lincoln
- Paramount

**Time, The**
- John Gilbert
- Special Cast

**Tournament of the Desert**
- John Gilbert
- Special Cast

**Trump of Bagdad, The**
- Douglas Fairbanks
- Paramount

**Tiger Love**
- Harry Cohn
- Special Cast

**Tolme**
- Harry Cohn
- Special Cast

**Trumph, The**
- Harry Cohn
- Special Cast

**Tunel, The**
- George Hackathorne
- Universal

**Ultimate, Good, The**
- Elmer Haenmerstein
- Assn. Exhib.

**Virtuous Crooks**
- H. H. Williams
- Universal

**Virtuous Laws**
- F. W. Willsen
- Paramount

**Visitors**
-し

**Wanderer of the Wasteland**
- Harry Cohn
- Preferred Pic.

**With a Woman's Love**
- Harry Cohn
- Preferred Pic.

**When a Man Comes Marching Home**
- Harry Cohn
- Preferred Pic.

**When Johnny Comes Marching Home**
- Harry Cohn
- Preferred Pic.

**Womans, The**
- Harry Cohn
- Preferred Pic.
Impatient Feet

Fifteen hundred patrons mean fifteen hundred chances for your air to become unsanitary. That means wasted time and impatient feet while she is handling fifteen hundred head and hand transactions.

Brandt Universo

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Comfort for Theatre Patrons—Laundered Atmosphere

HORACE L. SMITH, JR., Engineer

AIR contains varying amounts of moisture and for any temperature (dry bulb), there is a maximum amount of moisture that the air will absorb and hold, this is called the saturation point. When the amount of moisture contained is less than the saturation point for any temperature, it is denoted as a percentage of the total amount possible for the air to hold at that temperature. An example will make this better understood; a cubic foot of air at 40°F. may contain 1.7 grains of moisture, whereas the maximum amount that air at 40°F. will hold is 29 grains, therefore we speak of the air having a relative humidity of 6% (approximately).

If the temperature of this cubic foot of air is now raised to 70°F. the amount of moisture contained will be the same, i.e. 1.7 grains, but the relative humidity is now only 5%.

The ideal condition for maximum comfort is a temperature of 67°F. to 70°F. (dry bulb) and 50% relative humidity. We now see that air at 70°F. and 50% relative humidity contains 4 grains of moisture per cu. ft.—so it is necessary to add 2.3 grs. to the 1.7 grains originally contained, in order to make the air ideal for comfort. An increase of the moisture content of 75%. The typical type of heating plant only increases the temperature without adding moisture to the air, therefore, it decreases the relative humidity as the temperature is raised.

This very dry air is very harmful, as it dries up the skin, causes rapid evaporation of the skin moisture, thereby requiring a much higher temperature for comfort, and is very enervating. Parched, prickly skin, and diseases caused by irritation of the mucous membrane in the throat and lungs, from lack of moisture, are directly traceable to the heating plant. In fact there is no way of telling how serious may be the effects of this extreme dryness upon the human system.

In order to again emphasize the extreme dryness of the air in a heated building, an example will be given: Starting with zero temperature outdoors, we find that saturated air (containing the maximum possible amount of moisture) contains only one-half of a grain of moisture per cu. ft. If the air is now heated to 70°F. the weight of moisture in the air remains the same but the capacity of the air to absorb moisture at 70°F. is 8 grains per cu. ft., and the relative humidity is now only 6.5%. The importance of this is apparent when we realize that the relative humidity of the arid desert air is from twelve to twenty-five percent—from twice to four times as much as the air in the building just considered.

It is hoped that conclusive evidence has been presented to bear out the statement that it is very essential to introduce moisture into the air that is used in heating buildings. The next and opposite phase to be considered is the treatment of air under summer conditions.

When moisture is evaporated, it requires heat, and this heat is absorbed from the surrounding matter. The camper and soldier (especially those that served in warm climates) are familiar with the expedient of wetting the outside covering of canteens and then hanging them in the wind. The moving current of air caused the evaporation of the moisture on the outside, and in evaporating, heat is absorbed from the contents of the canteen, thus cooling the water.

The cooling effect of evaporating moisture is sometimes very useful. If we pass a current of air through a fine mist or spray of water, part of the water is evaporated and absorbed by the air and the temperature of the remaining water is materially lowered. If the remaining water is now used again as a spray its temperature is lowered even more, until it reaches a point known as the wet bulb temperature. If we now add a constant supply of water equal to the amount of water evaporated, we have a constant spray of water that is much cooler than the incoming water, and that reduces the temperature of the air passing through the spray.

In this arrangement we have what is known as an air washer. It lowers the temperature of the air passing through it, and at the same time removes all suspended dust, bacteria, gasses, acid fumes, etc. It also dissipates electrostatic charges, so as to reduce nervous irritation, and facilitates the precipitation of indor dust. Bear in mind that the average city air contains from 100,000 to 1,500,000 dust particles per cubic feet, as high as 100 counts of bacteria. A well designed air washer will remove from 90 to 98% of air dust, bacteria, and other impurities contained in the air. In Public Service No. 6, Brooklyn, N. Y., five buckets of mud, soot, and other dust bearing fish were removed from the air washer within one week.

THERE is also of course the ulterior saving resulting from washed air, in the less cleaning required, less depreciation of decorations, draperies, etc.

We now realize that the problem of proper air conditioning is very important. The requirements of proper ventilation are:

1. Correct amount of air, properly distributed. In theatres this should be at least 1,000 cu. ft. per person per hour.
2. The temperature must be maintained within close limits and be subject to proper regulation and control.
3. The humidity should be properly regulated by means of a properly designed and installed air washer. The air in theatres could be controlled by a humidostat (a device for automatically regulating the humidity of the surrounding air) controlling the admission of humid or dry air.
4. The velocity of the air must not be too great, as drafts are very disagreeable. By proper design of ducts, grilles, etc., the velocity can be kept within the permissible limits, 2 ft. per sec. is the maximum.
5. There should be no offensive odors introduced with the air. An air washer will eliminate all odors.
6. The dust suspended in the incoming air must be removed as far as possible. A well designed air washer will remove from 95 to 98% of all suspended dust.
7. The bacteria count must be kept to the absolute minimum.

The well designed heating and ventilating plant of a theatre works as follows:

The air is drawn in from the outside and then passed over a few heating coils to raise its temperature so that it will not cause freezing of spray water in the air washer. These coils are called tempering coils. The air then passes through a mist of water caused by a number of spray nozzles that create a very dense fog. It is here that the dust, odors, gasses, bacteria, etc., are removed, and the humidity increased. The air absorbs moisture from the spray water and is cooled thereby. It then passes through a series of sheet iron baffles that remove all suspended and entrained moisture. This air then passes through the bank of heating coils that raise its temperature to the required degree. From here it is distributed through a proper sys-
tem of ducts so that every part of the house receives the same proposition of new air. The old air is exhausted by fans, and is either discharged out doors, or in cold weather, part of it is recirculated, being mixed with the new air entering the air washer, in order to save fuel.

Please read carefully the following statement. It deserves the earnest consideration of every theatre owner and manager. It is possible with a well designed ventilating system equipped with a properly designed air washer to maintain a temperature at least 10°F. lower throughout the summer months than the outside dry bulb temperature in practically every part of this country. Is there a theatre in the country that would not be packed throughout the hot summer days and nights if it was ten degrees cooler than the outside? This, regardless of the quality of the show too. It may be well to note here that a difference in temperature between inside and outside of more than ten degrees becomes uncomfortable and is not desired.

Cannot the live and progressive showman see the advantage in making capital of the very air that permeates his theatre by increasing the comfort, health, and enjoyment of his patrons thereby, and thus creating widespread publicity and good will? The public has demanded better, finer, and more costly theatres, they have demanded better shows—and their demands have had to be met. The public is now becoming educated as to what constitutes health and comfort in theatre air conditioning, and they will make their wants known in no uncertain terms. Why not provide your patrons with a laundered atmosphere—anticipate their wants and win their approval and patronage?

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Taking Her To See
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The
PEBECO SMILE
For the Daughters of the Nation
See--
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For Superfluous Hair—There Is Only
One Way To Stop It—Erase It With
BELLIN'S WONDERSTOEN
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Then Be Sure You See--
"Missing Daughters"
(Name of Theatre and Play Dates)

Daddy!
Buy Her a
GAGE HAT
And Make Her Happy
Then Take Her to See
"Missing Daughters"
at the (Name of Theatre and Dates)

Start Her Right
By Wearing GORDON HOSIERY
And She Will Avoid
The Danger of Temptations by Showing Her
The Fate Of
"Missing Daughters"
at the (Name of Your Theatre and Dates)

A Girl May Attract
Considerable Attention, But
CRISS CROSS BRASIERES
Make Her Attractive the Right Way,
See--
"Missing Daughters"
at the (Name of Your Theatre and Dates)
THE preceding pages clearly indicate the tremendous tie-up possibilities of "Missing Daughters", A Choice Production presented by Selco Pictures and distributed by Selznick Distributing Corporation. Exploitation opportunities are almost limitless.

"MISSING DAUGHTERS"

offers you

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Wonderful exploitation angles;
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It's a real hundred percent boxoffice picture.

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presents
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in
"YUKON JAKE"

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Again he tells the cockeyed world!

With every two reel Ben Turpin Comedy, Mack Sennett tells the whole cock-eyed world that a new reservoir of laughter is ready to be tapped.

Turpin invades the land of snow in this, but cold as it is you and your patrons will perspire with laughter.

No chance for cold feet with "Yukon Jake"; you'll feel warm and good all over as you hear the shortles and cachinnations of your happy audiences.

Pathécomedy

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Trade REVIEW
The Business Paper of the Motion Picture Industry

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"CODE OF THE SEA"
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WILLIAM DE MILLE'S
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Price 20 cents
June 7, 1921
‘YOU CAN TELL THE WORLD I SAID SO’—Says Eddie Bonns

When We Asked If We Had His Permission to Repeat the Good Things He Had to Say in the Following Letter:

AND SO—we are printing here with his entire letter that the entire film world may know just how Mr. Bonus, who is Goldwyn’s Showmanship Authority, found the Remarkable Field Results on the—

NATIONAL TIE-UP SECTION

Every Week in EXHIBITORS TRADE REVIEW

—The only department of its kind in any motion picture trade paper that actually helps the exhibitor to bigger business and actually gets it!

GOLDWYN
COSMOPOLITAN
Distributing Corporation

EXHIBITORS TRADE REVIEW, 45 West 45th Street, New York City.

Gentlemen:

During my recent trip to the small towns, I spoke with many Exhibitors about your National Tie-Up Section. It will no doubt interest you to know that Exhibitors everywhere are very enthusiastic about your cooperative service.

Your service is unusual because by filling out a coupon which appears weekly in the Exhibitors Trade Review and mailing same to your office, you assist the Exhibitor in his exploitation campaign by seeing that the window displays are sent to the merchants of his town who handle nationally advertised product.

One Exhibitor who was running our picture, Rex Beach’s RECOIL, was so enthusiastic over the window displays he secured, that he walked me around the principal streets and pointed out six window tie-ups in the most important stores and locations of the town. He mentioned that it was the first time that he was successful in securing window displays in these prominent stores.

More power to you. This is real Exhibitor cooperation and helps the Distributor as well as the Exhibitor.

With best wishes, I am

Sincerely yours,

(Signed) EDDIE BONNS,
Manager of Exploitation

Now Turn to Pages 37-57 of This Issue
BROADWAY’S BIG BOX OFFICE WEEK ROLLS UP GROSSES OF $238,000

“White Sister” at Capitol, $54,600 — Girl Shy” at Strand, $51,460, Theatre’s Second Biggest Week — “Covered Wagon” Closing Run in 59th Week

Estimates for Last Week:

Capitol: “The White Sister” (Metro). 5.900; $5-$1.65. After having tremendous run on Broadway at legitimate prices first engagement at popular prices was at Capitol last week. Rotholz gave picture a cooking prolog and musical setting and business on week was $54,600, feature holding over for current week.

$27,000 TOPS DETROIT

“Scaramouche,” Leads — Business Good — Three Holdovers

Detroit, April 29.

Business was cooking good last week. So much so, in fact, that three pictures are being held over. “Scaramouche,” at the Adams, went over exceptionally well, exceeding the receipts of “The White Sister” for the first week and “The Four Horsemen,” all released through Metro.

Estimates for Last Week:

Adams — “Scaramouche,” Metro Special. Prices, 85c. Big houses all week. Hit around $27,000.

Madison — “Great White Way.” Admission, 60c. Capacity every night for both performances. Estimated receipts, $17,000.

Broadway-Strand — “Three Weeks.” Tremendous night business and good matinees. Admission, 75c. Receipts, around $13,000.

LIST OF “NAMES” FAILED TO ATTRACT LAST WEEK IN KANSAS CITY

Kansas City, April 29.

The Week’s Estimates:

Royal — “The White Sister,” 800; $5-$7.50. Lillian Gish. Mrs. Leon Hinkel in a prolog. “Lavish Matron,” the added feature, drew crowds through to this little Newman house all week. Starting at 3 and running continuous until 11 at night, seats were sold many times during the day. Despite the small capacity, close to $11,000.


$20,000 RETURN GOT $19,000 AT CAPITAL

Washington, April 29.

The past week was a great one for the motion picture houses. The town, with one exception, was entirely pictures, each vying for attention and, what is more, each doing exceedingly well.

Estimates on the past week:

“Scaramouche” — Loew’s Palace, Had a four weeks' run at a local legit house and now plays this return date in a regular picture house, to the largest gross of the year. Manager Beatus increased his orchestra, had special lighting effects and gave a performance on a par with that when the attraction was at the Belasco. Ran to a good $19,000.


Follow the Leader!

Grosses tell their own story. Grosses prove that Rex Ingram’s “SCARAMOUCHE” and LILLIAN GISH in Henry King’s “THE WHITE SISTER” are your best bet today—tomorrow—and the next day! Play them once and you’ll play them again.

Because they’re hits that repeat every time. That’s what they’re doing now, and going over just as big and bigger on return engagements as the first time! Twins that make their own welcome in any house!
But Metro's The Uninvited Guest pays the rent of the theatre that houses it!

Minneapolis Tenants Pay 2 Months Rent to House Uninvited Guest

And Every Year a Bigger Slice of Each Rent Check Is for Taxes. Not for Shelter—Typical Cases Have Renters Bear Burden

Make Up Your Mind About One Thing!—

If there's such a thing as a "summer picture," here it is!

This one will pull them in during the warm-weather months. It's the year's outstanding novelty, the first time that two marvels of screen photography—natural colors and undersea pictures—have been combined in one production!

What's more, it's a fast-moving adventure drama that "stands on its own," full of love interest, with plenty of fighting and action with a thrill to every foot. A South Seas background of rolling oceans, sunken ships and pearl treasure—what could be sweeter for summer exploitation? Yes, sir, "THE UNINVITED GUEST" is a cinch for showmen!

J.E.WILLIAMSON Presents THE UNINVITED GUEST

Directed by RALPH INCE

Story by CURTIS BENTON

IN THE CAST

MAURICE "LEFTY" FLYNN
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Produced by SUBMARINE FILM CORP., Under the WILLIAMSON patents.
Natural Color Scenes by TECHNICOLOR CORP.
That Won't Cost You a Nickel!

That's the kind of exploitation that puts pictures over to a healthy profit for Mr. Exhibitor.

That's the kind of national ready-made tie-ups, reaching into every home throughout the country by every conceivable medium, and at no cost to yourself, that we put at your service for

JACKIE COOGAN

in

"A Boy of Flanders"

—Watch!—

THE NATIONAL TIE-UP SECTION

in the

EXHIBITORS TRADE REVIEW

for the complete story of how other exhibitors are putting over this Coogan knock-out, and how you can utilize all the free advertising mediums that we offer you to put it over to record summer-breaking business!
Coming

— Alluring —

HELENE CHADWICK

IN

"HER OWN FREE WILL"

From the popular story by
ETHEL M. DELL

Directed by Paul Scardon
Produced by
EASTERN PRODUCTIONS Inc.

Screen Dramatization
By GERALD C. DUFFY

Distributed by
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—concentrated speed and action
noted stars

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**THE WONDERFUL CHANCE**

*with*

**RUDOLPH VALENTINO**

*and*

**EUGENE O’BRIEN**

“The Wonderful Chance” is first of a series of twelve

**FEATURETTES**

made from the cream of Selznick productions, edited
down to two reels chock-full of action, and entertain-
ment, idea for Summer and every other time.

**STANDARD CINEMA CORPORATION**

*Released through*

**SELZNICK DISTRIBUTING CORPORATION**
and continuing say:—

“Maurice Tourneur at his best. Because of its color and incident, to say nothing of its mounting—and the work of the cast—this should cater to all houses—should net tidy box-office returns.”
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

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LEN MORGAN, News Editor

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June 7, 1924

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The Corona Kid says her idea of a tough job is a sculptor trying to make a statue of the Prince of Wales on horseback. She wants to know if 'The Sea Hawk' is another of 'them animal pictures.'

A bird in Arkansas hailed his wife to Court because she went to the pictures each night with a different man. He didn't ask for a divorce. He wanted an injunction.

To make the appeal of your lobby so alluring that the casual passerby unconsciously pauses, curiously enters, interestedly scans your program display, then eagerly buys at the box office with the satisfied air of one who had left home to do nothing else but—

That's Lobbyology. "Showmanship" tells you how to do it.

'Signs of the times': "I aspire my school girl complexion to the constant use of 'Chic Beauty Cream.'" (Signed) Jack Dempsey; "My hair never gets mussed because I use 'Hair-tight.'" (Signed) Benny Leonard.

The showman who overlooks the box-office exploitation offered free in the National Tie-Up Section is on his way to a job requiring no brains and a strong back.

Are you getting fat on your job? Which are you outgrowing, your hat or your chair? It's bad business on either end.

"There are three reasons why I can't take you to see 'The Chechaleos' tonight, dear," said the guy who always spent the evening—and nothing else. "One is because I have no money."

"Never mind the other two," answered the Corona Kid as she telephoned her other sweetie.
M. J. O'Toole, new president of M.P.T.O.A.

He is a strong advocate of public service and of co-operation by the theatre owners with civic bodies.
Montreal city council has made a ruling that traveling shows and carnivals must pay a fee of $1,000 a day to show in that city.

Motion Picture Directors Association will make 16 pictures a year for Grand-Asher.

The National Congress of Mothers and Parent-Teachers Association of Detroit, attacks the present epidemic of sex pictures.

Bob McGowan, director of "Our Gang" is recovering from injuries received when a platform collapsed with him.

Popular Pictures has been chartered in Delaware with a capital of $5,000,000.

Albion, Neb., has voted two to one in favor of Sunday shows.

George Van Vlack, chief engineer of Eastman Kodak Company, died on May 23 from injuries received in a motor accident in Rochester.

Fred Niblo, director, has renewed his contract with Louis B. Mayer.

T. B. Wildman has been elected president of the Kansas City Film Board of Trade.

The community theatre, owned and operated by the city of Harbor Beach, Mich., showed a profit of $2,457 for 1923.

Charles H. Christie is in New York conferring with Hodkinson regarding Christie features.

F. B. O. will hold its annual sales convention at the Drake Hotel in Chicago on June 14 and 15.

Clara Bow, famous little flapper actress, was painfully burned by electricity at Universal City a few days ago.

Catherine Curtis, pioneer woman film producer, and Joseph O'Neil, of Baltimore, were married on April 17 and just announced the event.

Marcus Loew will sail for a month's business trip to Europe on June 7.

A B. C. Dohrmann and Will Connery have leased the Pacific Studios, in San Francisco, and will produce pictures for Hodkinson release.

Seattle's censorship board has quit owing to difficulties with the Mayor who said they must also act as dance hall inspectors.

Jack Arthur, Famous Players Canadian Corporation, has turned down New York Cosmopolitan theatre offer of $30,000 as manager.
Exhibitors Make Solid Progress at Annual Convention

THE Motion Picture Theatre Owners of America, which on May 29 closed its fifth annual convention after a three-day session at the Copley Plaza Hotel in Boston, made substantial progress in exhibitor organization.

It changed the business method of the body by turning over its affairs to a board of twenty-one members with authority to transact all business and to elect its own officers.

As a result of the adoption of that shift M. J. O'Toole, who has been closely affiliated with Sydney S. Cohen, the retiring president, for three years, was elected president, but he is not a member of the board.

R. F. Woodhull, of Dover, N. J., the president of the New Jersey state body, was elected chairman of the board of directors.

There was a bit of excitement on Wednesday when Lee Ochs of New York, a former president of the national body, assailed Loew Incorporated, charging monopolistic tendencies, and was followed by M. J. White of Dover, N. H., who said Maine and New Hampshire were in the grip of two interests and that it was impossible for him to secure film that he wanted to get for his patrons.

Harry Davis of Pittsburgh, again a factor in the national body, stirred the delegates when he made an eloquent plea for adequate financing of the body and for the employment of eminent counsel to fight the battles of the organization.

Mr. Davis announced $50,000 had been subscribed as a nucleus for a treasury.

Mr. Cohen was the recipient of several substantial presents at the banquet and at the final session. In the latter instance he was plainly overcome.

The weather—and it has had in many previous conventions a decidedly deter-

rent effect on the spirits of the delegates—was ideal. In fact, on the open-
ing day the steam was on in the convention hotel.

The delegates were entertained by trips to Lexington and Concord and by a trip down the harbor.

Throngs at Banquet

There was a largely attended banquet Wednesday evening, at which speakers represented the state and city, the army, the Red Cross and the organization at large.

The convention, too, was notable for the attendance of a delegation from Canada, and incidentally they were made to feel at home.

The 1925 convention will be held in Milwaukee, which city was selected after a spirited discussion, other candidates being Los Angeles and Montreal.

The delegates believe that in the change of the government from the convention to the directorate system they have made a move that will in the course of the coming months show substantial results in the way of increased efficiency of operation and will eliminate much of the politics which in previous administrations has had a blighting influence.

In other words, the board of directors has full power and may even remove the officers they have elected.

OFFICERS FOR 1924-5 OF THE M. P. T. O. A.

President
M. J. O'Toole of Pennsylvania

Chairman of Directors
R. F. Woodhull of New Jersey

Vice Presidents
Eli Whitney Collins of Arkansas
Joe Mogler of Missouri
Dennis A. Harris of Pennsylvania
John C. Brady of Toronto

Treasurer
Louis M. Sagal, Connecticut

Recording Secretary
George Aarons, Pennsylvania

Board of Directors
MR. COOLIDGE SENDS HIS REGRETS
The White House, Washington.
May 13, 1924.

My dear Mr. Cohen:
It is with real regret that I find myself unable to be present at the convention of the Motion Picture Theatre Owners of America, for I know that I should find both profit and pleasure in meeting the men who play such a large part in providing the people of America with clean and instructive amusement.

The influence which the motion picture has is unquestioned, and I am glad to see with the recognition of this influence has come a clearer realization of the attendant responsibility.

Every appeal on behalf of distress and for the furtherance of great movements for the public welfare has met a ready response from the Theatre owners, but there are still endless opportunities for bringing to the attention of your audiences other fields for service. I am confident that we can look to the motion picture industry to play its part as an uplifting force in every community.

CALVIN COOLIDGE.
Mr. Sydney S. Cohen, President
Motion Picture Theatre Owners
of America, New York.

The opening session of the fifth annual convention of the Motion Picture Theatre Owners of America was called to order in the Copley Plaza Hotel at 11:23 on the afternoon of May 27, by Vice-president Joseph Walsh of Hartford.

There was a large attendance of delegates, who gave a hearty greeting to President Cohen, when he was escorted to the platform.

The session was notable for its attention to business, there being no adjournment for luncheon, the delegates remaining from the opening until nearly 4 o'clock.

The more than four hours were devoted to the reading of reports and appointment of committees. Following the addresses of welcome by J. Donald Flattery, representing Mayor James M. Curley, of Boston, and Chairman Wasserman of the Entertainment Committee, representing the Bay State Theatre Owners.

Mr. Flattery presented the delegates with a key to the city—a big key it was, too, and all dolled up in a silk-lined leather case.

Of outstanding importance was the announcement by Mr. Cohen of the result of the all day and evening session of the officers on Monday. Amendments were made and adopted to the laws governing the organization by which there will be elected a board of directors of twenty-one, of whom not more than two shall be from one state, which will control the organization and elect all officers from the president down.

Mr. Cohen also urged the appointment of a paid executive secretary and of a Washington representative.

Among the reports submitted were those of the president; of the board of directors, by R. F. Woodhull; of activities in Washington, by Henry A. Staab, executive secretary of Wisconsin Theatre Owners; a special report on national legislation, by George P. Arons, national recording secretary; on the non-theatrical situation, by Martin G. Smith, president of Ohio Theatre Owners; on exhibitor service and adjustment bureau, by Joseph W. Walsh, president of Connecticut Theatre Owners, and on the new Canadian Division of Theatre Owners, by Ray Lewis, secretary of the Canadian body.

Cementing the Organization
Among the committees appointed were those on credentials, rules, business relations, and motion picture day. Of the latter body Harry Davis of Pittsburgh was named chairman.

"For the first time in the history of exhibitor organization in the United States we are going into our fifth annual convention and meeting as an organized body," said temporary Chairman Walsh in opening. "Great credit for this is due not alone to the national officers and directors but to the rank and file of exhibitors throughout the country."

"You are going to hear of things that I think will cement our organization and make it the strongest factor in the industry. For ten hours yesterday the national board sat in session and made some radical changes in the government of this organization that to my mind is going to prove a bomb-shell."

A. C. Wasserman, chairman of the Massachusetts convention committee, then introduced Mr. Flattery as an exhibitor and theatre owner familiar with exhibitor problems who would speak for the Mayor.

"If we compete unfairly among ourselves," said Mr. Flattery, "it is going to redound to the benefit of the people who are selling us. You know our costs have gone up. The raise in salaries and other factors have helped to hold us up to public condemnation.

"We have seen a girl ordinarily worth $50 a week in a chorus suddenly worth four or five thousand, and we have to charge our people in proportion to that. The manufacturers must and will cooperate with us if we stand together. If we do that we can’t be made to pay $15,000 for pictures worth $2,000."

Speaking as an expert on copyright law Mr. Flattery paid his respects to the music tax, saying exhibitors were being held up in just as cold-blooded a fashion as ever had been recorded in history.

"Not one in fifty of these composers can collect on the ground of originality," said Mr. Flattery. "The difficulty is that it is practically impossible to find a lawyer to try a copyright case. Not one in a thousand is equipped to do it, as he must be either a composer or have a knowledge of music."

Cohen Reviews Work

Excorted to the platform by a committee, President Cohen immediately began the reading of his annual report. It comprised approximately 12,000 words and required more than an hour in the delivery.

"The delivering of this report will be my final annual address as the president of the Motion Picture Theatre Owners of America. I am possessed by two controlling impulses," said Mr. Cohen in opening.

"One is to cause you fully to understand and appreciate the wonderful service the Motion Picture Theatre Owners has been to the exhibitor and our industry generally, and the other that every Theatre Owner who participated in this movement has been a component part in these accomplishments, and that without this general co-operation none of the gratifying results we view today would have been humanly possible."

The president referred to the birth of the organization at a time when, he declared, there were moves on foot to effect a monopoly not only of production but of theatre control.

"One of its first moves was to strike a blow at this iniquity," said the speaker, "and this battle for freedom was carried on successfully until at Minneapolis we were able to bring the projector of these moves into temporary subjection at least."

The president charged to those who were aiming to centralize control tried to destroy the organization, and that exhibitor organization constituted the only formidable barrier to that end and the driving of thousands of independent theatre owners out of business.

Saving $6,700,000 Yearly

He said some of the producer elements have experienced a change of heart and owing to fear of some of their own departments of the industry appear inclined to honorable co-operations and honest business practices.

"The honestly disposed producer who wants a square deal himself and is willing to give it to others sees the need for dealing fairly
with the Theatre Owners," continued the speaker.

"Recent developments in hearings in Washington auger no good for motion picture producer combinations. The power of the screen is now recognized in governmental and congressional circles."

Mr. Cohen declared it to be a fact that the power of organized Theatre Owners brought about the repeal of the 5 percent film rental tax in a previous Congress which up to date has saved exhibitors about $15,000,000 and continues to save them $6,700,000 a year.

The report quoted Treasury experts as estimating that out of the $72,000,000 amusement tax collected approximately $55,000,000 of it was paid by motion picture theatre owners. The speaker went at length into the work of the organization in Washington. He related how it had been necessary to show to the members of the national legislature that the exhibitors were not responsible for the high salaries of stars so provocative of concern on the part of the Congressional mind, and how these explanations changed the Congressional attitude.

Mr. Cohen told of hearings attended by the officers in Washington in which the position of Theatre Owners regarding the music tax was made clear. While it was unlikely there would be any relief during the present session the speaker believed a distinct advance had been made.

The acquisition of theatres by producer interests has reached an alarming stage, Mr. Cohen said. "This producer ownership of theatres is wrong," he declared. "It is a perversion of good business ethics."

"It should stop at once or we Theatre Owners should decide on one of two courses, either stop it by and through entirely adequate legal processes or a concentration of buying power for protective purposes and throw down the gauntlet to those producer monopolists and arrange with independent producers to back their efforts by taking their product."

The president declared the need of an executive secretary, "adequately compensated, who will have a strong grasp on the work," and recommended that arrangements be made to provide funds for such an official's salary.

Calls for Budget

He favored the creation of a budget system and of the appointment and maintenance of a permanent representative in Washington. He called for the re-establishment of a bulletin service, to function fortnightly or weekly. As to Urban Movie Chats he said there would be a special report on these. He drew attention to the need of having associated with the national body an able lawyer and advocate as general counsel.

Non-theatrical competition Mr. Cohen declared one of the real dangers which menace the Theatre Owners. He said, too, he believed so far as practicable there should be paid certain non-theatricalities.

"It should stop at once or we Theatre Owners in different sections by producing elements has the effect of holding in check the energies of independent operators along organization lines, the speaker said, through fear of reprisals. He told of the work of the adjustment bureau and cited some of its achievements.

"Your officers have taken you out of the forest," said Mr. Cohen when he had ceased reading. "They have removed the barbed wire that kept you hedged in and have brought you out on the main avenue. You can secure relief and a fairly decent opportunity of getting a return on your investment in this industry providing you continue to support the national organization, providing you will apply the same intelligence, business acumen and showmanship that you give to the running of your theatre.

"We do not represent all the Theatre Owners in the United States, but because certain houses are owned by producers certain exhibitors are under financial obligations to producers, and you can expect that these people will come along.

"This industry was never meant to have one or two men in the City of New York own all the theatres. Whatever threat men know it the better it is going to be."

There are some Theatre Owners in this country who are not here who I know we all would like to have," said Mr. Cohen, referring especially to the state of Michigan, to the work of which body he paid tribute.

Wants Undivided Strength

"I am sorry these fine fellows are not with us. I want to say what we have been doing has been for their good. We want them to be with us again. We want the undivided motion picture strength of the country to be in the organization so we may make it stronger, to help it to function better.

"To these friends not with us now for one reason or another, mostly exaggerated, we say to them: We are not seeking to hurt the kindliest feelings. We want to help them and we want them to help us and to make the Theatre Owners more serviceable to the entire industry."

Mr. Woodhill, in the course of his review of the activities of the board of directors, said the members had attended the meetings during the year at their own expense. In some instances, he said, this necessitated absence from business for a week or ten days.

Mr. Aarons attacked J. T. M. Dannison, president of the Michigan Theatre Owners, for statements he was alleged to have made in Washington before a Congressional committee. Mr. Dannison was thus quoted:

"We are not asking for a repeal of the seating tax because we feel that the seating tax and the table tax that a poolroom pays, and in that way we are paying our proportionate share of taxes that other industries of an amusement nature pay."

In response to a question by a congressman if the cost of pictures to exhibitors had gone up Mr. Dannison replied as saying: "Well, they have advanced from year to year until the last one or two years. I do not believe the price of films has advanced any to the exhibitor within the last year or two."

Mr. Walsh reported that the exhibitor service and adjustment bureau had made a large number of adjustments for exhibitors all over the country.

As an example of the work of the bureau Mr. Walsh cited the supplying of trailers to the Theatre Owners of Milwaukee for use in their "splendidly conducted and successful fight" for the elimination of daylight saving.

Miss Lewis spoke at length in describing the situation in Canada, saying there had been an effort to disrupt the exhibitor organization there, but that it had failed utterly. She blamed a former president of the body for the situation and told how that official had been asked to resign.

The convention adjourned in order that the delegates might accent the hospitality of the Grand-Asher Distributing Corporation, which had provided a score of conveyances, many of them of large capacity, to make the long trip to Concord and Lexington. There were several hundred in the party, which got away at 4:45.

Wednesday

E. E. OCHS, the stormy petrel of other days and a former president of the national exhibitors league, took the platform at the afternoon session of Wednesday and opened a large package of fireworks.

The delegates during the sessions of Tuesday and Wednesday morning had been quietly transacting routine business such times as they were not listening to addresses or reports. They had settled down in a humdrum mood, taking it for granted that the old machine, well oiled and expertly guided, would move along quietly, do the work outlined, and some time on Thursday would be peacefully put to sleep for another year.

First along came Lee, with the turbulent scenes of Chicago in 1918 securely packed away in the limbo of forgotten conventions, and threw a monkey wrench into the peacefully functioning works. He savagely attacked Loew, Incorporated, which he charged is practically in control of the New York territory, and asked the delegates to give heed to the complaint of the New York men, declaring it was only a question of time before the "menace," as he described it, would invade their own bailiwick.

After other delegates had taken strong stand along similar lines, one of the more forceful of the speakers being M. J. White of Dover, N. H., who declared Maine and New Hampshire exhibitors were finding that no town was too small for distributor competition, a resolution was adopted in-

ELI WHITNEY COLLINS
President of Arkansas Theatre Owners, elected as one of the regional vice presidents of the body.

JOE MOGLER
Prominent Missouri exhibitor who was selected to serve as another of the regional vice presidents.
submited the report of the board of directors regarding changes in the constitution which turned the control of the body over to a board of directors of twenty-one. These were adopted unanimously, as well as many other and he wanted made necessary by this change. Those who spoke on the general question were Messrs. Levinson, Stern, Posner, Bullock, Goldberg and Pasnerezoglu.

At the afternoon session resolutions of regret were adopted on the death of Victor Herbert and Dr. Francis A. Holley. Joseph Seiter made a report on motion picture picture day and Peter J. Brady, bank president and also chairman of the committee on education of the American Federation of Labor, talked of co-operation between the forces of labor and the exhibitors.

In the absence of President Cohen from the room a committee was appointed to seek representations for the retiring executive and Mr. Brylawski invited those who cared to participate in it to lay their money on the table. It was laid there in quantities. The committee named by the chair to take charge of the testimonial were Messrs. Brylawski, Woodhall, Fay, Walsh and Comerford.

Morning Session

President Cohen introduced M. J. O'Toole, chairman of the committee on the subject of organizing the board of directors to take steps to curb the "efforts of Loew to monopolize all branches of our industry"; which it condemned, and instructed the board to employ counsel for that purpose. Before the delegates had got back into their former quietude Harry Davis of Pittsburgh, who in recent months has been a bitter antagonist of President Cohen, took the floor and called upon the delegates to finance their organization in a big way.

Contributes $5,000

Incidentally Mr. Davis revealed that at a meeting of the board of directors the night before more than $50,000 had been pledged as the nucleus of a treasury for the Theatre Owners of America.

The Pittsburgh showman said this sum was not pledged with the idea that it would serve other than as a beginning, and he urged upon all the delegates to contribute, when the time came, according to their means.

Without any intention of doing anything other than to show his faith in the organization and the realization of the necessity for a strong treasury he said he personally had pledged himself for $5,000 of the sum named.

Mr. Davis was heartily applauded when he paid his respects to the retiring president and added: "If I have said anything to hurt his feelings I apologize to him now for it." When he could be heard Mr. Davis continued: "I know he is in earnest."

The morning session was without particular incident and ran according to the outlined program. M. J. O'Toole submitted his report as chairman of the committee on public service. Brigadier General Malvern Hill Barnum spoke on the work of the national training camps and he was followed very briefly and most appreciatively by Major General A. W. Brewster, commander of the corps area, who was to be one of the speakers at the banquet in the evening.

Testimonial for Cohen

Louella O. Parsons, editor of the motion picture department of the New York American; Tom Hanly, who fills the same job on the Morning Telegraph; Douglas Griesen, director of public information of the American Red Cross; Mmes. Renee Batigne, of the Radio Mat Slide, were other speakers.

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A. Julian Brylawski of Washington City,
Provision was made for admission as national members for the representation of these in conventions in any states where the national organization from any reason is not functioning.

Afternoon Session
Mr. Seiter, in his report on Motion Picture Day, recommended on behalf of the committee having it in charge that it be changed to Motion Picture Week. Properly managed and exploited, he said, it would have an “appeal that will bring to the theatre many hundreds of persons who are not now attending and also make them regular movie fans. “Also,” he added, “it will give to the organization sufficient funds to carry on its work.

“Many Theatre Owners reported that the amount remaining in their possession after deducting the percentage for the national organization was larger than usual.”

Mr. Brady told how organized labor had opposed censorship in co-operation with motion picture men and how it was against Sunday closing and in favor of Sunday opening. He said that as a matter of fact there was a great mutuality of interest between the exhibitors and the labor men.

Incidentally Mr. Brady referred to the benefit to Theatre Owners resulting from the shorter hours and the higher wages of the men affiliated with labor organizations.

Mr. Ochs was recognized by the chair and began his talk from the floor. There were calls that he take the platform.

“A menace faces us in New York,” said Mr. Ochs. “We came here to ask the delegates to help us because we believe that eventually this menace is going to reach into your territory. Some time ago an issue was made of this before our organization in New York."

“I am now speaking of the Loew Incorporated. That company is getting stronger and stronger, in leaps and bounds, every minute—so much so that in New York, that every territory in New York, is now practically controlled by this organization. It is not only affecting us as exhibitors, but it is destroying almost every other element in our industry, not forgetting the interests of the general public.

“We are patronizing the very organization that is putting us out of business. And, Mr. President, on behalf of New York, I want to say to you just what New York means to you and you to us. We sat here and listened to your wonderful opening report. We think it is great.

Calls for Action
“If we don’t put a stop to this menace we won’t have. I can’t see for the life of me why we should finance the building of theatres to put us out of business. It has been said in New York that the members of our organization built the Loew Theatre—that something like a million dollars was invested by local exhibitors to build the menace.

“I want to say here that in no other industry would the retailer have permitted a manufacturer to put him out of business. We did that in millions.

“We know a list of theatres costing from $200,000 to a million each. We know of one circuit of six houses, and if Mr. Loew went into the territory tomorrow where the theatres are situated they would get no film they want. Then the brick and mortar would become a liability instead of an asset, would not be worth 50 cents on the dollar.

“The exhibitor out of town will say...

You are still swapping goats,” he remarked amid the laughter of the delegates, “We have a perfect right to get together and do as we see fit. And take it from me, with the affiliations that Loew has every territory in town. New York four years ago was a 12½ per cent territory, but because of the acquiring of more houses it is now a 9½ per cent territory. “I want to say to you that the territory in and around New York is just as badly affected.”

Says Territory Is Reduced
Mr. Ochs talked of Peekskill, saying that Loew with a $35,000 or $40,000 house nearby put out of business a theatre costing $198,000, which was saved by the courts.

“I am glad that the exhibitors are united and are going to stick together,” continued the speaker. (Cheers.) "I am glad that Sydney is going to stay on with you, because there is going to be a big battle, bigger than any you have won, bigger than the amusement tax.

“Make up your minds to battle this octopus. Don’t let him force the delegates of independent are a damned sight bigger than he will ever be. Don’t forget it. Decided action has got to be taken at this convention. Start the ball rolling.” (Cheers.)

M. J. White, of Dover, N. H., declared that today the states of Maine and New Hampshire were in the hands of two interests.

“I have come from my home sixty-eight miles away and gone through the film district, sometimes several days in succession, only to get films that I would spurn if I had any choice,” said Mr. White. “I want to say with all the strength of my being that this organization is going to continue to exist. We have got to adopt the good advice of Brother Ochs. Those of you who have the power of selection will use that right to purchase films of decent producers and not from those who are crowding you out.

Hits Loew, Inc.

The following offered by W. W. Farley of Skenectady was referred to the resolutions committee and adopted Thursday in this form:

“Whereas, the present attitude of Loew Incorporated in attempting to monopolize all branches of the motion picture industry is fast becoming a menace to the best interests of all concerned;"
"Resolved, that the board of directors inquire into and carefully examine recent moves made by Loew Incorporated and other allied producing companies and take such action in the premises as in their judgment will properly safeguard investor interests and prevent such injury as may follow this or any other combination of producers."

"I have listened with a great deal of attention to the many things that have been said yesterday and today," said Mr. Davis, "being chairman of the committee on ways and means, which I think is a very important part of this convention, because after all without ways and means we cannot combat the enemy, no matter who he is or where he is.

Funds for Counsel

"I am going to go a little contrary to the president under the circumstances that have developed today. A letter was sent out to the delegates stating that no collections or contributions would be taken up. It strikes me that there is no time like the present, and there never was a time in the history of the moving picture business when an insurance policy was so necessary for your continuance in this business as it is today.

"Now, gentlemen, we met for two days, seven and eight hours a day, trying to devise ways and means to secure the funds necessary to employ and pay counsel of a type and character that can represent a proposition as big and as important as this.

"Because the other side have the money they can employ counsel by the year, and they have the best counsel procurable, and they have Mr. Will H. Hays, who was the postmaster general of the United States, without any knowledge of the motion picture business, to represent them— for what?

"Was it because of his knowledge of the motion picture business or of the law? I say it was because of his knowledge of the influences he could convey to these men if they did anything in restraint of trade.

"Now, gentlemen, I know human nature pretty well; I have been in the business; I hate to tell you how long. I have been with the big legitimate producers for forty years, and I have found it necessary to get into fights to protect what I had not from any desire to get what the other fellow had, but to protect what I had."

Mr. Davis told of controversies with the Shuberts, and said the only way he remained in business was through organization and because there has been a willingness on the part of the men to go down in their pockets to provide the funds to carry on.

"It is all well enough to talk about leaving it to the big fellows," continued the speaker, "but because they are the big fellows as you call them you must not expect them to do it all. You have got to contribute according to your means."

"You must have pictures. You must support the independent man who is making pictures. Let us take the practical side of this thing, gentlemen. I am not an orator, not a great man, just one with common sense and of bitter experience. I have been through the mill and nothing will do and nothing will help but for you to go down in your pockets and supply the funds, not a few hundreds but the several hundred thousand dollars necessary to make these people stop the things they are doing. You may get them in restraint of trade, but it will take you several years to get them. Every one of you would be broke if you waited for the Federal Trade Commission."

John A. Schwalm
Ohio Theatre Owner who again will serve his state as a member of the national board of directors.

"I know the Hays organization is not with us. It is with us only so long as they can use us and destroy us. We have got ten thousand times more influence if we butt together."

Mr. Davis emphasized the necessity of supporting the independent producer. "Don't ask anybody to give something for nothing," he urged. "You know you cannot depend on the product you are now getting," he said.

Thursday's Sessions

The election of members of the board of directors and the choice in turn by that body of the officers of the organization was the principal event of the session Thursday.

R. F. Woodhull, of Dover, N. J., was elected chairman of the board of directors, and M. J. O'Toole president of the organization.

Louis M. Sagal of New Haven was elected treasurer. The directors and other officers will be found in another column.

There was a fight over the convention city for 1925. Milwaukee winning over Los Angeles and Montreal withdrawing.

W. W. WATTS
Former member executive committee who will in coming year again officiate as a national director.

Harry Davis announced that $50,000 had been definitely pledged as a fund to start the organization on.

For the board of directors Mr. Brylawski outlined a plan which, although in a tentative state, was adopted as the basis of finding the body of incorporators that small town houses of any size and in others seating 500 or less would pay $1 a week. Between that and 1000 the dues would be $2 weekly and above that sum $3.

On behalf of the delegates Mr. Brylawski presented Mr. Cohen with a plaque, the money for which was subscribed by the delegates the afternoon before. The retiring president replied briefly, but was over-run.

Resolutions were adopted praising the arrangement for and the handling of the convention by the Massachusetts committee; endorsing the work of the Red Cross, pledging co-operation with the Post Office Department; condemning the action of newspapers in magnifying unpleasant happenings in the industry; thanking Grant-Asher for the courtesies extended; condemning the action of the producers in supplying films to non-theatrical centers.

Woodhull Heads Board

Mr. Woodhull, as the chairman of the new board, announced the election of Mr. O'Toole as president; of Eli Whitney Collins of Arkansas, Joe Mogler, of Missouri, Dennis A. Harris of Pennsylvania and J. C. Brady of Toronto as regional vice presidents; of Mr. Segal as treasurer and George Arons of Pennsylvania as recording secretary.

There was a bit of controversy over the application of Los Angeles for the 1923 convention. After the application had been received from Glenn Harper of that city, Thomas Goldberg of Maryland moved that the selection be left to the directors.

Several members of the board expressed a willingness that the delegates themselves should settle the question on account of the expense and time involved in the trip to the west coast.

When it finally was decided to open up the question and permit the delegates to decide Milwaukee made a strong bid, followed by Montreal, which latter city, by the way and for some apparently unrevealed reason, was the recipient of applause and even cheers.

Milwaukee won on the showdown and hands down.
HEADQUARTERS of the Motion Picture Owners of America was a lively place on the eve of the convention. The afternoon of Monday was not far advanced when more than 100 registrations were recorded—and it was noted in examining the cards that practically the entire number represented exhibitors. The exceptions were the wives of the delegates and a half dozen upholsters of the motion picture press. The number exceeded 140 before the close of the room at 6 o'clock.

RAY LEWIS, editor of the Canadian Digest and secretary of the Dominion Theatre Owners, was the first of the women representatives of the press to register. She came in with a group of nine from across the border, headed by John C. Brady, vice president of the Dominion Owners. It was reported several of the men from the north were motoring to Boston, while still a third section was coming by way of New York.

WHERE there have been conventions in which the major part of the visitors were of the selling forces of the industry that is not the case with the Boston party—not tea party, please take note. There is nothing but exhibitors seemingly in sight, although Tuesday morning will be pretty sure to bring a throng. While the producers and distributors may hold aloof when it comes to putting up oodles of money to bring stars to a convention city, there is noting of the expense when there is an opportunity for the men of the selling end to rub elbows with hundreds of exhibitors.

HARRY DAVIS, of Pittsburgh, one of the national board of directors, was an early arrival on Monday. When asked what or who was in the wind he said he was not in the know, but had come to the convention as a delegate from Western Pennsylvania. Until recently Mr. Davis was one of the prominent figures of the administration. He is one of the most widely respected theatre owners in the country. Later in the afternoon he sat silently for hours in an executive meeting, and then made a financing proposition that is described as a "humdinger."

HERCULES PASMEZOGLU, "the handsome Greek" of St. Louis, one of the executive committee at large, wires in his on his way and will be accompanied by Mrs. Pasmezoglou. The St. Louis Theatre Owner always is a figure at national conventions, and incidentally never misses one of them.

BEN AMSTERDAM, the Philadelphia independent distributor, is very much present. He has a corner suite on the roof of the Plaza, where he entertained his friends. Some of the visitors were very much interested in a perfectly good deck of cards which measured 4 by 6 inches. If you don't think that is a handful just mark off a card of that size. Ben took in the ball game on Monday, accompanied by Messrs. Schad and Cook of his home state, and declared afterward he never had more fun in looking on the national game.

THE lobbies of the headquarters hotel took on sudden life when the New York contingent came in with a rush at 8:30 on convention eve. Almost in the van were Paul Mooney, Hodkinson vice president, and James Grainger and Eddie Saunders of the Metro-Goldwyn forces. They were practically the first of the executives of the old line companies to enter an appearance.

JOHN BRADY is the boss of the Madison Theatre of Toronto, a suburban house of over a thousand seats. When asked if he made it a point to read reviews in the motion picture business papers he replied that he did. "Suppose a chap comes along and tells you he has got a picture that will jam your house—how are you going to know," said Mr. Brady, "if you don't have an opinion of some one who has seen the picture, whether the salesman is giving you the right kind of information? If a paper doesn't print the reviews you can't write an editor and expect him to find time to answer you and a lot of others seeking the same kind of data. A man does not have to be absolutely guided by what he gets in a review, but he can at least use it as a help." Mr. Brady said Toronto is over-seated at present.

JOSEPH W. WALSH, of Connecticut, president of that state's branch, drove into Boston from Hartford. Mr. Walsh was accompanied by Mrs. Walsh and their very young daughter—so young, in fact, she did not seem to understand what it was all about, and at the moment of observation so exceedingly sleepy she didn't care. Mr. Walsh remarked that he believed the way to end the Theatre Owners' troubles would be to divide the country into zones—possibly fifteen—each one to be under its own board. Then he would make the president more of an honorary officer, permitting a man of large responsibilities to accept the position, the actual work to be done by an executive from the outside.

ERNST H. HORSTMANN, executive secretary of Massachusetts and the man on whom has fallen much of the real preparation for the convention, was the third member of the party. He could not repress a smile. He asked this writer to bear witness that on the desk of the editor of the Trade Review was a letter in which the speaker had urged practically the same remedy, with the exception that he would make it four zones instead of fifteen.

THE evening of Monday brought the information that the executive committee had taken action on a proposition to reorganize and mainly to finance the body, in which a paid executive would be one of the principal features.

FRED HERRINGTON, the War Horse of the Allegeries, and the four times consecutive executive secretary of Western Pennsylvania, is on the job. If you want to know what kind of an organization he represents or what a forceful character and all-around square shooter is Harry Davis—just in case there may be any lingering doubt in your mind—ask him, that is, in case he does not beat you to it. Fred, which is the only way his friends know him, is a former president of the Motion Picture Exhibitors League, having laid down the reins of office in San Francisco in 1915. When he deals in exhibitor politics he sinks personalities and thinks and talks in terms of organization.

PRESIDENT "PETE" WOODHULL, of the New Jersey exhibitors and a member of the national board of directors made a stirring speech at the opening session of the convention. After submitting his formal report for his fellow-directors he paid his respects to the memory of the late Charles E. Whitehurst of Baltimore. He referred feelingly to the sincerity, the ability and the charming personality of his fellow-directors, "and above all these things, Mr. Woodhull always kept his feet on the ground when we had a problem to solve," said Mr. Woodhull, "When his advice was asked for after a matter had been discussed thoroughly it was found that ninety-nine times in a hundred he would be right."
A CRY from the crow's-nest—
"Sail Ahoy!" And then the
decks were cleared for action.
All sail was set, and the pirate
sea-scourge swept down upon
some luckless galleon wallowing
in the trough of the sea and laden
to the scuppers with a burden
of gold. And soon the hap-
less prize ran red with blood.

THE SEA HAWK" is a glamorous
story of the corsairs—gentle-
men buccaneers, bold and daring
rovers of the seas, licensed by
kings to pilage and plunder. An
odd assortment of brigands and
noble adventurers always ready for
either fight or frolic—gallant rascals
who enjoyed a battle to the death.

A Stirring Story of Piracy, Plunder and a Woman's Love

In First National's "The Sea Hawk," Milton Sills Is a Christian Nobleman
Who Turns Mohammedan Pirate Because of a Brother's Perfidy
The Motion Picture Theatre Owners of America have made substantial progress in its development of a business organization. The delegates to its fifth annual convention have taken the control of the body out of the hands of the members and placed it in a board of twenty-one Theatre Owners.

This action will go far toward the establishment of a really constructive body and directly will eliminate a large measure of the politics of a disconcerting kind—the politics which formed so dominating a part of the thoughts of a few but influential members.

The national organization so far as it is able has done its best to eliminate the star question.

As was remarked by a delegate from Ohio the shift in the constitution makes the association a twenty-one-man body—no longer is it open to the charge of being a one-man organization.

Mr. Cohen continues as a member of the board, which means the board and the Theatre Owners as a whole will have the advantage of his experience of four years.

* * *

Harry Davis, of Pittsburgh, one of the most prominent members again is in harness after a few months' inactivity, and his return will be hailed with delight by the members. Mr. Davis, while one of the most prominent operators, never loses sight of the man in the small town and of his importance to the organization.

Neither does he fail to look at Theatre Owner organization as a big business proposition, one that requires for proper administration ample funds to carry on the work. That is attested by his own contribution of $5,000 toward the fund which shall serve as a nucleus for a treasury.

Mr. O'Toole, the new president, is a man of wide experience in public affairs and of large acquaintance with men of national prominence. He knows Washington and the officials who conduct the work of the nation.

He admits that he is a "nut" on public service. He has conducted as chairman of the committee devoted to that department a vigorous and effective campaign. He has eliminated much opposition or indifference to that factor of the organization's work, and in many cases has converted it to enthusiastic support.

The appearance at the convention as speakers of representatives of the United States Army, one of them Major General Brewster, self-described as a "public servant of forty years' standing," and of the American Red Cross bear testimony to the fruitfulness of the seed that has been planted by the public service department.

R. F. Woodhull, chairman of the board of directors, and under the new order a man of wide influence in the affairs of the body, Theatre Owners throughout the country have an official of whom they may be proud. He is above all a "mixer," and can hold his own in any company with credit to those whom he represents.

The new chairman is a power in the affairs of his own community, having been foremost in all civic movements. His abilities and his public service have been recognized by his fellow-townsmen of Dover, N. J., on many occasions and he has been urged to accept the highest honor in the gift of his city.

The members of the board of directors form a representative group of the nation's Theatre Owners. The same remark applies with equal force to the vice presidents and the treasurer and secretary.

One of the notable phases of the convention was the harmony of the proceedings. In that respect it was much like the function at which the present body was born, that at Cleveland. The reason is not far to seek: The machinery by which the movements of the delegates were guided was representative of the country.

* * *

The conferences were controlled by the spirit of consideration for the body as a whole, with the result that when measures were proposed on the floor the delegates accepted them almost without question.

The only real controversy was as to the next place for the holding of the convention, and the board purposely had thrown that decision to the delegates in order that there might be no question as to the point preferred.

The many tributes paid to Sydney S. Cohen, retiring president, were impressive and demonstrative of the affection of his fellow-delegates.

It is the feeling of Exhibitors Trade Review that the Boston Convention of 1924 is the most constructive gathering that has yet been held under the auspices of Theatre Owners. It won't suit every one, and it cannot be expected so to do.

But it has made progress. We believe that its new method of government will appeal to the groups of Theatre Owners not at present allied with the national organization.
When the fat boy is entered by "the gang" in the prize baby contest—
When, in his absurd baby clothes, he goos and prattles prettily so as to qualify for the handsome prize—
When "the gang," inspired to enthusiasm by the showing of their entry, get all tangled up in all sorts of funny happenings—
And when he, disgusted with the way things are going, says "Aw, this is the bunk; let's go fishing!"—
You'll agree that Hal Roach has produced another classic of comicality in the remarkable "Our Gang" series.
HAL ROACH presents

The King of Wild Horses

A Feature

Directed by
Fred Jackman

Story by
Hal Roach

Filled with surprises

How many persons have seen two wild stallions fighting for the ownership of the herd?

Have you ever seen a horse leap a tremendous chasm twice, first for his own safety, alone, and secondly with a rider for the rider's safety?

Have you ever seen a picture dominated by a horse from beginning to end, a horse so intelligent, so beautiful, so courageous, that he wins you completely, and holds your attention just the way a great actor holds it?

That's this great feature, declared by every reviewer to be an outstanding novelty, and certain to hold and arouse any audience. It's filled with surprises.
LEADERS ALL
W. Ray Johnston, ‘Independent’ States Righter

A NOThER of the younger men who have earned recognition in the motion picture trade is W. Ray Johnston, vice president and general manager of Arrow Film Corporation. Mr. Johnston has been an active part of the business for ten years.

The Arrow executive is one of the few men sitting at a desk who has had actual experience in front of the camera. It all came about in an unusual way and was caused by the desire of the very thorough Edwin Thanhouser that Mr. Johnston should know more of the actual workings of a studio.

In the course of three months Mr. Johnston was featured in nearly a dozen one and two reel subjects. Some of the friends of the executive recently obtained a print of one of these and had it titled in modern fashion, but after their own ideas. It is said the revised version really is satirical in vein, so much so it is unlikely it will be generally distributed.

It remains only to be added that in this phase of Mr. Johnston's career, he soon decided he would leave the acting side to others and would confine his own activities to other channels, but this experience had been worth while.

Mr. Johnston was born in Janesville, Iowa, thirty-two years ago. His first connection with the "picture business" was when at the age of thirteen, with other boys, he contrived a projection "machine" from plans printed in the Scientific American.

The contraption was a small box lined with colored cheesecloth and containing candles to light the "screen." Then long strips of Buster Brown cartoons extracted from the newspapers, accompanied by appropriate titles, were rolled between spools, across the so-called "screen."

At a public show the gate receipts were 98 cents.

Following his graduation from high school and later the Waterloo College of Commerce the young man was employed on the Waterloo Daily Reporter. Here for a year on the news staff he handled matter from suburban towns and did general work.

Then an opening as secretary for a local banker was quickly accepted. The affiliation of several years standing brought opportunities for acquiring an insight into general banking as well as the financial side of real estate. Among the responsibilities among others was that of secretary and treasurer of the Western Realty and Development Corporation.

Associated with Mr. Johnston’s employer was Wilbert Shallenberger, brother of Dr. W. E. Shallenberger, who later was to start Arrow. The brothers also were interested in the Thanhouser Company with Charles J. Hite, who had taken over this pioneer independent concern on the first retirement of its founder.

Mr. Hite desired a secretary who had knowledge of banking and general finance and asked Mr. Johnston to join him. The invitation was accepted and the young Iowan came to New York. This was in 1914, when Mr. Johnston was twenty-two years old.

Within two months the new-comer was made treasurer of the Syndicate Film Company, which made “The Million Dollar Mystery.” Then he was elected president of the Big Productions Film Corporation, the concern which distributed the Hite Independent product, not released through Mutual Films Co.

Among the subjects made were “Beating Back,” featuring Al Jennings, who at that time was much in the public eye by reason of his smashing but unsuccessful campaign for the governorship of Oklahoma.

Among the properties owned by Mr. Hite was the North Avenue Theatre in New Rochelle, which had the unpleasant distinction at the time of being its owner’s only “lemon,” or losing possession. The management was wished on to Mr. Johnston, with the understanding that if he could make any money out of the picture house it should go to the manager.

The experience, although somewhat rough in spots, was of the utmost benefit in the end. It gave Johnston a new angle on the picture business. The house was brought to the stage where the losses were converted into a small profit—averaging perhaps $10 weekly.

Mr. Johnston then was brought back to the distribution side of the industry and was made secretary of the Thanhouser Syndicate Corporation, which was issuing “Zudora,” a twenty-episode serial which it was believed would be a worthy successor of “The Million Dollar Mystery.”

Following Mr. Hite’s tragic death, Mr. Thanhouser, who emerged from his retirement again to take charge of the company bearing his name, sent Mr. Johnston to Florida to manage the studio in Jacksonville. He remained there eight months.

When the company was brought back to New York Mr. Johnston became treasurer of the Thanhouser company, which position he retained until its liquidation, in 1917.

Immediately upon the winding up of the company’s business Mr. Johnston was made secretary of Arrow, and very shortly afterward was promoted to his present position as vice president.
Four Paramount Winners

Variety is the keynote of the Paramount release schedule for the coming year. Each of these four films is based on a distinctly individual theme.
Confidence and Optimism Shown at Vitagraph
First General Sales Convention

Principal to Form Exchange System for Own Distribution

PRINCIPAL PICTURES CORPORATION today contemplates the immediate forming of an exchange system for the distribution of their productions.

This announcement comes from Sol Lesser, president of the organization, just returned from an extended visit throughout the East, where he made a careful survey of the film conditions for the coming season.

It is with the intention, according to Lesser, to bring about an exchange for Principal Pictures in all key cities and sell the product of the Principal organization directly to the theatre operators.

Michael Rosenberg, secretary of Principal Pictures, will leave Los Angeles this week. He will meet with Irving M. Lesser, vice-president of the organization, in Chicago and will immediately begin the formation of the new exchange system.

According to Lesser, twenty-eight branch offices will be formed at once. These will be in all large cities, chief among which are Chicago, Minneapolis, New York, Denver, Washington, Kansas, Pittsburgh, Chicago, Indianapolis, Cleveland, Boston, St. Louis, Seattle, San Francisco, Portland, Indianapolis, Pittsburgh, and others of equal importance throughout the country.

Heretofore, Principal Pictures Corporation have released their product through large distributing organizations. The new plan is a radical departure from the customary system of film distribution.

Chief among the films that will be distributed in this new method are the Harold Bell Wright series with "The Mine with the Iron Door" now ready for filming. There are nine Wright stories to be made by Principal Pictures Corporation. Other productions will include the Baby Peggy series, two of which are already completed, "Captain January" and "Helen's Baby." These are in feature length, adapted from world famous juvenile books.

The new plan is an important move in the film world. The money derived from the sale of the product will immediately be sent back to Los Angeles and be used in the production of additional films at the Principal plant.

Principal Pictures Corporation have produced many of the outstanding features during the past few years, chief among which have been "The Meanest Man in the World," "Harold Bell Wright's - A Man," all of the Jackie Coogan pictures prior to his association with Metro, chief of which were "Peck's Bad Boy," "My Boy," "Trouble," "Oliver Twist," etc.

Confidence and Optimism Shown at Vitagraph
First General Sales Convention

O PTIMISM and confidence in the motion picture industry generally and predictions for the biggest year that Vitagraph has ever known in its twenty-six years of the production and distribution of pictures comprised the key note of the first general sales convention of this company in six years at Chicago May 23-24. All of the executive officers, division chiefs and branch managers attended. The sessions were held at the Drake Hotel where headquarters were established.

President Albert E. Smith emphasized in his brief address, Vitagraph’s policy of “live and let live” in its relations with exhibitors. The successful bookings of Vitagraph production during the season just passed has led Mr. Smith to announce twenty-four superspecials for the season of 1924-5. These stories are to be pictures of big drama with punch and action.

It was the consensus that the so called society play and the sex story has no place in Vitagraph’s plans. The branch managers agreed with Mr. Smith that the clean action story with big sets, action and punch are the money makers of the coming year. These active sales heads predicted that the sex drama on the screen would go the way of the hundreds of so called “vampire” pictures of the past—on to the shelves.

John B. Rock, general manager, predicted an abandonment by producers generally of the excessively costly picture so that exhibitors may offer the public entertainment on honest rentals and honest admission prices. He told the assembled salesmen that Vitagraph had had its second biggest year in 1923. He attributed this amazing volume of business to the everlasting policy of nothing but “safe and sure” productions. He remarked that the reputation for sound business dealings which Vitagraph has established was again reaping its reward in the foreign markets. For years prior to the war, Vitagraph stood practically alone in supplying these markets. As the countries abroad come back to normal and the people are turning to amusements the bookers abroad are demanding Vitagraph productions. Incidentally he remarked that the foreign movie fans seem to be more loyal to screen favorites than the American public which seeks the new rather than the tried. He also revealed the amazing fact that Vitagraph has produced and released more than 15,000 motion pictures.

President Smith went to the convention from Los Angeles where he is giving his personal attention to the making of Sabinini’s “Captain Blood,” which David Smith is directing. He was accompanied by Mr. Rock who had reached California on a trip which included all of Vitagraph’s western exchanges. The others who were at the convention were A. Victor Smith, A. J. Nelson, assistant general manager; A. I. Siegel, secretary of Vitagraph Inc.; Walter Bonham, in charge of foreign sales; A. C. Brauning, editor of the sales promotion department; and W. Wallace Ham, director of publicity, all of the general offices; George A. Balson, special representative with headquarters at 15 Park Row, New York; J. M. Duncan, Chicago; H. Bradley Fish, Los Angeles; Thomas G. Guinan, Atlanta, division managers; J. S. Steinsch, Chicago, S. N. Burns, Albany, C. M. Anderson, Buffalo; J. N. Naulty, New York City; C. W. Sawin, Boston; Robert S. Horsley, Philadelphia; Stanley Speehr, Washington, F. W. Redfield, Pittsburgh; B. A. W. Lipman, Montreal; A. S. Clatches, Winnipeg; Frank Meyers, Toronto; Ira P. Stone, Atlanta; J. E. Huey, Dallas; M. W. Osborn, New Orleans; A. J. Beck, Oklahoma City; A. Danke, St. Louis; C. A. Schultz, Kansas City; Fred H. Kinesl, Minneapolis; J. H. Young, Detroit; R. S. Kendall, Cleveland; Frank E. Hickey, Denver; C. F. Nedley, Omaha; R. S. Stuckhouse, Salt Lake City; C. N. Hill, Los Angeles; W. C. Wheeler, San Francisco, and H. A. Black, Seattle branch managers.
COMMITTEE NAMED FOR N. Y. CONVENTION

Hotel Stater Will Be Scene of M.P.T.O. Session

J. H. MICHAEL, chairman of the executive committee of the Motion Picture Theatre Owners of New York, Inc., and general chairman of the convention to be held in the Hotel Stater, Buffalo, July 7 to 11, has announced the following committees to arrange the details of what is expected to be the largest and most successful gathering in the history of the state organization:

Charles Hayman, president, Cataract Amusement Company, operating the Strand and Cataract theatres, Niagara Falls, assistant general chairman.


Automobile committee: Arthur L. Skinner, chairman; Joseph A. Schuchert, Jr., and James Wallingford.

Decoration committee: Vincent R. McFaul, chairman; Louis Eisenberg and E. O. Weinberg.

River and Lakes trips committee: George Hall, chairman; George Haney.

Theatrical entertainment: Henry Car, chairman; M. M. Shafier and Fred M. Shafer.


Niagara Falls and Gorge route committee: A. C. Hayman, chairman; Herman Lorence, M. Atas and John Amendola.

In addition to the above, the following committeemen will be appointed:

William Calahan, Rochester; Lally Brothers, Dunkirk; Nikitas Dipson, Batavia; Fred Davis, Binghamton; Ben Davis, Gloversville; George Roberts, Elmira; George Tooker, Elmira, Dave Cohen, Binghamton; Ned Kernblit, Binghamton: Sam Suckno, Albany; Jack Breslin, Auburn; Walter Bengough, Auburn; Sol Schaeffer, Oswego; Charles Smith, Hornell; F. F. Peter, Herkimer; Frank Martin, Syracusa; Harry Gilbert, Syracusa; William Dillon, Ithaca; William S. Hurley, Schenectady; M. R. How, Utica; James Kiernan, Utica; Harry Lux, Utica; Barney Lumberg, Utica; William Bieckner, Cohoes; William Benton, Syracuse; Bobby Landry, Ogdenburg; Doc Wilson, Utica; Frank S. Clauthinger, New York.

The Film Board of Trade of Buffalo is to take an active part in entertaining the delegates and a committee has already been appointed to plan a big outing. Next week Mr. Michael expects to have the complete program ready and it will keep delegates busy all week. The Buffalo Chamber of Commerce and Mayor Frank X. Schwab and city officials are giving enthusiastic support to the convention. Free parking has been arranged for delegates in the mammoth new Hotel Stater garage. One of the features of the convention will be the lake and river rides and the trips to Niagara Falls and around the Gorge, all of which will be free to delegates and their families. There is expected also to be several big theatre parties.

MARGARET WINKLER PLANS TO ACQUIRE NEW SERIES

Margaret J. Winkler left on May 26 for Los Angeles. While there she plans to acquire several series of short subjects, and incidentally meet the Warner Franchise holders for any number of them are now handling her Felix Cartoons and the Alice Comedies. She hopes, immediately upon her return to make an announcement of unusual interest to the independent exchanges of the country, inasmuch as a deal should be consummated that she has been working out for quite sometime for the release of a series of two reel comedies with one of the best known comedienesses of the screen.

Miss Winkler is very enthused over the prospects for the coming year. With Felix set in practically every territory in the entire world—and the Alice comedies—if they continue to be produced as well as the first four and there is no good reason why they should not be better—bids fair to even outdo Felix—and that's saying something. Because of this and the further acquisition of new material, for Miss Winkler plans to have at least six units producing for her during the coming year, she has engaged Mr. Nat Levine to handle all sales. Mr. Levine is well known in the industry, particularly amongst the independent exchanges, he having distributed pictures through his own organization for four years.

HISTORY REPEATED

American history is repeated in Goodyear Cosmopolitan's "Janice Meredith." The above shows a scene depicting Patrick Henry giving his famous speech which was in no small way an aid to the cause of American liberty.

HOTEL MEN ENTERTAIN JERSEY COMMITTEE

Members of Convention Committee Dine and Golf at Asbury Park

A MOST elaborate luncheon was tendered the members of the Motion Picture Theatre Owners of New Jersey, Board of Directors and the Members of the Convention Committee by Mr. Reeves, the popular host of the Metropolitan Hotel of Asbury Park.

The luncheon was in charge of Dennis Sherman of the New Monterey Hotel, where this year's convention is to be held and George Crawford, proprietor of the Ocean Hotel and president of the Hotel Men's Association of Asbury Park.

Mayor Hettrick who was confined to his bed, sent his welcome to the members by Mr. Crawford and through Mr. Crawford offered his entire co-operation to help make the convention and carnival a success.

Those present at the luncheon were R. F. Woodbull, state president, Swenson Nelson, state secretary; David J. Hennessey, national committeeman; Joseph Seider, chairman of board of directors; Peter Adams, Harry Manusz, John Squires, and Herman F. Jans.

Immediately after the luncheon and brief business session the entire committee motored over to the Deal Golf links where they indulged in the pleasant pastime of swatting the pill.

Henry P. Nelson, who is an ardent supporter of the Greens concentrated muchly on the game that was played by Herman F. Jans and John Squires.

In spite of the ocean still being wet a dry time was had by all, and after checking up on the people everybody reported as having returned home safely.

Herman F. Jans, the rival of Marcus Loew for the Golf championship of the moving picture field, reports having lost three golf balls in the skirmish. No other fatalities. It looks as if the meetings will be held off until now on at Asbury till the date of the convention which is to be held this year June 24-26 at the New Monterey.

There is a reason.
JOHN FLINN OPTIMISTIC ON FALL PROGRAM
Hodkinson Vice-president Expects Record Breaking Year

JOHN C. FLINN, vice-president of Hodkinson who has been in California for the past three weeks conferring with the many prominent independent producers whose pictures will comprise the Hodkinson program, returned to New York this week basking with enthusiasm over the production outlook for the coming Fall and Winter season.

"I found all of our producers working with a spirit of enthusiastic confidence, inspired by the splendid belief that success in the coming season depends only upon production quality and impelled by the belief they are marshalling every facility of splendidly equipped studios to turn out product that will excel any of their previous efforts."

"While at the Ince studio in Culver, City, I saw part of 'The Siren of Seville' that Hunt Stromberg is supervising and I predict that it will be a positive sensation. It is the story of a primitive woman in a gorgeous setting that fights like a tiger for the man she loves and the work of Priscilla Dean in the stellar role is a revelation in the heights of emotional artistry.

"Stromberg is also personally supervising the Harry Carey series of Westerns and a rough print of 'Tiger Thompson' that I saw in the studio projection room is one of the greatest Westerns I have ever seen.

"I found almost the entire technical staff of Regal Pictures at the Ince Studio working on preparations for 'Barbara Fretche'" said Mr. Flinn, "and actual shooting on this big special from the Clyde Fitch play, will begin this week with Florence Vidor as the star under Lambert Hillyer's direction. This will be followed by a series of especially big productions including 'The Mirage' based on Edgar Selwyn's great play.

"The most important addition to the list of Hodkinson productions is 'The House of Youth' adopted by C. Gardner Sullivan, featuring Jacqueline Logan, whose services are in great demand by the producers on the West Coast. This production will be made at the Ince Studio.

"Frank E. Woods and Elmer Harris are permanently established at the Peninsula studios, at San Mateo, near San Francisco, where Patsy Ruth Miller, Matt Moore, Edith Chapman, Allan Forest, Edith Taylor, and other favorites are working."

"Eastern Productions, Inc., and the Tilford Cinema Corporation also under way with the productions of Helene Chadwick in 'Her Own Free Will' and Betty Compson in 'All for Love' respectively.

"I cannot find words to adequately express my intense enthusiasm over the activities of the producing organizations and the new pictures in their hands," said Mr. Flinn, "but I am confident that the exhibitors will reflect my enthusiasm when we announce our complete line up of productions for the coming season. This announcement will be given to the trade within the next two weeks."

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MUSIC PUBLISHERS WIN SUIT AGAINST EXHIBITOR

A suit which has been pending in the South Carolina courts for two years brought by the American Society of Composers, Authors and Publishers against the Albert Solicit Enterprises for infringement of copyright, was decided week before last in favor of the Society. The case was taxed with damages to the amount of $250, fees of $100 to the plaintiff's attorneys and all costs of court.

The suit was brought for the playing of a portion of the chorus of "Kiss Me Again" by the Pastime Theatre orchestra, some two years ago, stated Ince Brothers, and Sons, its publishers. The defendant claimed not to be guilty of any infringement because the composer played only a portion of the chorus and did not use the printed copy but merely played it "by ear." The defense also contended that the organism was an independent contractor, over whose actions while playing the defendant had no control. It was further contended that there had been no performance for profit and no charge was ever made, or for the privilege of listening to it, all of which contentions being denied by the court.

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METRO HAS IMPOSING LINEUP OF PROMINENT STARS

Louis B. Mayer, vice-president in charge of production for the Metro-Goldwyn-Mayer Company at the Culver City studios, recently announced that the finest casts obtainable would be used in all the company's pictures for the coming season. He was emphatic in the statement that this policy would be strictly followed and his determination to do so can be more fully appreciated by reading over the list of well known players that have been put under contract and who, with additions from time to time, will form a stock company from which casts will be selected.

The imposing list of players includes such prominent actors and actresses as Renee Adorlee, Mabel Ballin, Mae Busch, Eleanor Beardman, Lew Cody, Edward Connelly, Nigel De Bruijler, Robert Frazer, John Gilbert, Huntly Gordon, Hedda Hopper, William Haines, Kathleen Keely, Kate Lester, Carole Myers, Conrad Nagel, Gertrude Olmstead, Alileen Pynge, Norma Shearer, Claire Windsor, and George Walsh.

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ACTRESS INJURED

Miss Jean Harte, moving picture actress, assisting in making a wild west picture in the Ooto Indian reservation, near Red Rock, Okla., was thrown from her horse May 9 and seriously injured. Physicians state that she suffered from a fracture of the skull, a broken shoulder and a broken wrist, but that she will recover.

T. O. C. C. INSTALLS ITS OLD OFFICERS ANEW

Ritz-Carlton Scene of Annual Banquet and Installation Ceremony

On the night of May 24 and the morning of May 25, members of the Theatre Owners Chamber of Commerce held forth at the Ritz-Carlton. The evening was devoted to dining, speech making, presentations, and the like. But the morning into the wee small hours was taken up entirely with dance.

President Charles L. O'Reilly was presented with a silver service worthy of both recipient and donors, and he accepted it right graciously in a speech of just the proper length.

The ceremony of presenting the re-elected officers with their various insignia of office, gavels, books, records and so on, completed the real business of the occasion.

There was some mighty good vaudeville entertainment, and some cooking good talks by Senator Jimmy Walker, Judge John J. Freschi, Nathan Burkan, Peter J. Brady and others.

Harry Reichenbach, toastmaster, took as his key-note "Better and briefer speeches." They were, Judge Freschi, who presides over a criminal court, said he had enjoyed himself so greatly that he hoped to see all the exhibitors in his court soon. Wonder what he meant.

Nathan Burkan seemed to feel a bit gloomy as he spoke seriously of the radio competition, but apprehension was speedily dispelled by Senator Walker. The Senator is as fine a speaker as one might wish to hear, and is as popular as any man in the state. Everybody knows Jimmy. During the evening he was nominated variously for every office within the gift of the "common peepul" from Mayor to President.

This was the fifth annual Installation, dinner and dance. About by the Chamber Board was just as successful and just as happy an occasion as any of the other four.

The local exchanges were strongly represented, and a large number of important exhibitors were in evidence. At the speakers table were Harry Reichenbach, Charles Steiner, Peter J. Brady, Henry W. Herbert, Jack Connolly, Nathan Burkan, Peter Schmuck, Senator Walker, Judge Freschi, Charles Pettijohn, Joseph D. Kelly, J. J. Unev, Joseph Jane, and Charles L. O'Reilly.

HOWARD MERRILL

This youngster who plays for First National has had some important parts in recent pictures. His last appearance was in "Enchanted Cottage."
KANSAS HAS PLAN FOR NEW FINANCING

Theatre Owners Plan Subject to Repeal of Admission Tax

The long vexing problem of obtaining a logical plan of financing an exhibitors’ organization appears to be settled as far as Western Missouri and Kansas City, theatre owners are concerned.

A plan announced this week by A. M. Eisner, president of the Kansas City Motion Picture Theatre Owners Association, will be submitted to the directors of that body for approval at a regular meeting next month. The plan, it is understood, also will apply to the Mid-Town Missouri theatre owners, although preliminary re-organization work in that body is not yet completed.

The plan, which hinges on the repeal of the pending admission tax law, provides for the payment, two months of each year, of one cent on each ticket at theatres where admission is up to thirty cents and two cents on each ticket at houses where admission is between 31 and 50 cents. This will be in addition to a regular membership fee of $25 annually, the amount received on tickets being equivalent to prices and assessments. The two months of the year, probably December and July, will be decided later. Payment from ticket sales would be due September 1 and February 1.

“There is no sane reason why such a plan cannot be operated successfully,” Mr. Eisner said. “It would mean $10,000 a year to Kansas City, Mo., alone to nothing of Western Missouri. Think what it would mean with the consolidation of Western Mis-

souri, Kansas City, Mo., and the state of Kansas. From some exhibitors there will be objection. Many theatre owners now charging an even amount for admission will retain the same price after the repeal of the admission tax measure. To such exhib-

itors we will offer the proposition of pay-

ing a flat sum in lieu of membership fee. Figuring the whole thing out, on a general basis, exhibitors will be asked to pay one-twenty-fourth of the amount which would be paid had the admission tax be repealed—and we are con-

fident that it will.”

M. N. LITSON SUCCEDS WELL WITH FRANK LLOYD

Mason N. Litson has succeeded Harry F. Weil as general manager for Frank Lloyd Productions. He is well known and popular in the industry.

CENTURY COMEDIES HAS AMBITIOUS PROGRAM

Julius Stern Announces Plans of Company for Season

JULIUS STERN, president of the Century Film Corporation, now supervising activities at the New York office and preparing for his annual European trip, has announced the Fall program of Century prod-

ucts.

In speaking of his company’s program, Mr. Stern said, “It is the most ambitious pro-

gram that Century has had the honor to announce, and every picture has been made with an eye to the eventual recognition of short product as the backbone of every theatre's program.”

The Stern Brothers, as heads of the Century organization have long been pioneers in the introduction of new and novel ideas in the production of comedies, and a care-

ful survey of this year’s program shows that they are still leaders in this field.

The fifty-two productions that will consti-

tute the program, have been made with such stars as Waunna Wiley, Buddy Mes-

singer, Arthur Tremble, Al At, Henry Mur-

dock, Liillard Karr, Harry McCoy, Jack Earle, “Spec” O’Donnell, “Bubbles,” “Pal,” the dog and the Century Follies Girls. There will also be a series of pictures featuring the “Century Kids,” a group of the most
talented screen children. Directors engaged in the making of the productions include such well known and competent men as Al Herman, Arvid Gihstrom, Harry Edwards, Noel Smith, Edward L. Luddy, and Charles Lamonnt.

Century’s Fall announcement is headed by “Traffic, Jams,” “Mind the Baby,” “Low Bridges,” and “Saara Blues.” “Low Bridges” will star Buddy Messinger, “Sa-

hara Blues,” will feature an all star cast
ingcluding Al At, Liillard Karr, Jack Earle and the Century Follies Girls under the able direction of Noel Smith.

Mr. Stern, vice-president of Century will remain on the coast to supervise the completion of the product as new mapped out. Julius Stern will remain in New York until the end of June when he will leave with Carl Laemmle, president of Universal for an extended trip abroad. He will take with him, Max Alexander, his assistant studio manager who is now in New York. While in Europe Mr. Stern will be on the lookout for new material and hopes to secure some.
NEW-COMER IN STUNTS

In bringing "Buffalo Bill, Jr.," to the screen, Weiss Brothers' Artclass Pictures Corporation is presenting a new type of western stunt feature, that will be crammed with action, pep and thrills.

A brand new personality casts his sombrero into the film ring when "Buffalo Bill, Jr," makes his bow in a series of eight productions that will be distributed on the state right market.

The first of the "Buffalo Bill, Jr," series is scheduled for release July 1. It is called "Rarin' to Go." Each will be five reels in length, with releases at six weeks intervals, following the initial one.

Lester Scott, Jr, is the producer and the pictures will be made in Hollywood.

The stories of the series will carry the names of well known authors, known for their success in creating true to life pictures of the west.

* * *

KAUFMAN ON VISIT

Albert A. Kaufman, managing director of the Famous Players' Theatres, Metropolitan, Rialto, and Grauman's Million Dollar in Los Angeles, is leaving for his first eastern trip since having taken over the management of the houses. The purpose of his trip is to select acts, to confer with Paramount officials, as well as to line up other independent film productions for presentation during the year at the Million Dollar Theatre.

* * *

CLIFTON LEAVES FOR INDIA

Elmer Clifton leaves for India the first week in June where he is to start making an independent production with A. C. Perrod, who photographed "Down to the Sea in Ships." Both Mr. Clifton and Mr. Perrod will also charter a vessel and go to the South Seas in search of backgrounds and native casts.

* * *

JACQUELINE LOGAN WITH RAY

Jacqueline Logan, who has achieved an enviable reputation for her work before the camera, has been signed for an important role in the new Charles Ray picture "Smith" work on which has already started.

* * *

NEW STAR TO SHINE

In the belief that he has made the greatest discovery of his career, the producer of "The Ten Commandments" and the man who brought to film fame such outstanding stars as Gloria Swanson, Bebe Daniels, Ages Ayres and Leatrice Joy, has engaged Vera Reynolds, nineteen, petite and the personification of the 1924 flapper, to play the feminine lead in his next Paramount picture, "Feet of Clay." Production began last week with a motorboat race at Catalina Island, California.

So enthusiastic is Mr. De Mille over her discovery that he is planning to give Miss Reynolds an elaborate campaign of exploitation in this picture and every opportunity to develop into one of the screen's foremost stars.

* * *

ROBERTS TO RETURN

The thousands of theatre-goers who have been watching with sympathetic interest the progress of Theodore Roberts' illness and recovery, will undoubtedly be glad to know that his return to the moving picture field as "Feet of Clay," Cecil B. De Mille's current Paramount picture, Mr. Roberts is still convalescent and is far from his normal strength, but as there was a suitable role in "Feet of Clay" which required little activity from this popular player, Mr. Roberts asked a special favor that he be allowed to play it.

* * *

BANNER PICTURE PROGRESSING

Of interest to state right buyers is the announcement from the offices of the Banner Productions, Inc., that the first picture of the series of eight specials has about been completed and will shortly be ready for screening. This picture is made under the working title of "Wives," was produced at the Whitman Bennett studios under the direction of Burton King and boasts of a cast that is far and away above the usual. Hope Hampton who has just returned from a world wide tour has the leading feminine role.

* * *

LIONEL BARRYMORE AT WORK

Production was started this week by Chadic Pictures Corporation on the second Lionel Barrymore Special, "I Am the Law" at the Tec-Art Studios, New York City.

Prominent in the cast is Seena Owen, who is featured and will play opposite Mr. Barrymore. Miss Owen was Mr. Barrymore's leading lady in "Unseeing Eyes" and this engagement will act as a re-union for the two stars.

* * *

'HIS HOUR' CAST

The complete cast for "His Hour," the Elmer Clifton feature for Famous Players-Lasky Corporation, according to an announcement from Louis B. Mayer, vice-president, includes John Gilbert, Dale Fuller, Bertram Grassby, Jacqueline Gedson, Marie Casillo, Emily Fitzroy, Carrie Clark Ward, Lawrence Grant, Captain Gough, Bert Sprote, George Wargoner and David Muir.

"His Hour," is directed by King Vidor.

* * *

SUMMER ECONOMY

Two weeks' notice has been given the musicians at the State, Albany, and Strand theatres in Schenectady, and it is expected that during the summer months these houses will depend upon the organs to furnish their musical program. The orchestra at the State consists of six musicians, the Strand five, and the Albany four.

* * *

LUNCH HOUR

Ann May and Jack Pickford take time out for lunch while making Truett's "The End of the World." The peanut vendor is Charles Horton, said to be the richest peanut butcher in the entire world.
OTTAWA AUDITORIUM WILL OFFER COMPETITION

The large new Auditorium at Ottawa, the Canadian Capital, is in the market for special film productions and announcement is made by Manager Tommy Gorman of the Auditorium that negotiations have been concluded for the first run of "The Covered Wagon" during the week of June 2. Manager Gorman has also made an offer for the Canadian premiere of "The Ten Commandments." The Auditorium has a seating capacity of 1,500 persons. Although it is largely used in the winter months for professional hockey, the new structure has a large stage on which symphony orchestras, dancing and concert features and concerts have been presented with success. The auditorium also has a smaller concert hall for the presentation of less important attractions.

SELLS MORE FRANCHISES

An announcement made this week by L. R. Chadwick, president of Chadwick Pictures Corporation, that several franchises have been sold for the Block of Nine Chadwick Specials to be released through the Independent Market during the season of 1924-25.

Some of the distributors who have acquired the Chadwick Products are Commonwealth Film Corp., New York City; Masterpiece Film Attractions, Philadelphia, Pa.; Trio Productions, Washington, D. C.; Independent Films, Inc., Boston, Mass.; and Celebrated Players Film Corp., Chicago, Ill.

NEW TURPIN SERIES

Mac Sennett, the well-known producer of Pathé films, using material from the coast makes it known that he will star Ben Turpin in two new screen burlesques. The first of these, which is already in production, is a travesty on Romeo and Juliet with Turpin in the role of Romeo and Natalie Kingston in the part of the ill-fated heroine. Ben's Romeo is expected to give the critics and Shakespearean devotees something to think about. The burlesque to follow "Romeo and Juliet" will be a take-off on Eleanor Grey's romance, "Three Weeks." Ben will appear as Paul and Madeline Hurlock will play the Lady of the plot. The comedy will be titled "Two Weeks and a Half.

OLD SUIT SETTLED

A suit which has been pending in the Florida courts for two years has been settled a week ago with the result that C. E. Daffin has secured a choice lot on a main street in Tallahassee on which he will immediately erect a new house to be the equal of any theatre in Florida. The deal also includes his present theatre and buildings on each side, all of which property has been long tied-up by this pending litigation. Dr. Daffin has long contemplated the improvements as soon as the suit was settled and will immediately get work under way.

NEW HODKINSON MANAGER

Paul Mooney, vice-president of the Hodkinson Corporation, announces the appointment of C. F. Parr, as branch manager of Salt Lake City, replacing W. B. Corby, whose resignation became effective on May 17.

VALENTINO AT WORK AGAIN

Production work on "A Sainted Devil," the new Rudolph Valentino picture for Paramount, was started this week at the Famous Players Long Island studio.
LOOKS GOOD FOR BOX OFFICE PULL
During Theme of ‘Daughters of Pleasure’ Developed Into Film With
Big Drawing Possibilities

DAUGHTERS OF PLEASURE, Principal, directed and produced by Photoplay. Author, Caleb Proctor. Director, William Beaudine. Length, 6,000 Feet.

CAST AND SYNOPSIS
Marjory Hadley
Miss Prevoat
Kent Merrill
Monte Blue
Lilla Milias
Clara Bow
Mrs. Hadley
Edyth Chapman
Mark Hadley
Wilfred Lucas

Wealth comes unexpectedly to the Hadley family. The father, Mark Hadley, under a false name, becomes involved in the affaire of the Milias. Marjory, the daughter, leads a gay life and indulges in a fervid flirtation with Kent Merrill. Lilla turns out to be a relative of Mark Hadley's. The intrigue discovers the ingenuity of her father and goes in an auto with Kent to his country place. An accident brings Marjory and Kent to their senses. They marry. Mark Hadley confesses all to his wife and is forgiven.

By George T. Pardy

DIRECTOR WILLIAM BEAUDINE has taken a daring theme of modern tone and, by dint of good judgment and sheer artistic craft, has produced a picture which ranks as first class entertainment in every sense of the phrase. There are big box office possibilities in “Daughters of Pleasure,” which no exhibitor can afford to overlook.

It would have been fatally easy to stress the sex appeal beyond the danger mark in this feature and throw an artificial jazz glamour around the situations by playing up the “wild life” side of things. But Mr. Beaudine has wisely avoided such pitfalls and has been more concerned with character-drawing and the story’s dramatic strength, presents a film which points a strong moral lesson, without undue preachments.

What strikes the spectator most forcibly is the fact that the complications following upon the sudden rise to wealth of the Hadley family appear quite natural.

The “big punch” is administered with tremendous impact in the scene where Marjory, during her own pursuit of pleasure, is suddenly brought face to face with the discovery of her father’s intrigue with her school chum. Thereupon, she turns loose the batteries of unconcealed scorn upon him, avows her intention of throwing all conveniences to the winds, and starts off on an auto whirl with Kent Merrill, which comes within an ace of winding up tragically. But both father, Charles, and daughter come to senses in time to dodge serious consequences, and a satisfactory climax is attained.

Marie Prevoat carries off the dramatic honors by her stirring performance as Marjory Hadley. Monte Blue is convincing as her young society lover, Wilfred Lucas is effective in the father role, with Edyth Chapman matching favorably respectively as the wife and “other girl.”

The photography is faultless, including many handsome interiors and pleasing scenic shots. The camerawork shows progressive spirit. Also, the acting is all that can be desired. The players mentioned in the cast, each of whom is well known to the fans. The title has drawing power and you can praise the story as a “human document” of enthralling interest, with a sympathetic modern theme.

SOMETHING DIFFERENT HERE
The Dangerous Line! Offers Unique Plot of Sterling Interest


CAST AND SYNOPSIS
Marquis Yoritsuka
Marquise Yoritsuka
Marquis Yoritsuka
Miss Patience
Miss Vane
Cady Winter
Frex Ford

During the absence of the Marquis Yoritsuka, Mrs. Yoritsuka, wealthy American, initiates the Marquis for Westover’s Minot, while Captain Fergus, British attaché, becomes infatuated with the Japanese beauty. Yoritsuka returns, does not like the trend of events, Fergus accompanies him aboard his ship and a battle takes place. Yoritsuka, wounded, is taken aboard. Fergus is killed, and Yoritsuka does, wins a victory, but dies. Yoritsuka rejoins his wife and accepts her explanation. They conclude to follow their own customs in future.

By George T. Pardy

AN excellent example of the “something different” type of picture, so much desired and so rarely achieved. In originality of story, “The Dangerous Line” stands head and shoulders over the average film, it is entertainment of a kind warranted to appeal alike to the ultra modern, to the ultra conservative to the merely curious who want to be amused, for the story is so well constructed and easy to follow that its appeal is universal. Exhibitors in general should find this a sterling box office asset.

The feature was made in France and compares favorably with the best American productions, which is more than can be said for recent week enders, and the story is more than a mere thriller to the sense of national pride. It is a rare achievement to witness such success as this in which the Japanese warships triumph over their enemies.

The love theme is beautifully developed, its sentimental lure maintaining that delicate emotional interest of the most different of attention on the screen without overleaping the boundaries of common sense. The same even balance is preserved in outlining the melodramatic situations.

Nothing is stressed to absurd limits, the thrills are there, but put across in logical fashion, and we question if ever a marine battle has been filmed with such brilliant success as this, in which the Japanese warships triumph over their enemies.

The settings are oriental, colorful in the extreme. There is a number of exquisite interior and exterior views, the shading and lighting of which is delightful.

It is unnecessary to go into detail regarding the work of Susse Hayakawa and Tsuru Aoki, which is extremely good. It is sufficient to say that they live up to the high artistic standard of their previous successes in the silent drama, and are loyally supported by the principals.

The Hayakawas are your best bet in exploiting this picture. Inform your patrons that these well-known stars are again to the front in a feature which contains unexcelled acting, thrilling situations, and the power and romance of unfailing heart interest.

You can go wrong in stressing the artistic beauty of the production, for “The Dangerous Line” will stand the test unfaintingly, and will surely please your patrons.

REGINALD DENNY IN WINNING ROLE

Star of ‘Reckless Age’ Scores Big Hit As Hero of Rattling Farce Comedy


CAST AND SYNOPSIS
Cynthia Mayes
Merrill
Ruth Dwyer
Richard Minot
Reginald Denny
Manuel Gonzalez
Fred Malaposta
Martin Wall
Tom McGuire
Lord Harrowby
William Austin
Spencer Megrice
John Stepping

Lord Harrowby takes out insurance against failure of his match with an American heiress, Cynthia Mayes. The insurance company assigns Richard Minot to see that the marriage takes place. En route to Florida Minot meets and falls in love with Cynthia, but determines to do his duty. Another man appears and claims falsely to be Lord Harrowby and Minot is held aboard a yacht. After many bewildering adventures, Minot succeeds in proving his employers’ interests, but wins the girl himself.

By George T. Pardy

A RATTLING good farce comedy which should swell box office receipts wherever it is shown. “The Reckless Age” registers as a worthy successor to “Sporting Youth,” in which Reginald Denny scored such a hit, and the many admirers of the popular star will wax just as enthusiastic over this new offering.

The picture is a riot of laughs from beginning to end, moves at top-speed all through its seven reels, is well directed. with an instant does the whirling action. When a British Insurance Company issues a policy covering the possible failure of a match between Lord Harrowby and an American heiress, Minot is sent to keep a watchful eye on the proceedings and hasten the wedding along. Combinations set in when he falls in love with Cynthia, his prospective wife, but struggles desperately to do his duty.

One can imagine the farcical possibilities in a theme of this kind, and we’ll say they have been taken advantage of to the limit. From the initial meeting aboard the Florida-bound train between hero and heroine, the fun comes thick and fast, with an instant does the whirling action. As suspense—there are a few screen comedies to be compared with “The Reckless Age,” so far as ability to keep an audience guessing is concerned. Certainly Harry Pollard and his players deserve unstinted credit for the brisk, well-directed manner they have put this picture over.

Richard Denny plays the part of Richard Minot with tremendous dash and vigor, as though his whole heart was in the case. He has been taking advantage of to the limit. Hayden Stevenson, May Wallace and William Austin are worth featuring in your advertising campaign.
KID STARS HAVE
SPECIAL APPEAL

Lovable Characters Make ‘Good Bad Boy’ a Safe Box-Office Bet

THE GOOD BAD BOY was released by the Principal Picture Corporation, in a fine production by J. F. Zemelman. Director, Eddie Cline. Length, 5,916 Feet.

CAST AND SYNOPSIS

Billy Benson ................. Joe Butterworth
Mary Jane ..................... Milton Sills
John Benson .................. Forrest Robinson
Mrs. Benson .................. Lucy Beaumont
Sidney Marvis ............... Arthur Hall
Walter Howe .................. Richard Wayne
Judge ......................... Edwards Davis

Billy Benson is a good boy who gets a "bad" reputation because sensitivity regarding poverty and a hard-drinking father leads him to take a punch at the unfortunate kids when he even suspects of derogatory deed or word. His father is an unscrupulous man who has failed, victim of an alcoholic appetite. Mr. Benson's invention finally proves marketable, and the idea is stolen by a crooked lawyer, Sidney Marvis, and his accomplice, Walter Howe. Benson is arrested on a trumped-up charge, and Mrs. Benson, the only one who cares for Billy, takes him to a hospital. In searching the house for the papers the frightened boy steals the Missus's little daughter, Billy's playmate, who has hidden in a closet, and is rescued from the flames by Billy. Benson anxious for his Boy Scout troop to bound across the country will take the only means to save his wife and daughter. Mrs. Benson recovers, and the little family live happily on the fortune derived from the invention.

By HERBERT K. CRUICKSHANK

THE never-failing appeal of the "regular" boy who saved the kids themselves, makes this picture a sure winner with audiences of assorted ages. The Boy Scouts and all the other boys and girls, will participate in the show at home, and the "old folks" will surely attend. They, too, will follow with interest the adventures of the kids, and the story of married love entwined through the lives of the lovable "old boy" inventor and his long suffering spouse.

The fire-rescue scene, and the summoning of the police, is a treacherous stunt for a small audience. And there is a world of pathos in the struggles of the unworthy old dreamer, and the sweet-faced wife who takes in Washington to hold together the remnants of a home.

Billy Benson is a regular boy if there ever lived one. A kind of Kid who'd like to take to the circus, or fishing, or just rambling along through the woods. And if you took Billy you'd have to do justice to the kids, or they'd cock a snook.

Little Mary Jane Irvine is most appealing as Judge Fawcett's daughter. If you're the kind of chap who would enjoy taking Billy Benson under your wing, to confide in the court side, you would also find happiness in cuddling Mary Jane on your knee and telling her all you could remember of Gable's Pride Tales. If you couldn't remember enough, you'd make some up.

By all means feature the kids on this one. They are the kind of Kid you'd like to take to the circus, or fishing, or just rambling along through the woods. By all means feature the kids on this one. They are the kind of Kid you'd like to take to the circus, or fishing, or just rambling along through the woods.

AN ENTERTAINING DRAMA

'The Gaity Girl' Has All the Elements That Make an Interesting Picture


CAST AND SYNOPSIS

Evelyn Rudus Tudor ..................... Mary Philip
William Haines ................. William Haines
Owen Tudor ................... William Haines
John6 Barbra ............... Barbra Tennant
Jock Jodan ..................... Jock Jodan
Jimmie Adams ............... Jimmie Adams

The old Tudor Castle Pencarragh has been in the family of the Tudors for 900 years but deeds have piled up so heavily the mortgages have been foreclosed and William Tudor and his grandfather, Eirien, are forced to turn to John Kennew, a new rich multi-millionaire, buys the castle in hopes that his railroad will make good, and get married with Eirien. The Tudors go to London, where Eirien gets work in the chorus of the Gaiety theatre. She hopes that he loved one, Eirien, to work a mine, will return and purchase the castle from the Kennew. Three years later the pictures word that Owen has been killed. She accepts "Kit's" offer of marriage in order to help him. Another man and his days in the old castle. "Kit" intercepts a cable from Owen and marries Eirien. On the wedding night Owen appears on the scene and saves Eirien from the beast. "Kit" falls in love with her and a heavy character falls on him and kills her.

By LEN MORGAN

THIS is a picture of modern English life and is filled with heart interest and sacrifice. It is a smooth running story filled with tense situations and ends with an unusual climax. The acting is flawless and the staging is perfect. In all, it is an excellent attraction, suitable for all classes of theatres.

This picture takes one from the blare of trumpets and rattle of brass that confronts one in so many portrayals of modern life, and sets one down in a quiet English countryside where the scene is clean and delicate and the scenery beautiful. That, in itself, is something in favor of this Jewel. The picture is free of thrill. It depends entirely on its make-up, and the players can be made clean and still lose nothing of their entertainment value.

Mary Philip proves herself a finished actress. Her part is difficult Otto Hoffman and the success of the picture depended upon her ability to carry the burden. As a sacrificing girl, who is willing to give up everything to bring happiness to her grandfather, she outdoes herself. She has charm, appeal and beauty coupled with emotional ability. She was cast perfectly as Eirien, the aristocrat.

Joseph Dowling, as William Tudor, was very good. He was called upon, in several scenes, to give an important twist to the story and succeeded nobly. Freeman S. Wood, as "Kit," the renegade son of a millionaire, was good. His role was a difficult one but he portrayed his part in a very capable manner. James O. Barrows, as Owen Tudor, was well fitted to the part. His facial expressions are very humorous.

There is no doubt that "The Gaiety Girl" will prove a good box office attraction. It is a well made picture and the elements that go to make a good picture and it is sure to find favor.

You may advertise the cast in this picture and also the wonderful English settings. The story is good enough to bear strong advertising.

ACROBATIC THRILLER AND LAUGHS GALORE

'Hold Your Breath' Abounds in Rollicking Entertainment Values


CAST AND SYNOPSIS

The Girl .................... Dorothy Devore
Her Father ............... Walter Hiers
The Eccentric Collector .......... Tally Mansfield
Proprietor of Beauty Parlor ........... Jimmie Adams
The Sister ............. Friscilla Bonner

Dorothy, who is trying to make good as a newspaper reporter, is assigned to get a story from Blake, an eccentric millionaire collector, who has a priceless bracelet in his possession. After dooming several dignitaries and being thrown out of the office several times, Dorothy finally gains an audience with Blake. He allows her to examine the bracelet. She places it on a chair while she interviews him. In the meantime an orang-outang's monkey comes in the window, seizes the bracelets and escapes. When the police are called, Blake accuses Dorothy and phoney for the police. Dorothy number one in the pursuit of the monkey. After many narrow escape she is found in the police with the bracelets retrieved.

By MICHAEL L. SIMMONS

THE old ones, the young ones, the elite and proletarian alike, are going to like this picture, and, as it implies, they'll hold their breaths many times at the antics of the irrepressible Dorothy.

Talk about thrills; talk about laughs; talk about entertaining situations of all sorts: 'Hold Your Breath' Abounds in Rollicking Entertainment Values. It is a nit, a neat, tight version of the modern feature comedy vehicle, story with gags that promise no end of mirth, merriment and interest wherever it will be shown.

A line-up of talent whose names stand for numerous praiseworthy achievements on the silver sheet, he is a simple comedy script to a still more comic conclusion. The stunts beam with the glow of originality. The action is blessed with commonness and dispatch which only the finest kind of direction could have achieved. And the story is a real sugar-coated concoction of wholesome fun.

Dorothy Devore as the heroic reporter trying to make good on her brother's job carries off the honors in a role that asks for every hair of her head to buckly abundantly in them. Verily, this film is a neat, tight version of the modern feature comedy vehicle, story with gags that promise no end of mirth, merriment and interest wherever it will be shown.
ANOTHER STUNT THRILLER

In "Fast Company" Presents Richard Talmadge as Dare Devil Extraordinary.

IN FAST COMPANY: Tyrnati Playphoto. Author, Alfred A. Cohn. Director, James W. Horne. Length, 9775 Feet.

CAST AND SYNOPSIS

Perry Whitman, Jr.,...Richard Talmadge
Babette Berlin...Mildred Harris
Dennis O'Brien...Reginald Chichester
Douglas Gerrard...Madelon
Lydia Yasmova Titus...Mike Ricketts,
Shata Edwards

By George T. Pardy

A MEDLEY of astonishing "stunt" thrills and go-as-you-please melodramatic action of the strictly dynamic variety, "Fast Company" lives up to its title, so far as speed is concerned. One might fancy that it was conceived and slaged solely on a serial pattern, and then cut down to a screenplay down to six reels.

It isn't the sort of entertainment likely to satisfy audiences demanding anything resembling logic or a faint trace of probability in a picture, for the story is a haphazard affair by itself, and barely enough, but not to be taken seriously at any time. Yet, there's a market for just such films in sections where patrons conside material in their programs impossible to superabundant thrills, hairbreadth escape and exciting situations keyed up to concert pitch and something over.

Assuredly the star earns his money, and deserves it. Perry Whitman, Jr., in his own particular field, is an able man to do a dash of the films, there is excellent cause for believing that he has never before crammed so many extraordinary feats of agility and athleticism into a feature film. The absence of the does not permit of a detailed description of Talmadge's sincere and successful attempts to dodge death by the closest of shaves, he does whatever it takes through the air, battles like a crazed wildcat, brings your heart into your mouth when he dangles over a precipice by a cable, procures that of the men in the cast which work like Trojans to keep up with his fast-flying male principal. It is true, that the picture does not offer any definite impression that through some freak of Nature, the man's physical make-up consists largely of rubber and steel.

The romance of the picture is on a different plane, and the story is the only part where one can find a good romance, but even here there is no romance to speak of.

Play up Richard Talmadge in your exploitation, for this is the biggest thing he has ever done in the way of frenzied, sensational stunt thrills. The press sheet issued by the producers should aid you, and if you can get the exciting antics of the only Richard, and you can rest assured that none of the spectators will accuse you of exaggeration in describing his reputation. It is not Mildred Harris' name, as she is widely known.

CRUDE MELODRAMA HERE

"Paying the Limit" Unsuitied for More Critical Audiences


CAST AND SYNOPSIS

The Girl...Ora Carew
The Man...Jay Moeley
The Doctor...Owen Washman
The Clerk...Stanley Sanford O'Brien
Boden...Dick La Reno
Mary...Nelson Howell Davis

"The Firefly," a clever young girl crook, serves a sentence and at its close, re-enters the world to live a honest life. She succeeds in her search for a job, when engaged by the Lowden family as maid. The scheme of two plotters are detected by her, one by achap named Boden to solve rich timber lands belonging to Lowden, the other Davis' attempt to wed the daughter of the house and thereby secure Liberal fortune. Aided by the man she loves, The Firefly, after many adventures, defeats the swindlers and faces a happy future with her sweetheart.

By George T. Pardy

A small theatres, or wherever the bill is frequently changed this film may pass muster, but it is definitely not the sort of entertainment likely to win favor with critical audiences. Such stories are presented with a damsel who needs no introduction to the confirmed movie fan—the crook lady with a variegated record, who seemingly decides to reform has a hectic time thereafter, while nobly engaged in foiling the villainous plans of her old-time pals.

Viewed from any angle "Paying the Limit" must be labeled a melodrama, strung out to the edge of absurdity, and bearing about as much resemblance to actual life as the rapid-fire events of a blood-and-thunder serial. As a spectacle melodrama seems to have been the maintenance of high speed action, and the characters certainly keep moving at a lively rage, hurrying pro and con to appear to get anywhere in particular.

The plot, generally speaking, is vague and "twisty," the principal situations where thrill occurs are very successfully explored by the "framing" of the heroine for stealing valuable papers, her smart getaway, and the scrap between the hero and the arch villain in a forest dashing furiously along a mountain trail.

These episodes don't convince, but may serve to amuse, and perhaps some unsophisticated scenes will get a mental kick out of them, yet there is really no suspense or sympathetic lure developed. The main trouble with "Paying the Limit" is its artificial atmosphere and painfully obvious story, which winds into a conventional climax.

Ora Carew does her best in the heroine role and looks very attractive, Jay Moeley registers well as her lover, but not much can be said in favor of the supporting players, who pose as the usual cardboard fanatic. The photography is adequate. There are many fine exteriors, the mountain background acting as a scenic delight, the long shots are skillfully executed and some exquisite light and shading effects achieved. Deep sets have been utilized to good advantage in filming the interiors.

In exploiting this film you can bill it as a fast-moving melodrama, but be careful not to boast of the stunts, for, despite its use the effect on your business may be the reverse of agreeable. You should play up Ora Carew, but outside of the star in questions the picture offers no names with advertising value.

PRESENTS A MORBID PLOT

"Unseen Hands" Not Likely to Please Patrons of Critical Taste

UNSEEN HANDS. Encore Playphoto, Released by Associated Exhibitors. Author, Walker Coleman Graves, Jr., Director, Jacques Talmadge. Length, 5,000 Feet.

CAST AND SYNOPSIS

Jean Scholast...Wallace Beery
Madame Le Quintre...Fontaine La Rue
Wapita...Jim Carey
Rene Le Quintre...Jack Rollins
Matsouka...Chee Madison

Le Quintre of wealthy mining interests of northern France, undergoes an operation during which the surgeon, Le Quintre's son, Dares. When the surgeon's spirit appears, and he dies of heart failure. The younger Le Quintre marries the squaw's daughter.

By George T. Pardy

A RATHER mediocre picture which may serve as a program attraction, but will not pass muster as entertainment for critical patrons. The subject is a sensible one, dealing as it does with the morbid self-consciousness of a murderous thief haunted continually by spectres of his imagination. Le Quintre is this morbidly haunted after a fashion likely to carry conviction.

In endeavoring to impress "creepy" atmospheres and put active thrill德拉s Dard technical results seem to have overshoot his mark. The situations are strained and excessively the atrical, and if it were not for the excellent acting of Wallace Beery the production's power to grip one's attention would register at zero mark.

It is worthy of note that "Unseen Hands" strikes a comparatively new screen trail in that the spotlight of interest centers mostly on the villain. For outside of Jean Beery's successful plot killing off Le Quintre the elder, the widow and Le Quintre's son, and the squaw's daughter is a minor detail, which looks as though it were stuck on in an attempt to cut the curse of the preceding gloom and provide the time-honored "happy ending."
TRY THIS

With the announcements from producers of short subjects concerning their schedule of productions for next season, is shown the greater variety of short subject films and more attention that the exhibitors are giving to what is known as the supplementary feature. The producers are aware of the increased popularity of the short picture and they are taking advantage of the situation to assist.

In the olden days the exhibitor could shut his eyes and draw his short subject, knowing one was as good as another, but times have changed and there is now a range of shorts as of features. The variety is becoming greater each year and the time is not far distant when the short subject will be on an equal footing with the feature.

The all short subject program for summer is being inaugurated in many theaters throughout the country. One of the latest run houses to try out the plan is the Allen, one of the largest theatres in Cleveland and the plan proved a great success. In many theatres one day each week is set aside for short subjects entirely and reports show that in every case the public has put the stamp of approval on the venture.

The exhibitor should take the trouble to discover the tastes of his patrons. It would cost little to have small questionnaires printed and passed out to patrons as they enter the theatre. The card could have a small pencil attached, similar to that used on a dance program. The cards should cost less than one cent each and with the pencil in hand the psychology of humans would cause the holder to scribble his views and drop the card in a box in the lobby.

An announcement could be thrown on the screen that the lights would be flashed on while the questionnaires were being filled out and the organizer could give a recital in the meantime.

The Big Little Feature

'YUKON JAKE'
Pathe 2 reels
This is a Mack Sennett comedy featuring Ben Turpin and makes very good entertainment. Ben is known as "Cyclone Bill," a two-bit sheriff who falls in love with the mayor's daughter. The daughter is kidnapped by a roughneck gang of thugs. "Yukon Jake" takes the girl to his mountain camp in Alaska and Bill pursues and rescues the fair damsel after a fearful struggle against rough men and nature.

There are many funny situations in this picture. One amusing stunt shows a sign post. On one side is the sign "North of 57" and on the other "South of 57." North of the line there are feet of snow and a snowball bounces and, while a few inches away, on the South side are palm trees and orange groves.

Sennett's well known bathing beauties are found even in the frozen North. They are shown diving through holes in the ice and wandering around the frozen landscape clad in filmy bathing suits. The whole picture is a burlesque of the wild and woolly western pictures.

Ben Turpin, as usual, is a scream. He overbearing eyes are turned to good advantage, especially when he tells of his burning love. He is ably supported by a good cast.

The picture is exceptionally funny and you will make no mistake in booking it.

'RUPERT OF HEE-HAW'
Pathe 2 reels
Stan Laurel burlesques "Rupert of Hentza" and assumes a dual role. The staging of this short picture is elaborate and far above that of the ordinary comedy. The directing is also good and as a result Hal Roach has produced a laugh provoking subject.

Stan takes the part of a king whose fondness for strong drink finally leads to his death, which is applauded by all his faithful subjects and especially the Princess who was to have married him.

The story centers about a letter written by the Princess to her sweetheart. The letter is this picture and Stan is commissioned to find it. He uses much brute force and many ruses to obtain the incriminating letter and finally obtains it to find that it is written to him telling him that the Princess has given him the air.

There is considerable slap stick in this but it all he's to add fun to the picture. There are many funny situations and as a whole the picture has real value.

You can book this one safely and give it good advertising.

'THE MAGIC CARPET'
Pathe 1 reel
Paul Terry takes his characters on a tour with the magic carpet. They float over Turkey when something goes wrong with the mechanism and they fall into a prison. They have many harrowing escapes from the prison and the characters are extremely funny as only Paul Terry can make them.

This picture is up to Paul Terry's usual high standard and you can't go wrong in booking it.

FARCEO

Universal 2 reels
Harry McCoy and his pal are car washers in an automobile shop and while working on one the jack gives way and the car starts off with one of the washers still working on the windows. The two washers lose their jobs in the garage and are shown burled in newspapers looking through the ads. Not finding anything to suit their wants they decide to go out.

As they are about to close their door they meet their neighbor's wife who has been locked out. One of them tries to assist her and her husband comes out and finds her, but of one of their backs, trying to get out the transam. He is accused of flirting with the wife. He chases both the boys through the apartment and they finally get beyond his reach only to find themselves on the outside ledge of their window several stories in the air. At this point there is quite a bit of suspense as the many slips

'FEARLESS FOOLS'
Universal 2 reels
This scene from "Sailor Maids" shows the Century Polies Girls in an artistic pose. This is a good ad for the navy and should get many recruits.

Try this
**HOT AIR**

Educational  2 Reels

Lee Moran has the role of a lawyer, which ability he inherited but his landlady is tired of waiting for her rent and tells him he must get out. He starts out and tries his best to get a case. In his search of work he comes across a young man who is going to commit suicide by jumping from a bridge and Lee is just in time to save him and present his card asking that he settle the estate—when advised there isn't one he lets the fellow drop into the water. The next lead is when he runs into a cop chasing an elephant to the opera house and tells him he is a lawyer and will help him out of his difficulties, but must have an advance retainer which he gets and then runs into the downtown jail. He at last secures a case to serve divorce papers on a man and it is too much for him and gives it up. This sequence offers some good laughs.

He finally gets a case to protect an inventor and the court room scenes are a scream. After arguments and explanations to the jury the court room is put in an uproar on account of a juror throwing a piece of gum on the floor and the prosecuting attorney steps on it. Then a parrot and its comical antics hold your attention. After trying to catch the parrot which flies from one juror’s head to the other and the prosecuting attorney chasing it with a hammer it finally lands on his head and he knocks himself out and the parrot gets away. Then one of the witnesses advises the court room that the clock which was invented by Lee’s client had a bomb in it. The court room is vacated but a few moments and the clock is thrown around from the judge to the various attendants of the court room and finally explodes in the Judges’ room and blows out the doors and peters into the court room turning him white.

This is a very good comedy full of many comic situations and you can safely book it on any program.

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**UP AND AT ’EM**

Pathé  2 Reels

This is one of the series of Dippy-Doo Dads, animal pictures in which the character perform in a miniature village. The story is of a farmer who goes to the city and obtains a job as a messenger in a bank. He is delivering a package of money he is held up and robbed. The bandits escape in a car but the messenger commandeers an airplane and captures the bandits and wins his sweetheart.

The acting of the monkeys in this picture is nothing short of marvelous. They are so natural one forgets they are not human. They go through their stunts without a flaw and there is no camera shyness or hesitancy on their part.

The village is complete in miniature. Small street cars, autos, buildings and telephone poles are in proportion to the size of the characters and add considerably to the effect.

This picture will go over strong with any audience.

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**BUILDING WINNERS**

Pathé  1 Reel

Granitland Rice offers an excellent one reel feature. He shows athletes in training to emphasize the necessity of hard work in order to arrive at the top in any undertaking. His subjects are Jack Dempsey, Walter Hoyer, Olympic oarsman, Syracuse football team and Aileen Riggen, fancy diver.

This is a very good subject and your audience will like it.

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**REST IN PIECES**

Universal  1 Reel

Billy Bletcher is the manager of a boiler works with his office in the open air which is located in the center of the works. He is a nervous wreck and has a bad headache from the constant and terrific noise. Not being able to stand the noise any longer he calls up his wife to tell her he is coming home to rest.

His wife is in the midst of her Spring cleaning when he arrives. The butler, Bert Roach, is assisting her and with the carpet cleaning, picture hanging, hammering, and the neighbors’ children parading up and down in front of the house with drums the husband has a hard time to get any rest.

After going from one room to another at home and being annoyed with the Spring cleaning decide that the best place to rest so goes back and puts up a bed right next to his office and lies down.

This is a good clean comedy and is safe booking.

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**ONE GOOD TURN**

Pathé  1 Reel

Paul Terry shows what a little kindness may lead to. His dog has had the misfortune to have a can tied to its tail. The pup suffers intensely until a mouse comes along and unites the can. Later the mouse is pursued by a gang of cats and the pup arrives in the nick of time to save the life of the mouse. There are many laughable situations in this short subject. It is up to Paul Terry’s usual high standard.

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**THE POWERFUL EYE**

Universal  2 Reels

Hurley, a master magician, and the possessor of the powerful eye is coming to the city with his show. Dad Rawlings, Pete Morrison, decks out in his best and calls for his sweetheart at the hotel where she is a waitress. Hurley is waiting for her as her rival rides up and also waits for her to come out. When the girls arrives she decides to go with both the fellows. She sits between the two and when the magician starts his show he calls for a subject and picks out Dud’s rival. He goes up on the stage and the magician tells him he would make a good bootlegger. The girl is disgusted with him to think the magician should read such a profession from the bums on his head. Dud is the next subject and the magician takes his hat and tells the audience that he can tell them the thoughts of the owner from the inside of the hat.

Dud buys a book from the magician which is guaranteed to teach him the secret of hypnotism. The ranch mule is his first subject then he puts to sleep a bunch of cowboys who are shooting craps and after succeeding he brings them all back. They suggest that he try his hypnotism on the rival. He rides into town, followed by his pals and meets his rival in the hotel dining room. He makes every effort to put his rival to sleep but the rival knocks him down and there is a fight.

This picture is a good two reel and is safe for booking.

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**CASE DISMISSED**

Universal  1 Reel

In this one Slim Summerville and Bobby Dunn wade through a reel of shopworn stuff that will do well to get a chuckle. It is nothing but rehearsed ideas and is far below their usual stuff.

The story—the story of everything deals with a judge, a hard boiled criminal and a court attendant. The judge orders the attendant to bring the hard boiled guy in court and a murder follows and all the usual chase ensues. It is doubtful if any audience will find anything amusing in this conglomeration.

Summerville and Dunn are wasted in this picture which does not nearly approach their usual standard.
Lobbyology That Lures and Sells

When First National's 'Enchanted Cottage' played the Trianon Theatre of Birmingham the manager of that house set his artistic wits a working with the result as seen in the upper picture. Needless to say the net effect on the box-office was fine.

The picture at the left shows to what good effect the manager of the Fifth Avenue Theatre of Nashville used poster cut-outs, banners and signs, when 'The Wanters,' also a First National film, played his house. Folks stopped off and bought.
SHOWMANSHIP

Work Makes Success Your Box-Office Patron

The Motion Picture Industry Starts and Finishes With the Box Office
But Your Personal Work Guarantees the Dollars

T HE motion picture industry is a vast workshop for creating the nation's playgrounds. Your theatre is one of these playgrounds. You alone determine its value to your community. You are the absolute master. Your reward is in exact proportion to what you personally contribute toward making your theatre-playground a success.

You are part and parcel of a marvellous piece of machinery. Every cog and wheel in this wonder-machine of the age has been scientifically adjusted to enable you to properly present the finished product. Thousands of workers from Be studio to the screen toil to enable you to successfully complete the giant work that can only be given to the world through your Showmanship.

Sit back and grasp the full significance of your commanding position in the industry. All the wheels are set in motion for you to do the final bit. The manner in which you conduct your theatre-playground can make or mar the entire motion picture field so far as your community is concerned.

IT is a great responsibility. A priceless trust has been laid in the hollow of your hand. And the entire world of the screen is watching you bearing onward and upward the fortunes and prestige of the industry.

For you exhibitors are going forward. Never a backward step. It is a steady, ceaseless march of triumphant progress compared to which the sweep of conquering armies throughout history becomes a puny matter.

Why? Because you are building where they only destroyed. This theatre-playground of yours is doing far more than merely presenting entertainment and amusement. It lies behind the scenes a moment and view the things which the motion picture is doing for humanity. It touches all people whether of high or low degree. It is teaching the love of Art and Beauty. If it did nothing else, this alone would entitle it to a place as one of the great forces of all time in molding human destiny.

HISTORY'S record will prove that statement to be absolutely correct. Since civilization began countless nations have run their course and passed into oblivion. And what survives? What has come down to us from them to sing their praises? What remains to tell us of their struggles, hopes, desires and achievements? Nothing but a few solitary examples of Art and Beauty.


These alone survive. The only visible proof that such great civilizations actually passed across the pages of history. Art—Beauty. That's all we can place our fingers on and say with positive conviction of the eye's testimony: "They lived, loved, struggled and died—but they left us these to tell their glory!"

Stupendous thought! More overwhelming is the fact that even the uncivilized nations have left us nothing but works of Art and Beauty. Crude they may be—but they are, nevertheless, creations of artistry and beauty. A piece of Aztec pottery. A Druid mound of stones. A woven Indian rug. An Alaskan totem-pole.

And when this twentieth century has passed into the discard a future age will find the record of our achievement in celluloid reels carefully preserved in indestructible vaults of museums and libraries.

Art—Beauty. They alone survive. And you, the modern showman, are day by day assuring the survival of these by your work and enterprise.

Work! That is the keynote. Art and Beauty are merely the result of work so well performed that the world bows its head in tribute and crowns it—Genius.

"What is genius?" asked Alexander Hamilton, the great American. "Men give me credit for some genius. All the genius I have lies in this: When I have a subject in hand, I study it profoundly. Day and night it is before me. I explore it in all its bearings. My mind becomes pervaded with it. Then the effort which I have made is what people are pleased to call the fruit of genius. It is the fruit of labor and thought."

That's all it is—labor and thought. If Alexander Hamilton were alive today he could deliver an undying eulogy dedicated to the modern picture industry on this theme of Work.

No other modern enterprise surpasses it for gigantic effort, thought and achievement. It is one of the few human activities in any field that is alive, pulsating, instinct with energy and growth. It is plastic. It is ever moving forward. There is nothing cut and dried about it.

The photoplay carries on its pictured page the hopes, desires and yearnings of humanity struggling to express itself. There is no other enterprise today that is doing this with such overwhelming success. That is why 10,000,000 people crowd the theatres daily to feast their eyes and hearts and souls on that which everybody craves—Art, Beauty.

This nation has been built by master showmen, from Alexander Hamilton down to this very day. And you, the modern showman, are now carrying forward the great work. Hamilton gave the world a moving picture—moving in the sense that it fires the imagination—whence spread to the struggling colonies under one federated control. That picture became America. It has been playing before the world ever since. All the result of thought changed to achievement by untiring work.

That's why "The Birth of a Nation" and "The Covered Wagon" will go down in screen history. They represent the labor and thought of workers who presented to a nation the living, vital pictures of its ideals.

E V E R Y W H E R E you turn you will find these workers laboring ceaselessly in your industry. Hayes, Griffith, De Mille, Lasky, Loew, Lesser, Warner, Rowland, Chadwick—and all the rest of the army from studio to screen. They are all workers. They alone survive who strive and accomplish through the genius of Work.

These countless workers have placed all the machinery at your disposal. It is complete. It covers every need of your theatre. Learn how to get the utmost out of them. Lobby, tie-ups, newspapers, press books—all are working with you. And always at your elbow you have Exhibitors' Trade Review, your business paper. It gives you weekly the best ideas, exploitation, news and complete data.
ADVERTISING AIDS

Exhibitors see human curiosity? negligible
By Myers, Anna phosphorescent, curiosity.

Curiosity killed the cat, so they say. But mankind refuses to profit by the warning. Once aroused, that inward querying voice may not be stilled except by receipt of the answer.

One of the most interesting things in the world is a door. Just a plain ordinary every-day door—on your house or that of your neighbor. Why interesting? Because of the speculation which it must arouse in every inquiring mind as to what may be taking place behind the closed portal.

Why not capitalize the natural curiosity of humanity? Give a thought to ways and means of arousing the curiosity of passersby so that every man and woman who passes your theatre will have no peace of mind until they discover for themselves what is going on inside.

Create a lobby lure, and the town will line up at your box office to satisfy its curiosity.

For instance, here is a six-sheet issued by Warner Brothers as an advertising aid for their screen classic "Broadway After Dark." How will you use it? By way of illustrating one manner of obtaining results, we have pictured the paper with the likenesses of the production's stars cut-out.

Just suppose you treated the poster, or several of them in this way. Back up these star-shaped pictures of stars and have them dangling from wires or cords from your marquee and through the lobby. Fix them so that each vagrant breeze will cause them to swing, whirl and flutter. Moving objects will always attract the eye and arrest the attention.

Everyone who passes your showhouse will pause to see what its all about. They will gaze upon the fairness of Carmel Myers, the blonde pulchritude of Anna Nilsson, and Norma Shearer. They will have to smile at the expression on Willard Louis' countenance, and they will be attracted by the earnest frankness of Ed Burns.

Then they'll wonder what's all the shootin' for—curiosity will be aroused. They'll look to see the name of the attraction boasting this star aggregation. And they'll read of "New York's Monster Midnight Melodrama." And if they have the time they'll step right in to see just how it looks on "Broadway After Dark."

And if they haven't time they'll pass on their ways—but always through the day memories of those fluttering stars will crowd into busy brains. The curiosity must be satisfied, and when night comes they'll wander back willing patrons of the desire you have created.

You need not destroy the remainder of the six-sheet. Frame it. Stick it up out front or in the lobby. Its gaping emptiness will again accomplish your purpose. Why the holes? What's the idea? Whose pictures were there?

Curiosity. They'll scan the paper to see the names of the stars. Eyes will wander from the name of Anna Nilsson to where the beauty's swinging picture flutters in the breeze. Gazes will stray from the names of the actors to their pictures, back to the cash getting title of the attraction, and then to the box-office.

Never forget that they buy through the eye. Attract the eye. Foot-steps will follow the direction of the gaze, and hands automatically will seek pockets or open under-the-arm bags for the coin necessary to satisfy curiosity.

The unique arrangement of the star cut-outs from this striking six sheet offer themselves very invitingly to a boys' parade street ballyhoo. For example, when the stars have been cut out and backed up with compo-board they should be mounted on long sticks. Have some small boys parade up and down the streets with the sticks slung over their shoulders like muskets. The attention this spectacle will attract will probably more than justify the cost of the stunt.

Interest can be heightened in this stunt at night by rubbing the cut-outs with an application of phosphorescent, sufficient amount of which may be purchased at the corner drug store for a negligible sum. Thus it will be seen what possibilities there are in one single six for attracting public attention via the scissors, paste and compo-board route. One stunt suggests another. Get yourself into the habit of cutting out figures from posters and your advertising overhead will drop accordingly.

CARMEL MYERS

EDWARD BURNS

NORMA SHEARER

ANNA Q. NILSSON

WILLIARD LOUIS

ADOLPHE MENJOU
For year's greatest picture!

First National Pictures Inc. offers the premier presentation of

FRANK LLOYD
PRODUCTIONS INC.

"The SEA HAWK"

Rafael Sabatini's love story of a mighty Chieftain Pirate of the Seas

with MILTON SILLS
and a supporting cast including ENID BENNETT, LLOYD HUGHES, and WALLACE BEERY
directed by FRANK LLOYD

A First National Picture
Big window displays for biggest picture

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directed by FRANK LLOYD

A First National Picture
A DRAMA of Old England and the Spanish Main. A slashing panorama of life in days when Romance beckoned to high adventure on the bounding seas. An age when a gentleman's only passport was a ready sword. With his flashing blade Sir Oliver Tressilian hewed a path from his quiet ancestral halls in Merrie England onto the high seas. Here he reigned supreme as the Sea Hawk, triumphing over Corsair ships and Spanish galleons laden with gold; then passed on to further stirring adventures midst Algerian courts and harems.

This First National presentation, "The Sea Hawk," is the National Tie-Up we offer you this week. It is adapted from the book by Rafael Sabatini, the bronzed Briton with the Latin name. His stories of bygone days have swept nations in a tremendous wave of popularity. You can ride on the crest of the wave by booking his greatest story—"The Sea Hawk."

Sensational Sea Scenic

Here is a photoplay done in wonderful high lights. A thrilling tale of daring sea-rovers, having the ocean's expanse and the colorful settings of Algeria for background. From the very first shot the picture rushes onward with a sweep that holds you spellbound in the fascinating grip of ever mounting action. It has a breath-taking trick of clutching at your throat. You actually live the picture.

Realism

It gets you. It will get your audience. They will themselves row with the sweating galley slaves on the infamous Spanish galleon. They will instinctively cringe as the lash of the captor's whip sears livid welts across quivering, crimsoned flesh. They will stand beside Sir Oliver, scanning the far horizon for a Sea Hawk's mor- sel. They will revel in his savage joy as he sights a sail and overwhelsm the unfortunate victim with his dusky crew of infidel cutthroats, cutlasses in hand. When in the light of the moon the ghost-pirate-ship lies athwart the quiet English landscape, your audience will creep with the swift, sinister shadows to the ancestral hall. They will burst in upon the wedding of the Sea Hawk's loved one, Rosamond, to the treacherous would-be bridegroom who had caused the hero to be shanghaied.

An Interrupted Wedding

Your patrons will experience the thrill of personal participation in romantic adventure as bride and groom are borne prisoners back to the pirate ship. They will set sail for Algeria, where a swirl of astounding experiences await them. Finally, they will stand beside the Sea Hawk in the lavish court as the Mohammedan prince casts longings eyes on Rosamond, now a slave. Every woman in the audience will sit tense with tingling nerves as the Corsair chieftain outbids his dusky sovereign with a fabulous price, and saves the girl.

Sets High Mark

Realism! This picture will make your first night audience feel that they are a part of it all. You know what that means. Word-of-mouth advertising. You'll play to a crowded house for the run of this National Tie-Up feature.

"The Sea Hawk" sets a new high mark. It is one of those "tell-your-friend" attractions that start the whole town talking. A cunningly contrived screen magnet loaded with all the popular appeals. An array of marvellous settings and gorgeous scenery clothing a high-tension dramatic story colored with thrills, suspense and romance.

The Cast

Masterful direction by Frank Lloyd causes "The Sea Hawk" to soar. Acting par excellence creates scenes that literally glow. Sure box-office boomer in this cast. Milton Sills is the Sea Hawk, the gentleman buccaneer who fights with equal enthusiasm for love or booty. The perennially popular Enid Bennett is the Rosamond whose romance upsets two countries and keeps the very seas in commotion. Wallace Beery, that box-office attraction in forty states, is the roistering prince of pillage and plunder who can make a plank-walking pirate laugh. Lloyd Hughes is the villainous near-bridegroom who redeems himself in sacrificial death.

Windows Work Wonders

The Wonder-Workers are ready waiting for you. Ten National Tie-Up windows contributed by the miracle men of the mercantile display world. Scientifically planned windows, that present enticingly your stills in harmonious relation to their merchandise. It
When You Book a ‘Book Title’ Picture

Remember the Bookseller in Your Town

Obviously, a Tie-Up should be established on ‘The Sea Hawk’ between Publisher, Exhibitor and Bookseller. Here It Is—All Ready for Free Delivery

E cannot urge you too strongly to link up your “Sea Hawk” publicity with your local booksellers. Perhaps you have tried it before on other pictures with indifferent success. However, don’t be discouraged by that. We have been hammering away on this thing for a long time ourselves. But now things are beginning to hum. Through the remarkable section of Exhibitors Trade Review devoted to assisting the exhibitor in getting national tie-up window displays there is offered to you the last binding link you needed. The merchant—in our case, the bookseller—is strong for it. He is beginning to see a light. Go and see him the same day you book the picture. He has just received a big broadside from us with similar copy to this on the value of the “Sea Hawk” tie-up. There are many things you can talk over that will be of mutual interest and profit. Tell him about the book “contest” as described on another page of this section. And, above all, be sure you fill out and mail the attached coupon to Exhibitors Trade Review so they can help you speed things up. The moment your coupon arrives we get together. Let’s go!

As a matter of good business the Bookseller wants to feature your ‘Showing’ of ‘The Sea Hawk’ with his books in Counter and Window Displays

GROSSET & DUNLAP 1140 Broadway New York City PUBLISHERS

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have Grosset & Dunlap Book Publishers forward to me the necessary material for handling the book tie-up on my showing of “The Sea Hawk.” I would also like to receive all suggestions for the book contest and circulars on other book title tie-ups which Grosset and Dunlap may have for other film productions.

Name

Theatre

Town State

My ‘Sea Hawk’

Play Dates

Number of Tie-Ups

I Would Like To Get
is the fine art of indirectly advertising your feature, "The Sea Hawk." And don’t forget that indirect advertising is one of the surest ways to start patronage toward your box-office.

Be kind to yourself. Clip the coupons. You can’t lose. It’s all free—and there are no blanks. Every window will shout for you. Just so many additional lobbies leading to your theatre. Look them over—and judge for yourself.

The Book

Before "The Sea Hawk" was released, Grosset & Dunlap mailed a special announcement to the book dealers urging them to feature the photoplay edition of the book. It is now on sale at your local book-dealers' stores.

Book lovers are all possible patrons of your theatre. Sabatini, the author, is a name to conjure with. You can play it up as you would the name of any international celebrity—for that is just what he is. Here is a splendid chance to favorably impress the book people in your city—the intelligentsia who read the finest literature. Let them see you know how to cater to their literary taste.

The book dealer will be with you strong on this one. He knows that the tie-up with "Scaramouche" by the same author sold 500 copies in five days on one window display. When he ties up with you on "The Sea Hawk" he can duplicate that record.

Not only the window display, but an interior display in the front part of the store, with a well-arranged display of all book lures, will get the book lovers into your theatre. "Make Motion Picture Families of Book Families."

The Song

"Sea Hawk" is featured in delicious dance music with catchy words about pirates, love and adventure. Jack Mills Music Publishing Company have a big popular hit in this one.

A tie-up with the music store on this romantic ballad fox trot will have the whole town streaming into your theatre through lure of the witching melody. Just a little tie-up work between you and the music dealer will result in introducing this song at every private and public entertainment week before you show the picture.

Result: Young and old will be dancing it, humming it in their hearts—and they will not miss your picture that is a song and dance cartoon.

Mystikum Perfume

This toilet essence is known to every woman. It is advertised as Europe's premier perfume, and is the essence of romance distilled from the mystery of flowers.

Mystikum is a perfect tie-up with "The Sea Hawk." They both breathe the fragrance of romance. The Scherk Importing Company, creators of this line of boudoir necessaries, have extended themselves to the limit on a co-operative campaign with your theatre. Their window display department have originated attractive combinations of their products which combined with their own product, the stylis of the picture will appeal to every feminine heart.

The complete line includes toilet water, sachet, face powder, rouge, hair tonic, talc, soap and bath salts. Stills that carry an oriental atmosphere will tie up remarkably well with this display.

Old English Lavender

Here is a window partner for you whose product has been going strong in public favor for over 150 years. Yardley & Company, of London, are known the world over for their famous toilet products. They feature Old English Lavender Soap, which is almost a British tradition. When an Englishman takes his daily bath, and there is no Old English Lavender in the soap dish, the whole day is just ruined for him.

This tie-up was made for "The Sea Hawk." Old English is stumped on both of them. Sweet Lavender! The very name brings visions of romance and sentiment. The druggist or dealer cooperating with you on this display can make of his window a picture that will successfully sell soap and screen. "Old English Lavender!"

Those words on a display card will make many an old-timer who does not patronize motion pictures wend his way eagerly to your box-office.

Bonnie B Hair Nets

As the Sea Hawk ruled the waves along the Barbary Coast, so your dealer-partner can emphasize the fact that Bonnie B Hair Nets rule the waves that crown milady's beauty.

It will make a good summer window display. The dealer should play it still of the heroine on the buccaneers'ship contrasting with a present-day picture of a girl on a yacht. The modern girl will of course, be featured with a hair net.

The display card might read: "In olden days "The Sea Hawk" ruled the waves of Barbary. Today Bonnie B Hair Nets rule the waves of Beauty."

Conde Cosmetics

Here is a strong display for this week's national tie-up—a three-in-one vanity outfit that summer sun and ocean wave cannot mar. It consists of rouge, lipstick and powder. They are all weather proof.

A Conde product, nationally advertised in women's publications that are subscribed for in five out of every eight families in the United States. Can you ask for more? Every maid and matron will find in this triple beautifier that which she has long sought. She can go on summer's outings, whether on land or sea, fair weather or foul, serene in the knowledge that she need not worry about her facial appearance.

An appropriate still of rough seas can go with this display. The slogan: "Complexion Confidence is yours with Conde cosmetics. They are as weather proof as that gentleman-buccaneer—"The Sea Hawk."

Fownes Gloves

Another sturdy English product to match the sturdiness of the British buccaneer is Fownes Gloves. To tie up your showing with this master product of the glover's art is to reap the revenue from million-dollar window display publicity. We are proud to be able to offer you this co-operation with the local Fownes dealer. The manufacturer has been piling up publicity for both of you since 1917: "That's all you need to know about a glove."

Van Raalte Apparel

The makers of the famous veilings have a superb offering of summer intimate garments for the girl of daintiness. All the fair sex crave the delight of being clothed in the silken exquisiteness.

The fashion shop fortunate enough to be given this opportunity for class publicity can contrast the coarseness of millay's garments of ye olden days of "The Sea Hawk" with this modern miracle of silken loveliness.

Blue Bird Pearls

What more appropriate window display for the buccaneer tale than pearls? They are always associated together.

Blue Bird Pearls carry the idea perfectly. This showcard will capture attention: "Pirates and Pearls. 'The Sea Hawk' found his pearl in Rosamund, but he lived too soon to make her happy with Blue Bird Pearls."

Tudor Silverware

Merely to state that this beautiful buffet set is a product of the Oneida Community, craftsmen in silver service, is to tell the story.

These master workers in sterling ware have made Oneida, N. Y., more than famous. There is not a jewel in the United States who does not welcome the opportunity to display their latest design.
The Most Beautiful Display in the Toilet Goods Business Easily Adapted for Tie-Up Purposes on "The Sea Hawk"

Will Show You The Way To

More 'Sea Hawk' Patrons

YOU know that the dealer who makes the most profits is the one who sells lines for which every woman who comes into his store is a prospect—that pay a good profit—have real merit in themselves—are attractively packed and are sold on a basically new idea—something that his customers will accept as soon as they see it.

Well, Conde is the one line that includes all these things and it is with this line we are offering you the tie-up in window display exploitation. The profit possibilities in new patrons to you are unusually large—the displays really help to sell the merchandise in the stores and we certainly stand ready to help both you and your local merchant in any way toward that end. Sign the coupon below as soon as you book "The Sea Hawk."

Conde Products
224 Fourth Ave. New York

The beauty of the center painting in the above display will draw crowds to the windows just as it has to dealers in New York and other cities, and the photographs in the side panels can easily be changed to "Sea Hawk" still photos and brought out clearly in the display. It will bring women who have seen our striking advertisements in Harpers Bazar, Vogue and Le Costume Royal, to a dead stop and close attention and that means prospects for your box office when you play the picture. Get it FREE by signing coupon below.

Please have The Conde Products forward their special window display material so that I can take advantage of this national tie-up with "The Sea Hawk." I have listed herewith my play dates and the number of play sets I can use.

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<th>Play Dates</th>
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The Sea Hawk' Is Alive With Exploitation

All Varieties of Contests and Stunts Aid Selling
Appeal of Tie-Up Windows

THIS week's National Tie-Up, "The Sea Hawk," offers many possibilities for exploitation in addition to the ten tie-ups with the leaders in the various mercantile fields.

You can make the windows of your dealer-partners far more effective by employing the suggestions presented hereewith. Every additional stunt keeps pyramiding the publicity.

SONG CONTEST

The romantic ballad, "fox-trot, "Sea Hawk," specially written for this feature by Modest Altschuler and J. L. Johnston, is produced by Jack Mills Music Publishing Company. The lyrics are catchy, and with the tuneful melody will make this number a hit.

Get the music dealer to help you stage a contest. Offer prizes for original verses. They can be topical, or of local interest. Parties also are in order. Hold the contest in your theatre, having local talent sing the contest contributions. Popular applause will decide the winner.

A dance contest can also be staged to the accompaniment of the "Sea Hawk" melody. Suggest to the music dealer the idea of having a dancing couple dressed as a pirate and his lass, give exhibitions at some dance hall or other place of public entertainment. It would certainly be a nice bit of publicity for both you and the dealer.

SCHOOL CONTEST

Arrange a school contest for essays on "The Sea Hawk." Present copies of the book to the winners. You might extend the idea by suggesting to the dealers co-operating on the tie-ups that they advertise contests for show cards connecting their display with "The Sea Hawk."

The best contributions could be placed in the window, with the contestants' names attached. This would arouse a lot of favorable publicity.

SPLIT-PAGE ADS

You have ten beautiful prospects for a cooperative ad featured on a full page of the newspaper. All you need is six of them.

It would be cheap publicity for the dealers who came in with you. They would be getting big publicity for their products at a minimum cost. Your attraction would occupy a prominent place in this tie-up advertising, and it would double the value of the window displays for all concerned.

Refer to recent issues of Exhibitors Trade Review for details as to how effectively this "split-a-page" Ad can be put over. Line up the advertising man on the newspaper. Give him the plan, and he will be only too pleased to go out and promote the dealers in order to sign up a full-page smash.

WINDOW CONTEST

The Board of Trade or Retailers Association could be interested in announcing a Window Display Contest. It would be a fine piece of promotion for boosting the entire retail trade of your city.

Such contests have been recently held in wide awake cities and have done much to help the local dealers generally. It results in the public taking a keen interest and pride in the store.

An evening is selected when the windows are to be shown. The Merchants Association advertises it and gets a local board to lend a card table and select prize winners.

The judges pass from one window to another, the crowds following the band. Where you as exhibitor benefit is by arranging for the awards to be made in your theatre.

That brings the windup of the festivities directly to your box-office. If you can't collect on this one it will be because the merchants association in your city is dead to its own self interest. This Better Window Display idea can be worked on any National Tie-Up feature, for it is a safe bet that your dealer-partners with their special displays will come pretty close to capturing the prizes. Another example of that indirect publicity that we are always emphasizing for your benefit.

HIDDEN TREASURE STUNT

Here is a novelty that will cause you to break into the front page of the newspaper, if the editor knows a bit of live news when he is shoved under his nose.

Run an ad in the paper before your showing of "The Sea Hawk," announcing that "Sir Oliver Trevisalign, the Sea Hawk, famous pirate of the Barbary Coast, will appear in public on a certain evening. He will walk through the streets, and at one particular point in his journey make a secret signal as he indicates the Hidden Treasure of his pirate's loot. The spectator who catches this signal, names the article, and who is the first to send in the correct answer to the newspaper will be awarded the treasure."

The hidden treasure will be one of the articles in the window tie-ups, which he will point at as he passes the dealer's window. It might be the Blue Bird Pearls, Fowens Gloves, Conde cosmetics, or some other of the ten articles in the tie-ups. The dealer whose product was selected would award the article as a prize, and be glad to do it for the advertising. The newspaper would benefit, and all concerned would find the stunt highly desirable.

ANIMATED WINDOW

Merchandise displaymen will tell you that one of the most effective ideas for a window novelty display is to feature a child in some interesting manner. The antics of the youngest in sight of the passing crowds will result in blocking traffic and cutting off the police to clear the sidewalk, if the stunt is done with a little cleverness.

This can be accomplished on "The Sea Hawk." The book dealer is the logical choice for the animated window, but it can be employed by any one of the ten dealers associated with National Tie-Ups.

The dealer has a "pirate's den" erected at the back of his window platform. A few rough boards will do the trick. Any car-
CONDE PRODUCTS BOOST
'THE SEA HAWK'

When it comes to window displays the Conde exhibits can hold their heads up high in every circle that contributes to the selling appeal, advertising message and drawing power of a merchandised article.

This statement would be interesting in any event. But coming as it does in connection with the announcement that the nationally advertised Conde products have been scripted as exploitation partners for all showmen playing the unique First National screen version of Rafael Sabatini’s widely read "The Sea Hawk," the foregoing on Conde window displays carries a heightened significance.

Conde gets out what is known as the Three-In-One Perfect Complexion, a combination as well known to most women as Gillette Safety Razors are to most men. This combination embraces a packet of Conde Glo-d’Or a new powder of chiffon lightness, which, because of its soft cream base, readily adheres to the skin. This helps mightily to sell the Three-In-One alluded to.

The two other parts of the combination are, Conde Glo-d’Or Lip Stick, which is waterproof and pleasant tasting. Then there is the Conde Glo-d’Or Rouge, supplied in all the new complexion tints.

With this well advertised Conde combination as a side partner in an advertisement under glass, the exhibitor booking the First National attraction has something which represents one fine bet for turning window shoppers into movie patrons. It should not be overlooked that the Conde products are widely heralded to the great reading public in popular national publications, a fact which means that thousands of dollars of free advertising and trade prestige lends their weight for calling the public’s attention to the screen version of 'The Sea Hawk'. The coupon in the Conde ad will do the trick.

** **

HAIR NET DISPLAYS TO MOVE
SHOPPERS TO THEATRES

Showmen booking First National’s excellent screen version of Rafael Sabatini’s celebrated 'The Sea Hawk' should certainly not overlook the many advantages offered them in free window displays by the nationally advertised Bonnie-B New Full Fashioned Hair Net.

There are, as any person knows, few women who are not interested in hair nets. Even the bob-haired girlie keeps a spare hairnet with her, when horseback riding or motoring is on the program. In fact, one of the main selling points of the Bonnie-B Hair Net is that it is particularly adapted for bobbed hair.

Every girl or woman in your town who is in one way or another concerned with one of the best known and economical hair nets on the market, there is a potential patron for your house. Lose no time in stepping aboard this Bonnie-B window display offer. The girls—and their name is legion—are most mightily interested in a commodity that promises their most tried wave immunity to the ravages of the hat and the over-night ruffling of a head during sleep. They’ll simply stop in droves to read the message of a Bonnie-B window display, and naturally if your theatre is publicized in that display you may judge for yourself just how much you benefit.

There’s a coupon in the Bonnie-B ad for your convenience if you want more patronage through these hairnet window displays. Go to it. Clip the coupon and cash in big.
You Can Get Your Whole Town Singing 'Sea Hawk'

Get Them Dancing Too—To the Tune of This Romantic Ballad-Fox Trot Which Has Already Become a Smashing Hit on Broadway

THERE is no better way in the world of exploiting a big picture than a tie-up with a song. And especially is this true of "The Sea Hawk," around the title and pirate atmosphere of which Johnston and Altschuler have written one of the swingiest, teasingest, hauntingest one-two-three step melodies ever conceived. Everybody on Broadway is singing it and dancing to it. The same thing will happen in your community the moment they hear it.

Your local music dealer will help with window and counter displays the moment you suggest that you will boost the song in conjunction with your showing of the picture. All you have to do is show that you want to co-operate. Think what this will mean to you at the box-office if you only will make up your mind to do it now. Don't delay.

A Contest for Lyric Writers

JUST to make sure you get one hundred per cent value out of this tie-up, we urge you and stand willing to co-operate with you to the limit on a song contest for lyric aspirants. Get all the "poets" of your community to compete for the best parody or set of words that will fit the "Sea Hawk" melody, using a few free passes for the prize winning lyrics. Then have your regular singer or any local favorite sing the winners as a part of your regular "Sea Hawk" performance. Read the details of this contest elsewhere in this section. Then get busy with the newspaper in your town. Let's go!
This is a reproduction of our new eight (8) color window display

'The Sea Hawk' and 'Bluebird Pearls'

A Tie-Up of Profit and Beauty

The lure of well-displayed pearls is never lost on the feminine desire for fine things. This is your grand opportunity to capitalize on the tremendous drawing power which a "Bluebird Pearls" display has for passing pedestrians. In signing the coupon below you win yourself practically another lobby to the one you have in front of your theatre. And one which will help mightily to fill those extra seats in your theatre.

Clip This Coupon

EXHIBITORS TRADE REVIEW
45 West 45th St., New York City.

Please have The Henshel Co. Inc. forward their special window display material so that I can take advantage of this national tie-up on "The Sea Hawk." I have listed below my play dates on the picture and the number of display sets I can use in connection with my exploitation campaign.

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

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

Town ................................. State...

'Sea Hawk' Play Dates ..................

No. of Display Sets Desired........
We Are Handing You Patrons When We Say:

Sea Hawk

Exhibitors will secure unusual window display co-operation from the merchant who sells

Mystikum

Its the combination of the fragrant odors of nature's most wonderful creations — flowers — blended into a perfect bouquet, available in Perfume, Toilet Water, Bath Salts, Tale, Face Powders, Rouges, Soap, Sachet, Lipsticks and Creme. Tie-up with your ballyhoo which is explained elsewhere in this section.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Scherk Importing Company forward their special window display material so that I can take advantage of this National Tie-Up on “The Sea Hawk.” I have listed below my play dates and the number of displays I can make use of.

Name ..............................................................
Theatre ..........................................................
City ...............................................................
Street ............................................................
'Sea Hawk' .....................................................
No. of Display ................................................
Play Dates ....................................................
Sets Desired .................................................
Fall in Line! Win Dollar Success With National Tie-Ups

NOW that the National Tie-Up service has swept from coast to coast, evoking enthusiastic approval from exhibitors everywhere, these live showmen are beginning to realize that a new era in the motion picture industry has dawned. The outstanding fact as far as the exhibitor is concerned is that when he books a National Tie-Up feature he automatically secures a complete campaign for exploiting it to the utmost. And there is no premium that he is forced to pay for the service. It is a free will offering from ExHIBITORS Trade Review. It is our contribution toward lightening the theatre owners burden; our original idea, embodying a practical plan for furnishing him made-to-order exploitation.

It is the first time in the history of the industry that a workable system has been evolved for scientifically retailing to the consuming public the entertainment that they can only purchase in your theatre.

The need for such a system has been a long felt want since the far-off days of the Nickelodeon. With each new program from week to week the exhibitor was confronted with the task of working up his exploitation to fit the screen showing and the particular conditions governing his community. Producers and distributors supplied him with all possible exploitation. But the hitch has always been that he had to dig out from the mass of material furnished the ideas that were practical for him.

He did not always have time to do this. The natural result was that his exploitation was all too frequently a hit or miss affair. Some times it worked. All too frequently it was a sorry failure. And when he flunked, everybody suffered, from producer to motion picture public.

Then came the National Tie-Up service. And with it came Standardized Publicity Words to conjure with! Do not underestimate their importance.

What did it actually mean? That the retailing of motion pictures to the public had been placed on a scientific merchandising basis like every other we'll regulated industry. That it must sell its product to the ultimate consumer. That it had to come. The law of progress and the demands of economy made it inevitable. We are properly grateful and justifiably proud of the fact that your business paper came through triumphantly with the solution of the vexing problem.

But we are not resting on our laurels. Our work has but commenced. We have a few ideas up our sleeve that will confidently expect will make National Tie-Ups as indispensable to the showman as his projection machine that illuminates his screen. There is a happy thought. Consider this National Tie-Up Section your projection machine that throws forth its white light of publicity so that all in your city may see what you have to offer them.

Through many windows—the best windows in your community—you can talk to the entire city. Just so many extra lobbies leading to your theatre. And the only price you pay is your whole-hearted support. Put your shoulders to the good work, and help us make the service continuously and progressively better. Is that too much to ask? Then come on, fellows. Show us you're with us. Clip the Coupons. Send in photos of tie-up windows. Tell the rest of the exhibitors what this Standardized Publicity is doing for you. Give us your ideas. We'll give you full credit. All for one—one for all. That's the spirit of National Tie-Ups.

MILT0N SILLS, as a Barbary pirate prince in First National's "The Sea Hawk," gives a performance in the distinctive role which once and for all time establishes him as a screen artist of the first magnitude.
IT'S A FOWNES

That's all you need to know about a GLOVE.

THE SEA HAWK was monarch of the seas in his day. He was supreme and just as popular. Just so are Fownes Gloves today and have been since 1777. There must be good reasons when a glove maintains its leadership for a century and a half.

Another Leader

As Popular As 'The Sea Hawk'

MILTON SILLS, portraying the role of the "Sea Hawk," stands for leadership, a man who dominated by his superior qualities mentally and physically—a monarch both popular and powerful. Fownes Gloves easily carry away the same honors in their field—leadership in popularity and dominating by superior qualities possessed by no other glove.

Stop and think what this means to you Mr. Showman from the angle of window display tie-ups. Statistics compiled by one of our largest stores show that 87 out of every 100 sales are directly traceable to the attraction of sight—through advertising and the compelling power of window and show card displays.

Established
In 1777

FOWNES
GLOVES

354 Fourth Av.
New York

FOWNES GLOVES

act the fashion from New York to London and from Melbourne to Buenos Aires. If it's a Fownes—that's all you need to know about a glove. They are a regular man's glove such as the "Sea Hawk" would wear today—Nuf Ced.

Clip This Coupon

EXHIBITORS TRADE REVIEW
45 West 45th St., N. Y. City

Please have the Fownes Glove Co. forward their special window display material as soon as possible so that I can take advantage of this national tie-up with "The Sea Hawk." I have listed below my play dates and the number of window display sets I can use in my exploitation campaign.

Manager's Name

Theatre

Town

State

'Sea Hawk'

Play Dates

No. of Sets Desired
MAKING MOVIE FAMILIES OF BOOK READERS

Publishers of 'Sea Hawk' Offer Free Exploitation to SHOWMEN

SUPPOSING it were possible to advertise picture in your town by great smashing billboard posters, by big advertisements in your local papers, by cards in trolley cars, by tremendous illuminated signs at night! Wouldn't you make a heroic attempt to book the picture that was heir to such high-power advertising?

You can just bet you would!

Your great chance to get thousands and thousands of dollars of advertising free is now at hand if you have booked First National's illuminating picturization of the celebrated Rafael Sabatini story, "The Sea Hawk." Grosset and Dunlap, of New York, world famous as publishers of the Popular Fiction Editions of Feature Photoplays, have stepped aboard the Review's National Tie-Up project and offer window displays which embrace all the advantages in exploitation and advertising as inferred in the opening paragraph to those showmen booking the First National film.

This is a supreme opportunity to make movie families out of thousands of book-reading families. Certainly their name is legion. All over this broad land folks have become familiar with the Grosset and Dunlap edition of feature photoplays, owing to the prices which make it possible for all to purchase and read.

National campaigns of the most tremendous proportions have embazoned forth the message of the Grosset and Dunlap products, and this window display tie-up offers every showman playing a "Sea Hawk" date a bona fide gift of all the campaigning and broadcasting which has given wholesale popularity to the name of the author.

It is as though the exhibitor has paid for this sparkling publicity to exploit his individual show in his home town, with the difference that all these advantages actually cost him nothing. Nothing but the time and trouble it takes to clip the coupon in the Grosset and Dunlap ad and send it to the Review. The Review pulls the subtle strings of co-operation for the showman with the result that every window display effected for him acts as an additional lobby for turning people towards his ticket window.

MILTON SILLS, hero of the screen version of the "Sea Hawk," is seen here lost in rapt attention to Rafael Sabatini's world-famous story.
The Old English Story of ‘The Sea Hawk’ Makes All of These Articles Logical Tie-Ups

The “Sea Hawk” started in Old England—his love was in Old England—and he returned to Old England. Your first Tie-Ups therefore, should all be Old English—which means Yardley Products.

Old English LAVENDER SOAP

YARDLEY’S Lavender Water Soap is supermilled without trace of impurity. The delicate lavender fragrance, with its fine air of daintiness and restraint is particularly grateful in the soap. The refreshing qualities of the lavender itself are enhanced by a soft, rich lather that cleanses and soothes the tenderest skin.

Old English Lavender POWDER COMPACTS

THIS smart gun-metal vanity case, with its charming medallion in colors, contains a very liberal disc of Yardley’s superfine English powder, velvet smooth and rightly clinging. The delightful fragrance of lavender is delicately present. In single or double compact, with or without rouge. The very smartest thing in compacts. Ask any woman.

Old English LAVENDER SHAMPOO

THIS delightful shampoo powder possesses all the cleanly, invigorating qualities of Lavender. A shampoo with Yardley’s Old English Lavender Shampoo Powder leaves the hair and scalp clean, healthy and fragrant. Yardley’s Old English Lavender Shampoo Powder is packed in unique transparent individual containers. It makes a great tie-up.

All ‘Sea Hawk’-Yardley Window Displays Are Sure-Fire Box-Office Magnets—An Opportunity to Co-operate With Your Local Merchants and Boost Your Profits

Clip This Coupon

Please have Yardley & Co., Ltd., forward their special window display material so that I can take advantage of their national tie-up products, with Frank Lloyd’s latest production, “The Sea Hawk.” I have listed below my play dates and the number of display sets I can make use of in my exploitation campaign.

Name ........................................... Theatre ................................................

City ........................................... State ................................................

“Sea Hawk” ........................................... No. of Window ................................................

Play Dates ........................................... Sets Desired ................................................
ROMANTIC FOX TROT TO BOOST ‘SEA HAWK’
Lilting Dance Ballad Titled ‘Sea Hawk’ Will Make Nation Hum Refrain

EVERYONE knows that “Music hath charms,” and with a theme like “The Sea Hawk,” it is small wonder that Modest Altschuler was inspired to write a melody that will make audiences everywhere leave the theatres humming the refrain.

The lyrics are from the rhyming pen of J. L. Johnson. They closely follow the spirit of the melody and of the picture. It is difficult to color a song on paper. If you could hear the lilting music that you would agree that Jack Mills Music Publishing Company has put over a three-bagger.

This is the way the words run. Before long you, and your town will be singing them or whistling the tune.

“THE SEA HAWK”
I’ve often dreamed of pirates who
Lived long ago,
But never knew it was true.
Pirates lived today.
My Poor heart’s been stolen
By a buccaneer.
I’ve been captured, so enraptured,
My love song you’ll hear.

Chorus
Sea Hawk, Sea Hawk, across the sea,
Sail on, sail on, to victory,
For your return each night I yearn,
Days seem eternity.
Sea Hawk, Sea Hawk, the stars above
Each night, so bright, reflect my love.
They’ll be your guide across the sea.
Sea Hawk, so dear to me.

Outward appearances count for much,
and the cover of the song is a knock-out.
The appearance of the sheet will sell the number like the proverbial hot-cakes, and

the music itself will be played and sung everywhere.

The tie-up will prove second to none in importance on your ultimate attraction “The Sea Hawk.” It will gain you all sorts of word-of-mouth publicity. Tie-ups with your music sellers will give you a most attractive window, and a prologue featuring the song in connection with the showing will aid you in putting over a1ckering presentation.

Elsewhere you will find the details of a song contest which will further publicize your theatre and arouse a world of interest among the budding singers, lyricists, music writers, and dancers of your town.

THE SCOURGE OF THE SEAS
Once a British gentleman, now a Barbary pirate, the Sea Hawk clad in the habiliments of a Mo-

hammedan prince, makes his terrible name rightfully feared by every navigator on the seven seas.

IT’S FOWNES—THAT’S ALL YOU NEED KNOW
Gloves Famous on Three Continents Tied-Up With ‘Sea Hawk’

THE makers of Fownes Gloves are backing you up in a campaign to make “The Sea Hawk” the very biggest all vac-

tion you ever booked. These necessary accessories of dress are known wherever mankind has emerged from the stone age period of sartorial development.

For many years the product has been worn by men who really deserve the application of the much abused word “gentle-

men.” On the continent of Europe, in the British Isles, in the gold laden cities of South America, and here in our own United States, appreciative men agree with the slogan—“It’s Fownes—that’s all you need to know about a glove.”

The Sea Hawk was a regular battle bearing, six feet of two fisted masculinity. He could pull an oar in a galley with the most muscular of his fellow prisoners, he had a strong wrist and a quick thrust. He was used to hardship of many sorts. But when he gained power on the seas he clad himself in silk and the finest raiment he could pilgrimage from the Spanish galleons. If he ever captured a ship with a consign

ment of Fownes gloves, it is safe to say he would have been so pleased that he would have spared the lives of the con

ner sea-farers rather than plunging them down the plank to the waiting sharks.

Fownes have made gloves since 1777, and since that date their product has been nationally advertised by word-of-mouth and in the publications having access to the great mass of humanity. Cash in on this cumulative publicity by clipping the corpon and thus gaining the benefits to be derived from this “Sea Hawk” tie-up.

* * *

SUBTLE ORIENTAL PERFUME CAPTURED FOR ‘SEA HAWK’

The Scherk Importing Company has brought to America for the delectation of the nation’s discriminating women the pre-

mier perfume of Europe. This dauntless, haunting fragrance culled from the hearts of many flowers is called Mystikum Par-

fume. And it is tied-up with “The Sea Hawk.”

The elusive lure of delicate scent is irre-

sistible to the feminine heart. And when an attractive window display linking up the various luxurious necessities far famed under the name of Mystikum, with your theatre and its attraction “The Sea Hawk,” both friend, dealer and yourself will have augmented bank accounts.

In the picture are scenes showing the harem beauties of a Barbary Prince. Beauti-

ful hours purchased in the slave mart of the Orient—taken as prizes by pillaging pirates and sold for gold. There are pic-

tures of Enid Bennett, as Rosamond, the heroine of the action-drama, she narrowly escapes the fate of an inmate of a Sultan’s zemana. There are pictures showing the soft luxuriousness of the East Oriental rugs from Kurdistan and Persia. And throughout the picture there is an atmos-

phere of rare perfume and incense.

The Mystikum window with its extracts, toilet waters, sachets, face powder, rouge, hair tonic, talc, soap, bath salts, and the many appropriate stills from “The Sea Hawk,” will be the talk of the town.

AT THE MERCY OF A WOMAN

The soaring Sea Hawk with his wings clipped at last, adjustment of the rope from which he is condemned to dangle at the vessel’s yard arm. But love of his fair-haired Rosamond keeps him as

The fearless pirate with unhumbled pride awaits his triumphs and his fair-haired Rosamond keeps him as
Compare The Women
—As They Dressed
Yesterday and Today

‘The Sea Hawk’ Offers Fine
Window Display Comparisons

BE she young or old, a Van Raalte silk stocking window display will make her stop to look—and hold her attention in rapt admiration. The showman who figures in such a display profits by a merchandising appeal that never fails to whet the appetite of onlookers. Don’t miss the opportunity to increase your profits. From window shopper to movie patron is a short step when a Van Raalte display supplies the urge. Sign the coupon below and let’s get together.

VAN RAALTE
Exhibitors  Name
Trade  Theatre
Review  Town
45 W. 45th Street,  State
New York City  ‘Sea Hawk’  No. of Displays

Please have the Van Raalte Co. forward their special window display material so that I can take advantage of this national tie-up with “The Sea Hawk.” I have listed herewith my play dates and the number of display sets I can use in my exploitation.

DEALERS NAME AND ADDRESS

COME in and see how reasonably you can fill in your supply of undergarments from our smart new styles in Van Raalte Glove Silk Underwear.

VAN RAALTE
Glove Silk Underwear

SILK STOCKINGS

Silk Stockings in Newest Shades

EVERY costume for day or evening will find in our display of Van Raalte Silk Stockings just the right color to complete it. Plain, Paris clocked—heavy or beautifully sheer—all Van Raalte Silk Stockings are designed to wash and wear well—they are made especially for “women who love nice things.”

DEALERS NAME AND ADDRESS
FAMOUS YARDLEY SOAP SELLS 'SEA HAWK'
Old English Lavender Product a Boon to Entering Showmen

I n the early morn, to old London Town, came lavender vendors with the quaint cry, "Who'll buy my lavender?" Ladies of high degree and county beauties eagerly sought the choice bouquet for their boudoirs.

Even then Yardley's Old English Lavender Soap was famed for its wholesome purity and fragrance of lavender. Today, discriminating women the world over, choose Yardley's Lavender for the various nuances of the toilet.

This is the background of fame and prestige offered the showmen playing First National's excellent screen version of Rafael Sabatini's story, "The Sea Hawk," in connection with a unique window display which will exploit both the Yardley products and the film attraction.

The Yardley products include toilet soap, toilet water, bath salts, shampoo, face powder, compacts and talc. These have had their message broadcasted to feminine humanity through the sort of national publications that reach about five out of every ten homes of the best families. The fact is, not only is the Yardley name a household term of national scope, but rather its field is limited to no single country. In 1770 it was appointed by royal warrant to H. R. H., the Prince of Wales, and has been foremost in the households of the civilized countries of the world ever since.

Women know that the soap is a very charming concoction, giving forth a full creamy lather, soft and velvety to the skin. Its soothing delight, with its lavender fragrance, is redolent of the English countryside from whence it comes.

A window display of this internationally advertised soap has the certain effect of drawing the gaze of the members of the fair sex in your local community. They'll be mightily interested in what Yardley Soap can do for their skin and what the meaning of "The Sea Hawk," which will be advertised as being shown at your theatre conveys. It's going to put all the ladies in a curious, buying mood.

Do you get the significance of such magnificent exploitation? Lose no time then in availing yourself of the advantages offered in this window tie-up by sending in the Yardley ad coupon to the Review without further delay.

THE SLAVE GIRL
Reared in wealth and luxury but now a slave living at the whim of the Mohammedan sheik who free purchase her for so much gold. The Barbary pirates sold beautiful womanhood captured from lurkses victim vessels on the bounding Spanish main.

VAN RAALTE PRODUCTS BOOST 'SEA HAWK'
Manufacturers of Silk Things Tie-Up With First National Picture

B ECAUSE they love nice things people are going to look more than twice at this window display. Then they are going to buy Van Raalte products for themselves and friends—and for the same reason are going to see "The Sea Hawk" at your theatre.

Quality always counts whether it be a question of photoplay or attractions of silk hosiery. And in both "The Sea Hawk" and Van Raalte products you have quality with a capital Q! Quality—nothing else but!

The national manufacturers of nationally known products are famous where women wear sheer silks—gloves—underwear—stockings—veils. Women insist upon them. The Van Raalte name on merchandise means what sterling signifies on silver or a karat mark on gold.

In the "Sea Hawk" there are many shots of alluring women—and there are a great number of stills showing the various beautiful girls captured by the bold buccaneers and either held as captives or sold into the harem of oriental potentates.

Line these pictures up with an artistic window display of Van Raalte products and you will stop the passersby dead in their tracks. They'll scrutinize the window, patronize your tie-up dealer and see your picture.

Don't miss this coupon. It is as valuable to you as one attached to a Liberty Bond. Clip it now and take full advantage of the million dollar exploitation which is offered to you free, gratis and for nothing.

ERAS FROM THE GALLEYS
The Sea Hawk finally contrives to escape from the galleys where the cruel lashes of the overseers whip left him back stripped in blood. Soon he are at heights of affluence and power and became the feared and hated scourge of the Spanish Main.
This section is key to bigger profits

First National Pictures Inc. offers the premier presentation of

FRANK LLOYD PRODUCTIONS INC.

"The SEA HAWK"

Rafael Sabatini's love story of a mighty Chieftain Pirate of the Seas

with MILTON SILLS

and a supporting cast including

ENID BENNERT, LLOYD HUGHES

and WALLACE BEERY

directed by FRANK LLOYD

A First National Picture
Clip the coupons and dominate your city with the greatest box-office attraction of this or any year.

Having its World Premiere
ASTOR THEATRE
New York City
June 2nd
Win Rich Rewards with National Tie-Ups

The Review takes this occasion to remind the exhibitor who has booked any of the pictures that have appeared in the National Tie-up Section that the displays promised in connection with these films are available and may not be overlooked with impunity.

Warner Brothers "Beau Brummel" is tied up with The Glove Industry, Fashionknit Ties, Personality Clothes, Sampson's Jewelry, Mineralava, Vivaudou and Sta-Shape Hats.

Goldwyn-Cosmopolitan's "Recoll" embraces Onyx Hosiery, Inecto Hair Tint, Delah Pearls, Boncilla, Venida Hair Nets, Nemo Corsets and Chinwhah Perfumes.

Associated Exhibitors "Chechahcos" has a tie-up with Borden's Condensed Milk, Zepherized Knit Underwear, Auto Vacuum Ice Cream Freezer, Sterno Canned Heat, Thermo Sport Coats, La Palma Cigars.


Selznick offers exhibitors an unusual national tie-up opportunity with its sprawling array on "Missing Daughters." The line-up on this picture includes, Gage Hats, Criss-Cross Brasieres, Pebeco Tooth Paste, Omar Pearls, Forest Mills Underwear, Gordon Hosiery, and Wonderstoen Hair Eraser.

Showman alert to the advantages offered in these national window display tie-ups would do well if they haven't booked any of the pictures mentioned in this list to look over the selective list on the right and choose now, so that they may earn the right to figure in an exploitation deal that has increased profits as its keynote.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

The story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

"CHECHAHCOS' WINDOW DISPLAYS"

All you have to do is mark the spot in the "Chechahcos" coupon and the big cooperative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

320 West 42nd Street New York City

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<th>Name of Picture</th>
<th>Check Tie-Ups Wanted</th>
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Name: ____________________________  Theatre: ________________
Address: __________________________ Town: ________________ State: ___________
Paramount Spring Clean-ups!

Meighan rings the bell again!

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

THOMAS MEIGHAN

"The Confidence Man"

A Paramount Picture

—and an unbroken chain of other Paramount hits!

ICEBOUND
William de Mille's splendid production with Richard Dix, Lois Wilson.

DAWN OF A TOMORROW
Geo. Melford's picturization of the famous story, with Jacqueline Logan.

BLUFF
Agnes Ayres in a sparkling comedy by Rita Weiman and Josephine Quirk.

A SOCIETY SCANDAL
Gloria Swanson's gorgeous gown-divorce drama. Dwan prod.

TRIUMPH
Cecil B. DeMille returns with an ultra-modern hit!

THE BREAKING POINT
Herbert Brenon's production with Nita Naldi and all-star cast.

Paramount Pictures
Tried and Proved Pictures

A Discussion of the Tried and Proved Pictures

By CARL LAEMMLE
President Universal Pictures Corporation

EACH year sees a new generation of movie fans—people who have seen only an occasional picture, or perhaps none at all. Others who have arrived at an age when they are better able to appreciate the drama. And still others who have scoffed at the pictures as "low brow" entertainment, but have finally come to realize their importance, not only as entertainment but as a great factor in the education of the country's citizens. These people come to your theatre. If they are pleased they come again and keep coming.

These three classes, added to that class of your patronage which enjoys seeing a good picture more than once, make up a larger part of your daily or weekly audience than you perhaps realize. They also present an opportunity which you can hardly afford to overlook.

Just because six months or a year or two years ago, you played a successful picture is, therefore, no reason why you can't draw just as big a box-office with that same picture today. And since the cost is infinitely smaller than when you played it first, your profits will be just that much greater when you play it today. Your patrons will thank you for showing them a picture they have wanted to see but didn't know where to find.

Another important phase of the "tried and proved" picture is to be found with your opposition house. Among your patrons are a large number of fans who come to your house because it is your house. This is a clientele which you have built up by showing a good picture at practically every performance, and by making your audience feel at home with the many conveniences and added attractions which are always available for the wide awake exhibitor. These patrons invariably go to your theatre whenever they "go to the movies" and of course do not see many pictures that your opposition is running.

Many of these pictures are just as good and perhaps, in some cases better than those you have run and are at a later date just as good for those who have not seen them. Another opportunity for you to cash in on and at the same time please your customers.

THE MAN YOU LOVE TO HATE

The great Austrian actor-director is, as usual, well hated in the typical part he plays in Universal's Tried and Proved picture "Blind Husbands." People will travel miles to see Eric Von Stroheim in this picture.

IN THE VILLAIN'S CLUTCHES

As evil and as fascinating as a rattle-snake, the villainous Austrian lieutenant will cause your audience to shudder. Eric Von Stroheim plays the part wonderfully in Universal's "Blind Husbands."

One very striking example of what the tried and proved picture can do for the exhibitor is "A Society Sensation," a production made some years ago and in which Rudolph Valentino was featured. I had this picture recut so that it was in only two-reels. Fresh "paper," new slides, trailers and other accessories were made for it and it was re-released at a time when there were no other pictures featuring the popular idol available, although the papers and magazines were giving him as much, if not more publicity and advertising than he had ever before received. Most of you are familiar with the result because you have already cleaned up on the picture. Many of you were far sighted enough to bill it above your feature.

SEVERAL years ago Von Stroheim made what is considered his greatest picture, "Blind Husbands," for Universal, and because of repeated requests from exhibitors and from many readers of our Saturday Evening Post ads I am reissuing it. It has been recut and retitled; new slides, trailers and posters have been made for it and fresh prints are being shipped to the exchanges. This picture was a tremendous success when it was first released. Thousands upon thousands saw it and not only enjoyed it but learned a great lesson from it. Today it will reach as many if not more people and will be enjoyed just as much. Exhibitors will clean up on it.
In the Tried and Proved Hall of Fame

Here is a Selected List of Pictures Chosen as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Universal

THE ABYSMAL BRUTE—Cayman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of fulfilling and brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 2. BECAUSE the court scenes are thrilling and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA. Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue, Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.


A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple; and it presents Gloria Swanson in a role that her followers like and approve.

WHAT’S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleared by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD’S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make up an extremely interesting story.

THE OLD HOMESHEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role she will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humanism and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which proves Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY’S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has high exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSSSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN’S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. Reviewed February 16. BECAUSE it features Russell Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O’CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.
CRACK the summer bugaboo! Make the summer slump a myth! Play pictures that are tried and proved—the kind that have records of big business; the kind that are backed with national advertising, that bring everything you need to your program when you need it. Here are tried and proved Universal Jewels—part and parcel of Universal's Great Summer Drive. Don't waste time! Don't shop and worry and try to out-guess your public. These pictures stand on their record. Box office records! Give them what they are waiting for. Pick the ones you have not played. Each is a money-getter.

TRIED AND PROVED UNIVERSAL JEWELS

<table>
<thead>
<tr>
<th>NAME</th>
<th>CAST</th>
<th>TYPE OF STORY</th>
<th>WHAT CRITICS AND EXHIBITORS SAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Merry Go Round</td>
<td>Mary Philbin</td>
<td>The most stupendous love story ever told.</td>
<td>&quot;Everything that you claim it to be.&quot;—Jack Cairns, Mgr., Brooklyn Theatre, Detroit, Mich.</td>
</tr>
<tr>
<td>Thundering Dawn</td>
<td>J. Warren Kerrigan</td>
<td>Thrilling melodrama.</td>
<td>&quot;What an audience picture 'Thundering Dawn' has turned out to be!&quot;—Walter Reade, Mgr., Reade's Hippodrome, Cleveland, Ohio.</td>
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<tr>
<td></td>
<td>Anna O. Nilsson</td>
<td></td>
<td>&quot;Big business with this one.&quot;—C. W. Irwin, Mgr., Imperial Theatre, Columbia, S. C.</td>
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<tr>
<td></td>
<td>Norman Kerry</td>
<td>An adventurous romance.</td>
<td>&quot;Real Motion Picture thriller.&quot;—N. Y. Telegram.</td>
</tr>
<tr>
<td>The Storm Daughter</td>
<td>Priscilla Dean</td>
<td>Thrilling melodrama.</td>
<td>&quot;Don't miss it!&quot;—N. Y. Morning Telegraph.</td>
</tr>
<tr>
<td></td>
<td>and big cast</td>
<td></td>
<td>&quot;Best thing the writer can ever recall.&quot;—C. H. Powers, Mgr., Strand Theatre, Dunsmuir, Cal.</td>
</tr>
<tr>
<td>Darling of New York</td>
<td>Baby Peggy</td>
<td>Youth and romance in old New York.</td>
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<tr>
<td></td>
<td>and big cast</td>
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<tr>
<td>The Law Forbids</td>
<td>Mary Philbin</td>
<td>A speed picture of American youth today.</td>
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<tr>
<td>Fools Highway</td>
<td>Reginald Denny</td>
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<td></td>
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<tr>
<td>Sporting Youth</td>
<td>Laura La Plante</td>
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</tbody>
</table>

PRESENTED BY CARL LAEMMLE
‘Reported Missing’
Comedy Drama Released by Selznick
BRIEF: Richard Boyd inherits the Boyd Shipping Company, but being a young man his mind is set on business and takes no interest in it. An Oriental shipping magnate is anxious to get the fleet owned by Boyd and influences him to give him an option. Pauline Dunn, Boyd’s sweetheart, objects to Boyd’s giving the option and makes him promise not to allow the option to go through. The Oriental magnate kidnaps the two young people hoping to keep Boyd until the expiration of the option. The ship is wrecked and they escape. Boyd finds the Oriental in his home and rescues Pauline and the path is clear for a happy marriage.

REPORTED MISSING has a lot of genuine humor, the Owen Moore type and is generously sprinkled with a quantity of tense situations and real thrills which make the comedy parts even more obvious. Some of these include a race between a hydroplane and a hydroaeroplane, a rough and tumble fight in the villain’s house, a series of comedy scenes and elaborate gowns are worn by Nita Naldi and Pauline Garon, the flapper. In the exploitation of this film a number and variety of novelties have been secured to broadcast the title of the picture and impress it on the consciousness of the public. These novelties include a poster for each week, six sheets which are printed “Owen Moore in Reported Missing.” Kids eat up these novelties and it is a sure bet of your picture before the whole household. These novelties will be a good thing to distribute to everyone as they leave the theatre. You can tie in at your box office and exploiters who we have outlined here you can’t help but show this picture to full houses.

‘Big Brother’
East Side Melodrama Released by Paramount
BRIEF: Jimmy Donovan, leader of the Car Barn Gangsters, promises one of his pals killed in a dance hall raid to be a big brother to his little brother, Midge. Jimmy goes straight for Midge’s sake but Prohibitionists do away with him. When Jimmy is at work, Midge hides away in a room through society but Father Dan and Kitty get him to be straight. Kitty and Jim are arrested for a payoff they don’t know about. Jimmy and his pal Gey Joe who did the job and after a shooting affray the payoff jim gets some of the people hired in his delirium keeping asking for Midge. Father Dan gets Midge and Jim and is advised that all ducks are just in time to save her from Von Strohm’s forced attentions. They take the letter for Von Strohm which was left and leaving for South America. She rushes to the wharf in time to see him pulling out and after signaling to his love he jumps overboard and swims to her and they embrace passionately.

This story of the night life in the cabarets featuring Constance Binney is a picture always welcome in any city. Constance Binney is now playing on Broadway in “The Good Little Devil,” one of the big hits in the musical comedy hits. Her support in the persons of such well known screen celebrities as Mary Carr and Edmond Breeze is an assurance that not only the young people but the old as well will enjoy “Three O’clock in the Morning.”

‘Three O’clock in the Morning’
Night Life Story Released by C. C. Burr
BRIEF: Elizabeth Winthrop’s fascination for the cabarets and night life is brought to task by her parents which she resents. She has a quarrel with her fiance, Clayton, over the attentions shown her by Gildo, an Italian. He meets her at one of the cabarets. She returns his ring and hear for New York to rest his re- source. After walking the streets in search of employment in the various theatres finally is compelled to take a job as a waitress. Von Strohm invites her to dine at a road house and he and his neighbors who are just in time to save her from Von Strohm’s forced attentions. They take the letter for Von Strohm which was left and leaving for South America. She rushes to the wharf in time to see him pulling out and after signaling to his love he jumps overboard and swims to her and they embrace passionately.

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**'Dorothy Vernon' Controversy**

The United Artists production, "Dorothy Vernon of Haddon Hall," now showing at the Isis Theatre, a suburban house of Kansas City, for two weeks at prices ranging up to $1.50, has stirred up a conflict of more than one phase. It has brought on a newspaper argument of whether or not a picture at such prices is logical—whether fans will pay the price or not.

The Kansas City Star points to the fact that more than 9,000 persons saw the picture the first four days and asserts that there is no longer an obstacle to further production, that the films will support feature pictures that combine higher qualities.

The Kansas City Journal-Post, on the other hand, devoted a half-column under a large heading "Pickford Film Suffers Flop," and asserts that the picture, which Frank L. Newman refused to mention, is a failure, that consequently not booking it is conclusive proof that "Kansas Citians do not care to spend more than the regulation movie admission to see motion pictures."

Then, the management: "It simply is a case of the Journal-Post trying to hit back because we do not advertise in that paper." Sig Cohen of the Isis Theatre said, "The production played to about 9,000 persons in the first four days and we are more than satisfied with our two-week policy adopted with the picture."

**Stenches Lost**

An unusual and humorous situation prevailed in Kansas City's movie colony Monday morning. Stenographers and other office assistants were scurrying about in blind fashion in search of the Goldwyn office. It had been generally understood among the male members of the force, following the consolidation of Goldwyn and Metro, that the equipment of the Goldwyn office would be moved into the Metro office at 1706-8 Wyandotte Street Sunday night, but many of the gentler sex were not informed of the plans. As a result they were found in a vacant office Monday morning, their fair faces shrouded in perplexity, wondering if they still were employed or unemployed. They soon were "steered" on the right track, however, and all enjoyed a good laugh. L. B. Metzger is in charge of the new consolidated office. Most of the sales force of both offices will be retained, temporarily, at least, it was announced.

**Metro Moves Office**

The Buffalo office of Metro Pictures Corporation has moved into the Goldwyn exchange in the Beyer Building, North Pearl street, and is now operating under the name of Metro-Goldwyn, with Henry W. Kahn as manager of the combined companies. Vincent McCabe, former Goldwyn manager, is remaining as a special representative of the entire sales and office forces of both companies is being retained intact. Sam Eckmann Jr. and Tom Connors were in town the other day completing details of the move.

**Kansas City Changes**

Quite a number of changes in the personnel of Kansas City exchanges occurred last week. One formerly represented Selznick, now is selling Associated Exhibitors product, while R. H. Jones, formerly with Universal at Oklahoma City, is the new booker at the A. H. Blank Enterprises office. A new sales representative for F. B. O. is J. Morrissey, formerly with Metro. C. W. Vidor who, for seven years has been with Fox in Chicago, now is working out of the Kansas City Fox office, while E. A. Westcott has resigned as salesman for Educational. Irma Boyle and Frances Smith have been added to the Vitagraph office, being stenographer and assistant inspector, respectively.

**To Honor Sheehan**

A big welcome home banquet is being arranged by G. K. Rudolph, manager of Buffalo Fox office and the Film Board of Trade in honor of Clayton P. Sheehan, district manager for Fox who has just returned from an extended business trip in Europe. The banquet will be held Thursday, June 12 and will be staged in the Hotel Statler. City officials, members of the press, Film Board and invited guests, will attend. Mr. Sheehan, is expected to give some interesting facts on conditions overseas.

**Preview for 'Chronicles' Series**

More than 1,000 invitations have been issued to a preview showing in Kansas City of the film, "A Frontier Woman" and "Wolfe and Montcalm" by 150 members of the Yale Club. The films are a part of a series of fifty historical pictures produced recently by Yale University in order to interest Americans more in their country.

**Film Men Elect**

The following officers of the Kansas City Film Salesmen's Club have been selected: Charles W. Russell, president; J. Edwin Dodson, M. E. Williams, Stanley Mayer, M. Van Praag, W. P. Bernfield and Roy Young. The first regular meeting, at which routine business was transacted, was held April 26 at the Film Board of Trade.

**New Theatre for Westfield**

The J. G. Carlson Realty Corporation has been organized with a capital of $75,000 to build a new motion picture theatre in Westfield, N. Y., which will be operated by the Zicofe corporation of Buffalo, the officers being Fred M. Zimmerman, M. Cohen and George Ferguson.

**Theatre Purchased**

The equipment of the Burg Theatre, Council Groves, Kas., has been purchased by W. H. Bratton from the Citizens' State Bank of that city. Mr. Bratton is contemplating the sale of the theatre, which is closed, as he intends to enter the amusement park business in Florida.

**Summer Carnival Revives Business**

With the arrival of the summer carnival, George Tetrau running the Grand Theatre in Waterloo, decided to open his house four days a week instead of seven, anticipating the slump of business which occurs every year with the arrival of the summer carnivals. The past week however, proved a rainy time and with the house dark on three nights, the rain also caused a slump in whatever business the carnival might ordinarily attract.

**Purhase Theatre**

The Grand theatre building in Batavia, N. Y., has been purchased by Morris and Henry Gorman, of Buffalo, from Jacob and Charles Ganm, of Oakfield, N. Y. The Gorman Brothers are buying the property purely as an investment and will make no changes at present.

**New Coast Theatres**

Three new houses opened in the Pacific Northwest this week. The first was the D. and R. Theatre in Aberdeen, Was., fully equipped to care for both roadshows and pictures. It opened May 8, to a large audience and is a distinct credit to the community. It was built by Dolan and Ripley who own a number of other houses.

**To Protect Films**

Stickers for the protection of new prints have been printed by the Kansas City Film Board of Trade. The stickers read: "Notice—This is a new print. Please loosen tension spring or adjust your machine so as not to damage film."

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**FRANK C. PARKER**

Stockton, Cal., is fortunate in having an exhibitor as progressive as Mr. Parker. He is on his toes at all times and all the big pictures may be seen at the Lyric theatre. He is a real showman.

**Plan Outing**

One of the big events of the convention of the M. P. T. O. of N. Y., Inc., at Buffalo the week of July 7 will be the outing staged by the Film Board of Trade of Buffalo. President Sydney Samson of the Film Board has appointed the following committee to work out the details of the picnic: Henry W. Kahn, Metro, chairman; Fred M. Zimmerman, F. B. O.; G. K. Rudolph, Fox; Colonel Howard F. Brink, Educational and Mr. Sampson, ex-officio.

**Exhibitors Fined**

Two Buffalo exhibitors were arrested last week and fined $25 each when convicted on charges of admitting children under 16 to their theatres and unaccompanied by parents or guardians. The two managers were Walter Maxwell, manager of the Marlboro on Virginia street and Nicholas Vassiliadis, manager of the Strand in Clinton street. Both were arraigned in adult's part of children court.
Round Table Briefs

Greater Features, Inc., has purchased Captain Kleinschmidt's "Adventures in the Far North," for the eight states of the Pacific Northwest.

Work on the Oregon Theatre at 22nd Avenue, and Madison St., Portland, started May 6. It is to be a 500 seat house, built in connection with a group of five stores. Anderson and Frazer are owners. It will open September first.

J. W. Almos, of the Almo Theatre, Poudsbo, Wash., joined the ranks of the beneficis this week when he married Miss Ilma TOLONEN. They are enroute for Chicago on their honeymoon.

The South Park Theatre, Seattle, has been sold by Rocco Battista to Rainford and Coffyman.

Five of the new features for next season's release, have already been received at the Seattle Universal exchange and are being screened for exhibitors.

Western Film Corporation, of Seattle, announces the booking of the Independent Pictures Corporation, product for first runs by Neli and Allender's circuit of Spokan theatres.

The Market Theatre, Seattle, has been sold by M. Kamia, to Johnson and Winkler.

Bert Edwards, former manager of the Kansas City Fox branch office and recently a salesman for Selznick, has joined the Metro sales force in Kansas City.

Another addition to the F. B. O. sales staff in Kansas City is George Reap, formerly assistant manager of the Kansas City Fox branch office.

Monty Salmon, floor manager of the Howard Theatre, Atlanta, is recovering nicely from an accident when he fell in the lobby of the theatre, sustaining a broken knee cap, broken wrist and a fractured rib. He will probably be confined to the hospital for three months or more, however.

Lewis Kalbfield, manager and owner of the Grand Theatre, Palatka, Florida, was an Atlanta visitor last week.

Jensen & Von Herberg, according to report, have taken over the HIGHWAY theatre, Portland, Ore. W. E. Tibbitts will continue to manage the house.

The Moore Amusement Co., of Tacoma, Wash., is reported to have taken over the Rex, operated by Martin Steffen, and the Orpheum in South Tacoma. Moore Amusement is the Tacoma Jensen-Von Herberg unit.

The Columbia, Seattle, is out with a brand new house organ, a snappy little paper called the Columbiagram. Interesting little notes about the stars, facts about coming pictures, and a bit of personal news about the theatre are included.

J. E. Wallace has opened a new theatre in Stanley Creek, North Carolina.

Dr. R. E. Blanchard of Alexandria, La., has recently completed a beautiful little theatre in that town, to be opened within the near future.

Joe Brandt, president of the C. B. C. Film Sales Company has returned to New York after a successful business trip to Oklahoma, Texas and other southwestern states.

The Famous Players-Lasky Corporation is erecting a $20,000 exchange building at San Antonio, Texas.

E. G. Spontenterger opened his new theatre at Kansas City, Ark., March 28.

H. H. Elliott will open a new air dome with 1000 seating capacity at Corpus Christi, Texas, about June 15, with 5 and 10 cent admission prices.

After lagging behind several weeks in the national Educational drive, the Kansas City branch "came back" last week and established a new sales record. Fifteen out of fifty-nine theatres in Kansas City, Mo., and ten out of twelve houses in Kansas City, Kas., was the new high mark.

A ball park at Forty-seventh Street and Bellview Avenue, Kansas City, has been leased by the Pathé-Crescent team and will be known as Hollywood Park. The formal opening will be Sunday, when the Pathé-Crescent play the First National Brave and the Film Service team meets the Hollywood All Stars in a twin bill.

Exchange representatives who were visitors in Kansas City last week were: S. A. Shirley, district manager of Metro; E. A. Scott, traveling salesman for Pathe; Oswald Brooks, serial sales manager for Pathe; Lloyd Willys, special Selznick representative, and Oscar Morgan, special Pathe representative.

Among out-of-town exhibitors were: George H. Merriam, Miami, Okla.; Ben Levy, Joplin; S. E. Swann, Salina, Kas.; John Tackett, Coffeyville, Kas., and Herbert Thacher, Abilene, Kas.

Paul Hoffman, former owner of the Circle Theatre, Kansas City, has deserted the exhibitor's end of the industry and accepted a position as city salesman for Selznick.

While scaffolding and heavy canvas looms about the ceiling and above the stage of the Newman theatre, Kansas City, pending the progress of $25,000 improvements, there is not one whit of interference with regular performances, the work being done at night. The lobby, stage and other parts of the house are being altered. H. Alexander Drake of Kansas City is the architect.

The Circle Theatre of Kansas City has been purchased by E. G. Benham from John Smolinsky. Both were in the deal were represented by the National Realty Company.

While Plumb, it was announced last week, has been appointed publicity director of the Orpheum and Grand Theatres in Topeka, Kas.

Jean Belasco, Universal exploitation representative now in Kansas City, had as his guest last week, Claude Saunders, Paramount exploitation chief, who was in Kansas City arranging plans for the annual Paramount Week drive.

Here is one way for an exchange to "stand in" with an exhibitor—Mrs. L. B. Lewis, booker for the Kansas City Selznick office, sang at the opening of the new Orpheum Theatre at Lawrence Kas., and, according to reports, went over great. Mrs. Lewis frequently has sung before the public in Kansas City.

Rain and inclement weather did not stop C. F. Senning, Educational branch manager at Kansas City, from his visit to the territory last week.

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Round Table Briefs

James Cardina will close his Kensington theatre on Gridor street, Buffalo, June 1, for several weeks during which time he will make extensive alterations and install a new Marx & Colton orchestral organ.

William Fox, New York millionaire magnate, was in Tulsa, Okla., on a visit to his daughter, Mrs. Herman Livingston, who lives in Tulsa, and stated that he contemplated building a new theatre building in Tulsa, to be modelled after the new Fox theatre in Philadelphia.

The Folly theatre at Drumright, Okla., has been closed for an indefinite time.

E. O. and O. T. Hagee are erecting a new theatre at Willow, Okla., which will be modern and up to date.

Ed Collins has been appointed manager of the Tremont and Queen theatres at Galveston, Texas, succeeding Charles Sasseen, resigned.

T. A. Howell, contractor, is erecting a new theatre at Orange, Texas.

Gene Fagan, of Oklahoma City, has purchased the American Theatre at Corsicana, Texas and changed its name to the Isis. Admission prices reduced to ten cents.

Ben B. Lewis, pioneer exhibitor of El Paso, Texas, died at that place May 9th.

Claude E. Ezzell has been appointed by Selznick Pictures Corporation as district manager with headquarters at Dallas, Texas.

Smithy has remodeled a building at Hammon, Okla., which will be turned into a movie theatre soon.

Max Brock, film man of Dallas, Texas, and Miss Lorene Yates of Arlington, Texas, were married at the home of the bride in Arlington, May 10th.

The Strand Theatre, Greensboro, North Carolina, is the latest acquisition by S. S. Stevenson’s Carolina chain of ten cent theatres. The Strand was re-christened “Everybody’s Theatre” upon being taken over by Mr. Stevenson.

John B. Snider, of the Grand Theatre, Bessemer City, Alabama, has been elected president of the Bessemer City Chamber of Commerce.

A. R. Ninninger, formerly salesman for Progress Pictures out of Atlanta, has taken over the management of J. W. Phillips’ theatres in Ocala, Florida.

C. R. Beacham, Atlanta manager for First National, has been very ill at his home for two weeks but is reported as recovering.

Howard Waugh, who is now manager of Loew’s Palace theatre, Memphis, Tenn., brings to his new position a wide experience, having started as an usher with Jules Delmar in Ceborah Park, N. Y. Later he joined Hagenbeck and Wallace’s circus and toured with them for six years. Within the past few years he has been connected with a half dozen theatrical enterprises throughout the country, mostly in New York State.

The Forsyth, Atlanta, will close its season of Keith vaudeville and pictures on Saturday, May 31. The following week permanent stock will be inaugurated there for the summer.

The Beacham Theatre, Orlando, Florida, has been closed for extensive alterations. During the interim the Beacham attractions have been transferred to the Phillips theatre.

Fred Martin, well known Southern showman and film man, has opened the Orpheum Theatre, Nashville, with permanent stock. It was formerly a Sudekim house.

R. J. McAdam, proprietor of the Casino movie picture theatre of Halifax, N. S., and identified with the presentation of films for years, was recently married to Miss A. McSweeney. The couple spent their honeymoon in New York City.

The St. John Opera House of St. John, N. B., has returned to the policy of presenting moving pictures exclusively. The first pictures to be booked being “The White Rose,” “Rosita” and “A Woman of Paris.”

Famous Players Canadian Corporation, Limited, Toronto, has declared and paid a dividend of $2.00 per share for the first quarter of 1924 on the first preferred stock of the company, according to an announcement by N. L. Nathanson, managing director of the Canadian company.

Announcement has been made by James Gorman, of Montreal, that Associated First National Pictures will release “Abraham Lincoln” as a special production in the Dominion of Canada. Mr. Gorman is in charge of the First National office at Montreal.

Walter H. Golding, manager of the Imperial Theatre, St. John, N. B., which is owned by E. F. Albee, recently gave addresses on the subject of “Publicity” before both the Rotary Club and the Gyro Club of St. John.

Harry Pyñach, formerly with the Metropolitan Theatre, Winnipeg, Manitoba, which is operated by Famous Players, has become manager of the Theatorium in Hollywood, Calif. Miller Stewart, formerly in charge of the Winnipeg Metropolitan, is now manager of the De Luxe Theatre, Los Angeles.

J. H. Thompson is installing a new theatre at Stanford, Texas, to be named the Toyland.

L. F. Brewer, of Duncan, Okla., has purchased the Criterion Theatre at El Reno, Okla., from Shattuck & Cole.

The Princess Theatre at Denton, Texas, was destroyed by fire last week. Grover Campbell, the owner, announces that he will rebuild in the near future.

Bert King, former branch manager for Vitagraph at Dallas, Texas, has purchased half interest in the Hodge Theatre at Stamford, Texas, and will manage same.

The new Home Theatre was opened at Blytheville, Ark., last week. The theatre is modern and up-to-date in every particular.

L. Stevens will erect a new airdome at Fisher, Okla., in near future.

Two new theatres are being opened at Sand Springs, Okla. One owned by Fred E. Ganci, seats 350, and the other owned by T. A. Burton, seats 350.
Production Chart with Review Dates

In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors’ Names. Included, also, are the current short subject releases with the date of release and length.
Short Subject Releases

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<tr>
<th>Title</th>
<th>Series</th>
<th>Release Date</th>
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<td>Our Little Nest...</td>
<td>Dippy Do Dad</td>
<td>1944</td>
</tr>
<tr>
<td>Out of the Storm</td>
<td>Leatherstocking</td>
<td>2,000</td>
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<tr>
<td>Paleface</td>
<td>Leatherstocking</td>
<td>2,000</td>
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<td>Paper Walls</td>
<td>Leatherstocking</td>
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<td>Ransom</td>
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<td>Rain</td>
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<td>Running Wild</td>
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<td>Seasons</td>
<td>Leatherstocking</td>
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EDUCATIONAL

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<td>Daddy Long Legs</td>
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<td>The Borsch</td>
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UNIVERSAL

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<td>Fast Pack</td>
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<td>Unruly Plungers</td>
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<td>Racing Kid</td>
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<td>Ship Ahoy</td>
<td>Slim Summerfield-Dunn</td>
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<td>Should Poker Players Marry</td>
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<td>Some-In-Law</td>
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<td>Spring of 1964</td>
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<td>The Metal Game</td>
<td>Pal the Dog</td>
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<td>Tough Tenderfoot</td>
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<td>Young Tenderfoot</td>
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FOX

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<tr>
<td>At the Old Corner</td>
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<td>Etiquette</td>
<td>&quot;Dad&quot;</td>
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<td>The Weaking</td>
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CENTURY

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<td>Checking Out</td>
<td>John</td>
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<td>Hit Him Hard</td>
<td>Earl-McCoy</td>
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<td>Fishing Pungers</td>
<td>Cent-mentioned</td>
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<tr>
<td>The Racing Kid</td>
<td>Buddy Messinger</td>
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THE MODERN THEATRE

New Picture Theatre for Staten Island

Johnson and Moses Theatrical Company, Operators, Dedicate Their 'Ritz Theatre' Having Two Thousand Capacity

The new Ritz Theatre recently opened is the largest, as well as the finest in Staten Island. It accommodates more than 2,000 persons. The entertainment policy will be the same as that which is followed at their Liberty Theatre—vaudeville and feature pictures.

The opening program included many features besides the customary entertainment—especially addresses by distinguished men and women in the community life of Staten Island.

The Ritz Theatre is a new departure in modern theatre design, executed in Italian Renaissance. The facades are of glazed terra cotta and impervious pressed brick, enriched with classic pilasters. They support a well proportioned and attractive terra cotta frieze, the center portion of which is carried up forming a pediment with a classical panel. This portrays Apollo and the Nine Muses, executed in rich scraffito.

The inferior is of the Adams style of architecture, most attractively rendered with rich paneled side walls and Tapestry panels extending to cornice. The ceiling, beautifully paneled, gracefully spills to a large dome, fifty feet in diameter, enriched with ornaments and provided at the base with an ornamental cove containing a concealed lighting system in which two thousand electric lights are used.

The proscenium arch, fifty feet in width, is in ornamental plaster. In the center is a large cartouche. On each side of the proscenium arch are two tiers of boxes, placed on a rake insuring perfect vision of the stage. An ornamental arch is extended over the boxes, providing for a large organ chamber on each side of the proscenium.

On the mezzanine floor is a large lounge, paneled and having a groined ceiling. On one side is an attractive fire place with cast stone mantel piece. Directly in the center of the lounge is a large well hole surrounded with balustrade of classic design.

The balcony is entered directly from the mezzanine through vomitories on either side. The first five rows of the balcony are arranged for logs, beautifully carpeted, and equipped with tapestry upholstered seats. The ladies' parlor and men's smoking room are on the mezzanine floor.

The lobby, which is of generous dimensions, is provided with Tino's marble wainscoting with light colored Italian marble, paneled side walls above extending to the ceiling with marble pilasters and classic capitals. The ceiling is ornamental plaster with deep panels or coffers enriched with ornamental mouldings. On either side of the lobby, also at each end of the mezzanine, are large mirror panels in metal settings.

The stairs throughout the building, are of Italian marble with marble and ornamental iron railings.

The main chandelier is ten feet in diameter, of solid crystal. This together with the main dome is lighted in four colors. Each color being controlled with a separate set of dimmers so that the building can be lighted in any color, starting with a very dim light and gradually growing into a most brilliant lighting effect, or, if desired, a combination of colors can be used.

The building is provided with one of the largest and best pipe organs furnished by the Skinner Organ Company.

Marble drinking fountains are throughout the building and every convenience for the comfort of the patrons has been carefully provided.

The building is absolutely fireproof throughout and is provided with every modern fire appliance including stand pipes, sprinklers and portable fire equipment.

The stage is equipped for any kind of a production. On the left side a three story extension is provided in which there are twenty dressing rooms and large chorus room.

The building is heated with a blower system of steam heat, insuring a generous supply of clean, warm, fresh air. It is ventilated by two exhaust fans, eight feet in diameter, placed well above the ceiling line of the auditorium. These draw the air through perforated panels in the ceiling, and insure constant circulation.

No expense has been spared by the owners to make the Ritz Theatre one of the best and most attractive in the City of New York.
Organist Recalled By Petition Of Theatre Patrons

When Albert F. Brown left Long Island for a Southern tour, the patrons of the Forest Hills Theatre, Forest Hills, Long Island, found that the attractions at the select community playhouse lost much of their charm. Not to be deprived of the pleasure added to pictures by proper musical presentation, a petition signed by hundreds of residents of the exclusive colony demanded the prompt recall of the popular musician. Such a summons must be obeyed, so the brilliant young musician is again seated at the organ console.

Forest Hills, Long Island, is considered one of the finest residential communities in the East, and the Forest Hills Theatre is quite in keeping with the rest of the settlement. It is a magnificent structure, catering to its discriminating patronage with exclusively photoplay entertainment.

Mr. Brown, as chief organist, has added much to the programs with his consistent and novel presentations. He is a believer in absolute musical synchronization for films, and his patrons approve his policy.

During twelve years Mr. Brown has been prominent in procuring better music for motion pictures, and his experience covers all classes of house organs from the obsolete nickelodeon to Poli's Million Dollar Majestic Theatre, Bridgeport, Connecticut. Mr. Brown was associated with N. C. Lund, manager of Poli's for many years.

The Forest Hills organ was specially built for the theatre by the Smith Unit Organ Company. It has seventeen ranks of pipes, unified, and placed in six large chambers, and an echo organ in the ceiling. One hundred and sixty-six stop keys on the four manual console help to make this instrument one of the finest organs in the country.

**ILLUMINATION AND SCREEN**

The Eastman Kodak Company of Rochester, N. Y., comes to the fore with a booklet on "The Motion Picture Theatre. Its Interior Illumination and the Selection of the Screen," which is as incisive and edifying a document as one could conceive on the subject. The book has been written for Motion Picture Owners and Managers, and it was a pity for any executive in the trade not to avail himself of the opportunity to obtain this little pamphlet.

**STANLEY COMPANY ACTIVITIES**

"The Stanley Company of America has opened offices at the Palace Theatre Building, New York, which are now being fitted up and which is the first step in an ambitious plan of becoming a national organization along the lines of Loew, Inc. Negotiations are now on for the purchase of two groups of theatres, one of them in Chicago territory. It is also reported that negotiations were recently carried on for the purchase of the Fay houses but that these negotiations have been practically abandoned. The activities of the New York Stanley offices will not include the booking of pictures. Several years ago the Stanley Company attempted an elaborate plan to make its booking activities national wide. Offices were opened in New York in charge of Bill Heenon. Considerable opposition, however, developed to the scheme and the plan died a-horning. Recently the directors of the Stanley Company revived the expansion idea along the lines of acquiring theatres in other territories and the opening of the New York offices in charge of John McQuirk and Abe Sablosky is the first step in that direction."

**WHITE LIGHT CONVERTING**

Another valuable pamphlet handsomely arranged, is the brochure on Light for Motion Pictures Projection published by The Wagner Electric Manufacturing Company of Saint Louis. It is called Bulletin, number 130 and gives pertinent facts and suggestions regarding all phases of interior lighting, current variations, white light converters and other points. Diagrams and photographs of equipment accompany the descriptions.
The Modern Operator
On Fire Traps

THE old adage that familiarity breeds contempt would seem to hold true regarding the attitude taken by some operators toward the danger of fire.

Film traps on fire boxes, if neglected, are capable of doing much more damage to film than any other part of the outfit.

Many times in the course of a tour I find operators who do not seem to place much value on the proper care of them. One of the most serious faults is that care is not taken to see that they are in line with the projectors.

It is a fitting trouble to take for granted the fact of the makers having seen to it, for many a new machine is installed with the film traps considerably out of line.

Quite recently I took a look over a brand new machine, and found the traps quite three-eighths of an inch out. So the operator who is in the habit of taking things granted will sooner or later strike trouble in this direction.

I remember an instance where, in a country town, I found that new spoolcarts were required. I ordered them, and on my return trip called to see if the work had been carried out properly. The operator replied to my query that he had prevailed upon his manager to purchase a new machine, and have done with all trouble. Had I not taken a look over the machine, he would have had serious trouble the very first night, for the traps were three-eighths of an inch out. He was intensely surprised, and told me how they were troubled to look for faults on a brand new machine.

The only way they can be adjusted is to drill fresh holes, or slot the old ones, so the traps can be moved over. The spools are very often out of line with the traps, but can be easily lined up by moving them back or forward, or by placing a washer behind or in front of the spool.

Spools out of line are the cause of the traps being cut in on the sides, and at times cut right out. The only cure is to file or slot the old spool, if they can be filled out, but always make sure the rollers are taken out before you commence filing. If you file while the rollers are in, you will have a brand new serious one—of making the roller rough.

Some traps are by no means perfectly consistent. If you have seen roller rolls below the level of the trap, the film, in such cases must rub on the channel, and naturally becomes scratched. Another cause of films rubbing is a spool that is bent, or one with too large a center. Such a spool allows the film to rub against the edge of the trap, and naturally eats in on the sides.

So, seeing that the fire box and the film trap are both essential for the safety of all concerned, care should be taken to see that such an effective device is not allowed to interfere with proper projection.

PRESS SHEET FOR NOVELTIES

The Wesner-Davidson Company of New York, which has as its business slogan, "The House for the Motion Picture Industry," issues a press sheet somewhat similar to those published by the press departments of the producing companies. The sheet is called a Novelty Exploitation Bulletin and contains descriptions and cuts of the various novelties handled by the firm. One section entitled to perusing regular motion picture press sheets will find a striking similarity in the way this one is gotten up, though adapted to the requirements of exploiting novelties instead of exploiting pictures.

ATMOSPHERIC BEAU BRUMMEL' PROLOGUE

When Warner Brothers' screen classic "Beau Brummel" inspired by Classic Novel, Mark Strand Theatre Manager Edward L. Hyman arranged a unique prologue which coherently carried out the atmosphere.

Prologue of Atmosphere and Beauty to 'Beau Brummel' at Brooklyn Mark Strand

MANAGING DIRECTOR EDWARD L. HYMAN of the Brooklyn Mark Strand staged an effective atmospheric prologue to "Beau Brummel," the Warner Brothers' Classic of the Screen, starring John Barrymore, during its showing there. This was the only musical presentation on the program, with the exception of the musical score for the photoplay.

The prologue employed a contralto costumed in the wedding robes of Mary Astor as she appears in the picture; a tenor dressed as John Barrymore as a Captain of the Tenth Hussars, and five members of the ballet in dresses of the period. The setting consisted of an old English Garden back drop with a set house to one side and a set fountain to the left, resembling greatly the garden in the picture.

The prologue included Friedmann's "Liebestraum," played by the orchestra as an overture (brief) and then the tenor singing the same number. This was followed by a polka danced by the battalion to music from "When Knightly Hood Was in Flower," and the prologue with "O Promise Me" as a duet by tenor and contralto. A seren was over the production stage upon which the film was thrown before the motion picture screen was lowered.

The lighting for the overture-opening consisted of two deep violet Mestram floods on the musicians from the dome. Entrance spots from either side, of magenta were green, crossed on the fabric canopy above the musicians. Red coves, and blue inside strips; green feet. When the gold draw curtains parted for the first song lights for the set included green and deep blue open box lamps flooding the whole; two orange bridge spots, one for the fountain and other for the singer; a combination of two amber, two orange, two magenta and two green side spots to augment the other lights. Two overhead light blue spots were also used during the dance.

To accommodate its constantly increasing supply of drops, sets, stage properties and lighting accessories, the Brooklyn Mark Strand Theatre has purchased ground adjoining the theatre in the rear and has built a structure large enough to store it all for some time to come. This scene dock is systematized in such a way as to greatly facilitate the handling of all properties necessary. On the average of five scene changes are made weekly by Managing Director Edward L. Hyman, in the course of the two-hour photoplay and musical program.

ORGAN MUSIC BROADCASTED

The Cameo Theatre, Pittsburgh, which is operated by the Universal Film Company, has gained considerable attention in the smoky city and its environs by sending organ music over the air route.

Every Friday evening from 6:15 to 7:15 p.m., Daylight Saving Time, Organist Paul Fleeger broadcasts from station KDKA. His programs are well diversified and finely rendered, and the weekly organ concerts are growing constantly in popularity with the radio fans.

PERKINS ELECTRIC MOVES

Perkins Electric Limited moved their Toronto offices on May 1. The old address was II Temperance Street, and the new one is 21 East Dundas Street, Toronto.

The new location is much more spacious. The store is situated on the ground floor of the building in which most of the film exchanges are located.

As the machine shop is much larger and new equipment is being added, a larger volume of repair work may be handled with greater facility than formerly.

NEW THEATRE CORPORATION

David Sommers, E. S. Straus, L. Ackerman, E. A. Frendegen, Sam Kopler, Sam Lewis and Lambert Wolther, have incorporated the Metropolitan Theatre Corporation with a capital of $600,000. The company will build William Goldman's big theatre, work on which has already begun.
The Film Track is Important

This week let me deal with one of the most important parts of the projector, the film track. There are many things connected with it that the operator must look to before he can say with safety that it is "in order."

We will start from the top of the fire-box. First be sure to see that the film track on the fire-box is in exact line with the top sprocket. Important as the other things connected with the film track are, they CANNOT be right unless it is in line. Then come the rollers. See that they revolve freely, and not in too tight or too loose contact with the film, as either fault will surely damage the film. All rollers should be adjusted about two thicknesses of film away from the sprocket, or so that they may be turned around by the weight of the film.

All sprockets should be examined frequently, so that "hooked" or worn teeth are not allowed to remain. At times sprockets are not too far gone to reverse them, but if very badly worn, the only way out is to procure new ones without delay.

DON'T DO IT!

DON'T fail to regularly examine the film track, such as sprockets, gate runners and rollers, especially the film tracks on fire boxes.

DON'T smoke or allow smoking in the operating box or rewinding room. There has been many a serious accident caused by this practice.

DON'T allow to keep all film not in use out of the operating box. Keep it in trunks OUTSIDE.

DON'T start machines suddenly by motor. Always commence slowly by hand before switching on the power.

DON'T fail to constantly examine the film, and watch for scratches, or raised and broken sprockets. Examine it as it leaves the top box, and as it leaves the bottom sprocket. If damage is noticed after leaving bottom sprocket, and it is not on the film before the top sprocket, you will know that YOU are doing the damage. Stop at once, and rectify. This would prevent many thousands of feet being damaged.

DON'T use sugar bags for switching. DON'T allow switch boy to carry films uncovered.

DON'T blame the show you are switching with for damage YOU have done. DON'T allow any other person to break up your program. You should know in what condition you are returning it.

DON'T fail to place all spacing, parts and ends on the RIGHT reels when breaking up.

CLASSIFIED AD DEPARTMENT

Rates, 2 cents a word. Cash with copy.

CAMERA EXCHANGE

Motion pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 77 Seventh Avenue, New York. Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants, Ruby Camera Exchange, 77 Seventh Ave., New York City.

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Available excellent library twelve years experience playing pictures. Good references write or wire. Organist, 8021 Melrose Ave., Cleveland, Ohio.

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We Are Specialists, Consultations and Advice Free, THOUSANDS OF TESTIMONIALS

Offices, 1002 Mutual Life Bldg., Buffalo, N. Y.
Photographic quality has a definite box-office value—your audiences appreciate it.

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POSITIVE FILM

With its wide latitude and long scale Eastman Positive Film reproduces every gradation of tone from highest light to deepest shadow that the skill of the photographer has secured in the negative—it carries quality from studio to screen.

Look for “Eastman” and “Kodak” in black letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Yale University Press, Inc., presents

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The authentic account of the voyagers in the Mayflower

One of the Chronicles of America Series

What does our country mean to you?

Every person living in our country today should know the true story of its birth and growth.

For the first time absolutely authentic, realistically truthful motion pictures of the high lights of our history are available. They are interesting, inspiring and entertaining.

The house showing them gets the good will and the patronage of a new class of theatre goers, without losing the old!

"The Pilgrims" is the latest of this epochal series.

Thematic Music Cue Sheet Available on All Chronicles of America Pictures
HOT WEATHER NUMBER

EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

Paramount Has Something on the Ball!

BIG Spring Pictures
Cecil B. De Mille’s “Triumph”
Wm. de Mille’s “Bedroom Window”
Gloria Swanson in “A Society Scandal”
Thomas Meighan in “The Confidence Man”
and 14 others

- and then
THE FAMOUS 40
Greatest on the Earth and in the Air

WURLITZER Music

K Y W (Westinghouse) Radio Station, Chicago, reports the Mighty Wurlitzer Organ played by W. Remington Welch, and broadcasted by them from McVicker’s Theatre, Chicago, is the

“Finest Organ They Ever Put on the Air!”

Here are a few telegrams received by K Y W about the organ’s music: “Never heard such music as Wurlitzer Organ”—Milwaukee. “Pipe Organ at McVickers best we ever heard by radio”—Fulton, Ill.

Have You TUNED IN with a MIGHTY WURLITZER?

You will never cash in on the full possibilities of your theatre until you install Wurlitzer music. All the big exhibitors—all the thinkers in show business admit that music as produced by the Wurlitzer Unit Organ is a twin attraction with their pictures.

If you already know this, call or write us and let us give you a recommendation for your special needs. If you don’t know what Wurlitzer music means to you, let us show you. In either case investigate now—decide later. Sign the coupon—mail to the nearest Wurlitzer Branch.

MAIL COUPON TO NEAREST WURLITZER BRANCH

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CHICAGO
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SAN FRANCISCO
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LOS ANGELES
607 W. Seventh St.
CLEVELAND
1017 Euclid Ave.
PHILADELPHIA
1031 Chestnut St.
PITTSBURGH
615 Liberty Ave.
BUFFALO
674 Main St.
DETROIT
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“WURLITZER”
Send information about Wurl Unit Organ.

Theatre
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Name
City
Previously Announced

1—Rin-Tin-Tin in "Get Your Man"
2—"The Lover of Camille" ("Deburau")
3—"The Age of Innocence"
4—"Recompense" (Sequel to "Simon Called Peter")
5—"The Dark Swan"

"THE ELEVENTH VIRGIN"

By DOROTHY DAY

Most happily chosen as the title for a book, "THE ELEVENTH VIRGIN" will at once appeal to motion picture exhibitors as a photoplay title which will stop every solitary pedestrian that passes their doors.

The book sprang into instant favor when published early in 1924 because of its title—and those who were curious to read it were loud in their praises of the strength and daring of its plot. It was inevitable, then, that it should establish a record for quick selling throughout the country; it is much too early to do justice to it as a "best-seller" since it is apparent that before the current summer is over it will have been read by at least ninety per cent of the people who are listed as regular readers of current fiction.

There were ten virgins in the Bible story—five *wise* who kept their lamps burning against the coming of the bridegroom and five *foolish* who were unprepared when the honored guest arrived. "THE ELEVENTH VIRGIN" is the embodiment of the modern venturesome young American girl who is driving her elders to distraction these days because of her absolute disregard for conventions and her determination to get all her knowledge at first hand.

There are action situations galore in this striking story by Dorothy Day which need only the careful treatment for which the WARNER BROS. producing organization is celebrated to translate them into motion picture entertainment of the highest possible type.

Save TWENTY Dates for the new Warner TWENTY
The coming of Blue

The entry into the field of production of the

**Motion Picture Directors Ass’n**

marks the most significant action in the interests of the

**Practical Manufacture of Motion Pictures**

since the inception of the industry

**HERE ARE THE SALIENT FACTS:**

1st. The M. P. D. A. will produce its OWN feature pictures under the consolidation of its membership into a separate production unit to be known as the Motion Picture Directors Holding Corporation.

2nd. Sixteen to eighteen features per year will be the schedule of production. Of these, sixteen will cost approximately $100,000 each and two will be super-special exploitation features which will cost in excess of $200,000 each.

3rd. The productions will be made by the Producing organization of the Directors’ Association, with Phil. E. Rosen as President, Roy S. Clements, Vice President and George L. Sargent, Secretary. The directors include the above and, in addition, Clarence Badger, Reginald Barker, William Beaudine, Joseph DeGrasse and Paul Powell.

4th. Assignments for the direction of the earlier pictures have been made to the following members: Paul Powell, William Beaudine, Roy S. Clements, Joseph DeGrasse, Philip E. Rosen, William Russell, George L. Sargent, Wallace Worsley, etc. Further Assignments for the direction of the balance of the years output will be announced later.

5th. All productions will be sold under the banner of BLUE RIBBON PICTURES and will be exclusively reserved for INDEPENDENT DISTRIBUTION on a franchise basis.

6th. The director, who is unquestionably the greatest individual creative element in the industry, will be given the first chance he has had to function freely for his own profit and advancement!

The talent...the brains, that has been subsidised and capitalized for profit of the larger interests, will be diverted for the first time into independent motion picture channels!

The consolidation of Directorial talent into a business organization for the Production of a Product they alone know how to create will result in the best THE MARKET AFFORDS in stars, in story material, in technical detail and mechanical requirements.

Details of Stars, Stories and Directors Assignments for the

Communicate with **GRAND-ASHER**

1650 BROADWAY,
MOTION PICTURE DIRECTORS
HOLDING CORPORATION

(Producing Unit)

MOTION PICTURE DIRECTORS'
ASSOCIATION

Grand-Asher Distributing Corporation,
1650 Broadway,
New York City, N.Y.

Gentlemen:-

This is our pledge, not merely a promise. We guarantee the trade and the exhibitors through you that the Motion Picture Directors' Association will deliver for the season of 1924-1925, sixteen superb productions, based upon the following principles:

QUALIFIED FINANCIAL STRENGTH, PREPAREDNESS AND ABILITY TO PRODUCE, COMMERCIALLY PROFITABLE PRODUCTIONS, BOX OFFICE VALUES BUILT UP BY BIG AUTHORS' NAMES, SURE FIRE PUBLISHED STORIES, EXCEPTIONAL CASTS AND CAPABLE DIRECTION.

In the matter of preparedness, the M.P.D.A. has been investigating, studying, and preparing for nearly four years to make motion pictures that would in every sense be their own. We have carefully thought out every minute detail in advance and are now ready to proceed. The production ability of our organization will be maintained to a high standard by every member of the Association. The market is assured by actual test records of the integrity and reputation of our members.

It is apparent to every one that the great value of this move will be the ability of our Association to capitalize its relationship with stars and players. The entire market and all its essential needs are at the command of this organization. Every production is assured of wonderful casts and stories that will not only set new standards in picture making, but will supply the independent market with a much needed stimulant.

A committee comprising the shrewdest and most successful directors of our group will select stories promising infallible box office winners.

This project, after long and weighty consideration, has been voted on step by step by all members of the M.P.D.A., therefore the united support in supervising, editing and titling, assures workmanship and finish that will be without parallel in the business. The financing of the entire production plan is undertaken by one of the strongest international group of capitalists, therefore eliminating any necessity of economy at the expense of production. The financial policy will mean profitable productions and avoidance of costly ruinous waste, and only a director who is making his own pictures will know how to avoid these pitfalls. This move brings motion pictures directly from their creative sources to the independent exhibitors with a fuller value than they could ever hope to receive otherwise.

Yours very truly,

G.L.S./F.

MOTION PICTURE DIRECTORS HOLDING CORPORATION

(Producing Unit)

MOTION PICTURE DIRECTORS' ASSOCIATION

May 29th, 1924.

First Unit of Four Productions Will Be Announced Shortly

DISTRIBUTING CORPORATION

NEW YORK
Action! That's the hot weather appeal!

W. C. Graves Jr. presents

UNSEEN HANDS

with Wallace Beery

Retribution that reached out from the grave through the hands of a wronged man's son.

ASSOCIATED EXHIBITORS

Physical Distributor Pathé Exchange, Inc. Arthur S. Kane, President
Foreign Representative Sidney Garrett
This is little Buddy Smith
He is the answer to the question

**WHY GET MARRIED**

featuring Andree Lafayette

And this appeal to mothers is one of the numerous reasons why Exhibitors are doing good business with this Laval Photoplay Production

**ASSOCIATED EXHIBITORS**

Physical Distributor: Pathé Exchange Inc. Arthur S. Kane, President
Foreign Representative: Sidney Gar
Coming Soon

"The Wise Virgin"

STARRING
PATSY RUTH MILLER
& MATT MOORE

AN ELMER HARRIS SPECIAL PRODUCTION

Distributed by HODKINSON
Season 1924-1925 - 50 first-run pictures

Foreign Distributor
WM. VOGEL
Distributing Corporation
66 OUT OF EVERY 100 EXHIBITORS IN NEW YORK STATE ARE SUBSCRIBERS TO EXHIBITORS TRADE REVIEW

There’s More Than One Reason!
Looking Ahead
With Exhibitors

A Statement by Marcus Loew

EXHIBITORS have never approached a new season with more security in the abundance of good pictures coming than in 1924-25.

The merging of the tremendous picture-making resources of Metro, Goldwyn and Louis B. Mayer is assurance not alone of a volume of pictures to draw from, but more than that, of pictures which are the individual creation of three seasoned producers now united into one great company.

Many of our pictures for distribution in 1924-25 are already completed. We are proud of the quality of each separate attraction. Of the pictures now in production and those projected for the coming months we can only look ahead with exhibitors and state our belief that from their stories, from their directors, and their casts we are justified in predicting really great attractions.

Judge for yourself. Here are a few of the stars and directors who have been brought together in the merger of Metro-Goldwyn-Mayer. These names mean money to exhibitors: Jackie Coogan Productions, Mae Murray Productions, Ramon Novarro Productions, Buster Keaton Productions, Marion Davies Productions, Rex Ingram Productions, Fred Niblo Productions, Marshall Neilan Productions, Reginald Barker Productions, Frank Borzage Productions, Von Stroheim Productions, King Vidor Productions, Rupert Hughes Productions, Hobart Henley Productions, Robert Vignola Productions, Charles Brabin Productions, Elinor Glyn Productions, Victor Seastrom Productions, Henry King-Dorothy Gish Productions.

And this is just part of the promise for 1924-25 from Metro-Goldwyn-Mayer.
"The Marriage Cheat"

THOS. H. INCE

LEATRICE JOY
PERCY MARMONT
ADOLPH MENJOU

Presents

A First National Attraction

By FRANK R. ADAMS
Adapted by
C. GARDNER SULLIVAN
Directed by
THOMAS H. INCE

with

JOHN GRIFFITH WRAY

"Attraction"...

"The Marriage Cheat" appears "Sure Fire!"

"Marriage Cheat" appears "BIZ"

"Marriage Cheat" appears "Times Square Daily"
Each week some fifty million people attend America's picture theatres, paying an average admission of twenty-five cents apiece. The annual total box office receipts come to about half a billion dollars.

The investment in the motion picture industry approximates $1,500,000,000 and 300,000 persons are permanently employed in all its branches.

Nine thousand theatres run six or seven days each week; fifteen hundred are open four or five days and forty-five hundred show from one to three days. A hundred million dollars was expended on new theatres in 1923, and there will be an increase this year.

The cost of producing a picture ranges from $3,000 to over $1,000,000, with a probable average of $75,000. The general annual output of feature pictures is about 700.

Producers spend annually seven million dollars for cuts, slides, lithographs and other accessories, and together with the exhibitors, five million dollars more for newspaper and magazine advertising.

One of the leading picture corporations has a gross income of a million dollars a week.

Will H. Hayes' Committee on Public Relations lists representatives from eighty educational, social welfare and civic organizations having a combined membership of over thirty million American citizens.

Now aren't you proud to be a member of an industry of this magnitude? In less than twenty years motion pictures have risen from the penny-peek show stage to a position of magnificence and power. Boost the industry and the industry will boost you. Do your knocking in private, not in the press.
THE imitable appeal of pathetic wistfulness depicted in Jackie's mobile countenance proves "the kid" second to none in the art of pantomime. In Metro's "A Boy of Flanders," he doffs the habiliments of royalty and is back to tears and tatters. A tiny pariah of Flanders fields, his high heart and unshaken faith carry him triumphantly through poverty, abuse and false accusation. Through a storm of heartaches he follows the rainbow of dreams to the end, and finds the reward of true happiness. A story of a small boy and a big dog who were all the world to one another.

ALL the music in the world is but discord compared to childhood's happy laughter. And here, through tears of joy, "the kid's" bright smile reflects a gladsome heart. In Metro's touching tale of Flanders fields the starlet, with consummate artistry, plays on human heart-strings as a great violinist plays on his instrument.

Jackie Brings Smiles and Sighs in 'A Boy of Flanders.'
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

THE NEWS AT A GLANCE

President Coolidge has signed the Tax Revision Bill which provides for the elimination of admission taxes on tickets up to 50 cents.

A censorship bill is expected to come up at the next session of North Carolina legislature. The M. P. T. O. will fight the bill.

Captain of Police Ed Schubert, of Indianapolis, has been reduced to lieutenant by Mayor Shank because he stopped the showing of “Three Weeks” without authorization.

Exhibitors of Massilon, Ohio have been notified to keep their theatres closed on Sundays. The blue law is being put into action.

The Women’s Protective Association is asking for censors for the city of Cleveland.

Jesse Lasky has sailed for England to confer with Barrie regarding the production of “Peter Pan.”

Riverview Park in Des Moines is showing free motion pictures.

Marguerite Clayton, after an absence of several years, will return to the screen in support of Harry Carey for Hodkinson.

San Francisco newspapers ban picture ads that are too highly colored.

Leo Loeb has entered suit in New York against Charles Chaplin, charging plagiarism in “Shoulder Arms.” He asks $50,000.

Louis B. Mayer announces that Metro-Goldwyn will spend $15,000,000 on productions this year.

W. M. Thomas of the Standard Laboratory, Los Angeles, and Foster Leanoard claim to have perfected a new color process for films to be known as “Spectrocolor.”

John J. Iris, head of the Iris Film Exchange, died on June 28 from pneumonia. He was 50 years old.

A bill aimed at ticket speculation is up before the Massachusetts legislature and is expected to pass.

F. B. O. will hold a national sales convention in Chicago on June 14 and 15.

Hotel Monterey has been chosen for headquarters for New Jersey M. P. T. O. during their convention in Asbury Park on June 26-7-8.

Strovan Productions, Inc., with headquarters in Los Angeles, has been incorporated. The company will produce pictures. John E. Kevan is president.

District Attorney Banton, of New York, has started a war against fake motion picture schools.
Keeping 'Em Cool?—It's Easy When You Know How!

By ARTHUR E. WELD
Manager Strand Theatre, Waterloo, Iowa

GE, ain't it hot!" exclaims Mr. Customer as he saunters up to the Strand box office, mopping perspiration from his ruddy brow.

"It was yesterday, but it's fine today," replies Edythe Spears, flashing a winsome smile upon him as she presses the ticket register with one hand and the change machine with the other.

"How in hek do you folks lookin' so cool when it's so blasted hot?" inquires the crimson-faced one as he hands his ticket to Ted Decker, the dignified doorman.

"You can't help being cool in the Strand," replies the custodian of the ticket chopper, "the manager won't permit his patrons to become overheated."

By this time the heat-evader is in the hands of Mazy Monahan, attired in a neat, summery creation of the modiste's art—also cool and smiling. "Wonderful day, isn't it; so cool and refreshing," remarks the charming traffic regulator, and then turning to Mary Jurgensen: "Be sure to seat the gentleman where it's nice and comfy."

"I've got one all picked out where it's next thing to chilly," beams the aisle pilot. She knows her stuff! Near an oscillating fan she finds a chair with a vacant seat on either side where body heat will not generate by crowding, and into this she invites Mr. Customer.

"Gosh, it is cool in here, ain't it?" whispers the heat-pestered individual.

"I know you'll enjoy the show," farewells the usherette in an undertone.

The job is done—well done, too. Nine times out of ten Mr. Customer is going to feel cool because four people who know human nature have worked psychologically upon him and through their appearance and conversation have placed him mentally in an expectant mood for genuine comfort. He is sold on the idea that it is cool in the Strand—and it is! His mentality, however, greatly aids his physical perception of the temperature and he becomes imbued with the idea that the Strand is an oasis when he desires to avoid the torridity outside.

Sweating cashiers, limp-collared doormen and perspiring usherettes are not on the Strand payroll. A fan or other symbol of heat suggestion must never be in evidence. The cashier must look cool at all costs, even if it is necessary toushman her face and paint it, then compel her to sit in a hidden refrigerator with fans (sight unseen) focused upon her. The only warm thing about the box office in the summer is her smile of greeting. Other methods equally drastic may be employed to condition the ticket taker and seat escorts.

Every one of my employees has been thoroughly schooled to meet the patron properly. My cashier and two doormen have served the Strand for three years and the head usherette for two years. Several of my aisle workers have nearly two years each to their service records.

Lobby Is Essential

If heat is responsible for lack of patronage, let's battle the heat! Hypnotizing the customer is only one means of overcoming the hot weather slump. A potential customer must be enticed to the box office before the cashier and the others can cope-ize his bodily temperature into getting "cooler and cooler!"

Pictures of ice blocks in the Strand's lobby help convey an atmosphere of inviting coolness that is rarely lost on passersby when the sun's rays are highest.

(Continued on page 68)
O'Toole Is Old-Time Newspaper Man

New Executive of Theatre Owners Has Spent Larger Part of His Life as Editor of Pennsylvania Newspapers

The new President of the Motion Picture Theatre Owners of America, M. J. O'Toole, acquired the largest part of his education in the school of hard knocks. When he was barely more than twelve years old he entered the locomotive shops of the Lackawanna Railroad in Scranton, Pa., in which city he was raised, and began an apprenticeship of six years. At the age of nineteen he carried out what had for some time been in his mind, that of passing up his trade as a machinist and locomotive builder and entering a newspaper office.

He joined up with the Scranton Republican as a reporter. Six months later, through the sudden departure of the city editor, he was shoved temporarily into the breach. He made good and continued at the desk. Eventually he became editor of that journal.

Then he was city editor and again in turn editor of the Scranton Times. His next newspaper engagement was with the Lancaster News, a morning paper which he converted into an evening journal. After that Mr. O'Toole went to the Lancaster News-Journal, a morning newspaper. Then he went to the Scranton Daily News as a special writer.

Mr. O'Toole acquired the ownership of the Victory Theatre and an interest in the Gem Theatre, both of Scranton. Later these were merged with the property of the Comerford Amusement Company. Mr. O'Toole has been connected with the Comerford organization ever since, and is now a director of the corporation.

It was three years ago that he became associated with the national headquarters of the Theatre Owners, a short time after his joining being installed as chairman of the Public Service Department.

Interested in Politics

Mr. O'Toole always has taken a lively interest in politics, although he never has held public office, either appointive or elective. Recently, through his efforts, in conjunction with other theatre owners of Pennsylvania, the governor of that state has appointed an auxiliary committee to work with the censor board in order to give the members of that body a better understanding of the problems of the industry and to help the censors in any way possible.

In his home state, too, Mr. O'Toole has been able to put into effect many elements of screen public service. One of these is affording a medium for the governor and the heads of the various state departments to speak directly to the people of the state by way of the screen on subjects of state wide importance.

Special attention has been paid to the development of educational work in cooperation with the State Department of Public Instruction.

Another phase of the work has been the featuring on the screen of particularly successful work in any school jurisdiction for the benefit of educators and teachers in other counties of the commonwealth.

Mr. O'Toole is married and has two sons and two daughters. The two sons are now at college, one at the University of Pennsylvania and the other at Villa Nova.

Many Things to Be Done

On his return from Boston when Mr. O'Toole was asked as to the future work of his office he made the following statement:

“I naturally feel much gratified over the result of the Boston convention of the Motion Picture Theatre Owners of America, which, entirely apart from my election as President, I believe was a very constructive meeting and means much to the theatre owners all over the nation along the lines which will add to their advancement and in the prosperity of the entire industry.

“There are many things to be done which will require serious consideration on the part of all our national officers as the industry is faced with problems of different kinds, all of which must be solved in a constructive way.

“We have made much progress in the past and the future holds out for our organization possibilities of a very pronounced kind which I feel certain we will realize to a great extent.

“As National President I will work zealously toward bringing about better understandings within our industry so that the welfare of the Theatre Owner especially and the business as a whole may be fully conserved.

“I welcome suggestions of all kinds from theatre owners and all others interested in the development of our industry, as the work at hand is multitudinous in character and to achieve success we must have as complete co-operation as possible.

Will Seek Co-operation

We will address ourselves to the different problems presented so as to bring about solutions which will help all around. There are kinds of business honesty, square dealing and wholesome regard for the rights of others to which all concerned will conform when forms of procedure are set in motion which fully comprehend all of these phases.

“I am particularly pleased with the new fiscal policy of our national organization, which opens up the way for complete nationwide activity on the part of all theatre owners. The directors are men of integrity and business probity whose co-operation will make the work devolving upon me easier to carry out with a certainty of results.

“It is especially gratifying to me that my predecessor in the national presidency, Sidney S. Cohen, accepted a place on the board of directors, as his extensive knowledge of motion picture theatre affairs and wide experience will make his activities of great value to our organization and the industry generally.

“I earnestly look for the complete co-operation of all theatre owners in this work. The tasks are many and the path may be a little hard to travel. But we have definite purposes in view, and these comprehend real business advances to all concerned. With co-operation and helpful activity on the part of all we certainly will reach constructive ends.

“Theatre Owners will be kept in close touch with the development of this work, which has already started in the first and second meetings of the board of directors and the third meeting held in the National headquarters June 2.”
Interpretive Music For the Movies

A Plain from the Man With the Baton

By JOSEPH FOX

Any sensible leader is at all times willing, nay—eager to do anything within reason to put the show over big, and some of our acquaintances go to infinite pains to bring this desired result. But no real leader will take orders from a man who does not know the difference between a bull fiddle and a cello.

To fit a picture with the proper atmospheric music is something that very few men can do rightly, and it is never a two man job. If the H. M. finds that the musical settings for his various pictorial offerings do not please him, he should get another leader in the pit. Crabbing, and rubbing a leader's fur the wrong way, is about the best method we ever heard of to gum a show up in first class style.

Mind you I am not saying that the H. M. should not have a word to say about what sort of music he is paying good money out for. Not at all, but he should approach his leader as man to man, not as master to servant. We personally know several managers who from time to time suggest this or that composition, or effect, and the real leader is ever ready to lend an ear—sometimes both of them—to any suggestion that makes for better, and more effective picture presentation. No leader knows it all, and no one man will ever be able to fit every picture anywhere near perfect, not even though he should fit ninety-nine per cent.

We know of one very fine musician who used to put on one of the finest musical interpretations that ever accompanied a picture. This man has time without number actually made a mediocre picture register with the customers, just because he took such pains to put the right piece of music in the right place. But there came a change in theatre owners and the new H. M. just couldn't keep his neck in. He made life for the leader, and side men, one squabble after another, until one day Mr. Manager found that he didn't have any orchestra. And that house lost money ever since. Incidentally after the damage was done, the manager lost his job too.

A real director of music has spent many long years at his art, and thousands of dollars for his library of music. So in the face of these facts it seems only reasonable to suppose that such a man knows considerably more about music than a man who never studied the art of Pan a day in his life.

A MUSICIAN as a rule is a person of fine sensibilities—I do not mean temperamental, that's all bunt, but he, or she is generally more or less high strung. The little petty annoyances that are forgotten in a moment by the doorman, or the operator, will often cause the musician much mental unrest, and will be the one spirit of all efforts that he may make to the contrary. We have seen an orchestra of twelve men so cut up over the fact that the H. M. had insisted that a certain number be played where it didn't belong, that the whole first show went flop from curtain to curtain. Of course the trouble in this case had been brewing for some time, but the H. M. couldn't sense it.

Theatre Managers and Musical Directors

MR. FOX, the author of the accompanying article, is an authority on musical showmanship. What he has to say about house managers and musical directors comes from a broad and comprehensive experience in the subject of which he treats. In what he says there is much truth. This we know from our own personal experience in these matters. However, in presenting his case we should like to impress upon our readers that happily we are acquainted with a great number of showmen who do not come within the category of his remarks.

The mere circumstance that a certain man happens to be given the job of manager in a show house does not—and as a matter of straight truth, very seldom does—imply that he immediately, by some magic process, becomes familiar with music. Yet some such belief must exist judging by the actions of quite a few newly appointed picture show managers. The moment they don the soup and fish they begin to pester the orchestra leader and his men. If they do not get the necessary return out of this part of the music, they go over and tackle the organist. When they are feeling real fussy, such managers take on both orchestra, and organist at once, and a good time is had by all—except the sidemen, the leader, and the organists.

Now as we stated at the beginning of this little talk, we do not mean this as a panning for house managers—nor do we claim that all orchestra leaders are proficient at their chosen vocation. Far from it. There are probably just as many leaders who should be house managers as H. M.'s who would fit into the pit.

The point we are trying to make is this: If a picture is to have real music that means more than a succession of notes that harmonize, house managers, and leaders must get together, and keep their minds open. When this happy combination obtains, the public—who by the way makes both H. M.'s and musicians' jobs possible—will get a whole lot more for their pieces of eight.
NED HOLMES has returned to New York from Washington, where with Allen Glenn and Nelson R. Bell of the Crandall staff he started on its course "Abraham Lincoln," which was shown at Harry Crandall's Metropolitan Theatre. The formal opening was preceded by a showing at the New Willard Hotel. Prior to the screening of the picture there was a dinner given at the Washington Hotel to a number of well known residents and to representatives of the New York motion picture business publications. The picture opened well and Mr. Holmes reports that the houses have been steadily increasing in size from the initial showing.

MR. CRANDALL said that the Metropolitan Theatre, where the Lincoln picture is now being shown, abuts the party wall of the old Ford Theatre, the house in which Lincoln was shot.

CHARLES CHRISTIE, the business end of the Christie Brothers, comedy makers, is in New York for a fort-night for conferences with the officials of the Hodkinson Corporation which is releasing "Hold Your Breath." Mr. Christie while here will secure the rights to one or more stage comedies and also participate in the spring golf tournament, which may be something else again.

JOHN J. TRIS, operating the Iris Film Exchange and one of the well known New York exchange men, died suddenly May 27 following an attack of pneumonia. He was fifty years old.

SAM BULOCK, head of the Theatre Owners Public Service Department of Ohio, stopped over in New York the production chief of Famous Players, has sailed for England, where he will submit the script of "Peter Pan" to Mr. Barrie. With him he will take tests of all the players who have been considered for the role. Mr. Lasky while abroad also will confer with novelists and dramatists regarding the purchase of screen material.

IRENE RICH, who is in England, where she will play the leading feminine role in "What the Butler Saw," writes home that she is the recipient of many pleasant attentions in that country.

SNOWDEN H. SUMMERS, known to New York newspaper men generally as "Sum" and who for three years has been assistant to Charles E. Moyer, advertising manager of United Artists, will become editor of the New York Evening Bulletin. This journal will begin publication about the middle of the present month. Mr. Summers is a southerner, a graduate of Nebraska State University and did his first newspaper work in Chicago. He was on the Evening Telegram in New York for fourteen years.

THE Motion Picture Theatre Owners of Michigan opened their new headquarters on June 4. They are situated on the mezzanine floor of the Hotel Wolven in Detroit.

BARBARA LA MARR was a guest of honor at the opening of First National's "Sea Hawk" at the Astor Theatre, June 2. Miss La Marr occupied a box with Arthur H. Sawyer and George Melford. Miss La Marr is in New York to appear in "Sandra," which will be directed by Mr. Melford under the management of Mr. Sawyer and will be released by First National.

CAPTAIN LESLIE PEACOCKE, director of productions of the New Orleans Feature Film Corporation, is in New York. The Captain has finished "Prohibition?" which recently has completed a successful two weeks run in New Orleans. He reports his organization is rapidly assuming definite shape and that he expects during his stay in New York to gather about him the elements now lacking in his organization. Among these will be two directors. The company has offices at 347 Carbondale street, in New Orleans, and intends erecting a studio later in the summer. The concern is backed by half a dozen prominent residents of the southern city who have every belief in the availability of their community for a motion picture production center.

LOUIS B. MAYER, vice-president in charge of production for Metro-Goldwyn-Mayer, announces that Lon Chaney will portray the title role of Leonid Andreyev's play, "He Who Gets Slapped," which will go into production shortly under the direction of Victor Senenoff. The play scored a bit on Broadway last season. Richard Bennett played the title role.

SAM BULOCK, head of the Theatre Owners Public Service Department of Ohio, stopped over in New York on his way home from the Boston Convention. He made a trip to New Jersey to his old home. Mr. Bullock in other days was a member of the New Jersey legislature. It may have been in that body he acquired his large information as to ways that are dark and tricks that are vain in the legislative body generally, all of which are employed in his home state for the advantage of the theatre owners. Mr. Bullock is a tough antagonist for those who would reform the men who operate theatres. As a result Ohio is comparatively free from the pinpricks of the long-haired gentry.

JOHN G. ADOLFI, who directed "What Shall I Do," for Frank Woods, has been engaged to make a second picture under the same auspices and to be released by Hodkinson. It will be made in San Francisco. The subject will be "Beauty and the Bad Man."

MANAGER LOTHIAN, of the Colonial, Boston, which is the home of Douglas Fairbanks in "The Thief of Bagdad," reports capacity audiences. He says the house is sold out every night, and that the orchestra seats, at $1.50, are the first to go, forcing the later comers into the balcony. The matinees also are heavy, by reason of the strong attraction of the show for the children. Mr. Lothian says the house is drawing on its regular clientele as well as on motion picture followers, and that he looks for a continuance of the run right through the summer. And that is an achievement in Boston, for any kind of a show, especially in a house containing 1694 seats. It was just prior to the closing when we looked in on the manager, and after a short chat he suggested we take a look at the house. Every last seat in the great orchestra was filled. And it was a Monday night.

BRUCE JOHNSON, manager of First National's foreign department, sails June 7 for a tour of the foreign offices of that company. Among his objectives will be ten exchanges in the British Isles. Also he will visit France, Italy, Belgium, Portugal, Germany, as well as the Scandinavian countries. Mr. Johnson's trip, as have those of preceding years, is mainly for the purpose of cementing relations between the home and foreign offices.
Short subjects are to a motion picture program what seasoning is to food. A Big Little Feature adds a subtle something without which the theatre patron is left with a bad taste. Care in selecting this part of the program will pay mighty

Educational Shorts Have Pulling Power
Sprinkle Your Summer Programs With Big Little Features

Little introduction is necessary for Lloyd Hamilton. His appearance on the screen in Educational comedies, is always a sign that a treat is in store. On the left he is shown in the role of a doughboy in "My Friend." His pathetic expression has made him one of the best known short subject artists on the screen.
First National To Battle Summer Slump
With Exceptional Productions

With eleven productions of widely divergent type, now ready, nearing completion or actively being filmed, and designed especially as summer attractions, First National executives are looking forward to the customarily dreaded summer slump with a spirit of confidence and optimism. This year is very unusual for this time of the year. The cause of this optimism and faith is the quality and diversity of the eleven pictures which have been selected for release during June, July and August.

Exhibitors who have booked the group of pictures share the confidence of the big distributing and producing organization in the money-making qualities of the productions. Each one has been made with a view to the summer requirements of the average exhibitor. They present some of the most important productions in First National's schedule for the coming year; they have been made on as big scale and with as much care and thought as though they were to be released in the height of the season instead of in the slack months.

In the eleven pictures now under way are starring vehicles for First National's own stars, special pictures being made as First National Productions, Inc., and the efforts of independent producers releasing through First National. R. A. Rowland, general manager of First National, has approved and announced the lineup following:

Colleen Moore in "The Perfect Flapper" will be released in time for early June brides. The little star, it is promised, will have a characterization to parallel in its daring and charm that of Pat in "Flaming Youth" John Francis Dillon, who directed the latter picture, andjean Miss Moore through the dramatic intrigues of "The Perfect Flapper."

"A Self-Made Failure," a J. K. McDonald production, is next on the list with a release. Alexander, featured in "Penrod and Sam" and "Boy of Mine" under McDonald's supervision, heads the cast and shares honors with Lloyd Hamilton, Max Terhune, and Judith Miller in "For Sale," a third June release. It is a society drama with Claire Windsor, Adolph Menjou, Robert Ellis, Mary Carr and Tully Marshall, directed by George Archainbaud.

A new John M. Stahl production, "Husbands and Lovers," will also be released in June and is presented by Louis B. Mayer through First National, and the trio of principals will be Lewis Stone, Lew Cody and Florence Vidor.

In July there will be a new Colleen Moore picture, "Temperament," with Conway Tearle sharing honors with the winsome star. "Born Rich," the initial production of Garfield Pictures Corporation for First National, is also a July release. "Born Rich" is a syndicated novel dealing with the upper strata of society. Claire Windsor and Bert Lytell are the leading roles and Will Nigh is to direct.

Corinne Griffith's contribution to the seven big pictures will be "Single Wives," an original story from the pen of Geraldine Murnaugh, which is expected to prove one of the biggest outdoor dramas of all time, is an August release. This is a story of modern times built around the retreat of the huge herds of cattle on the lost of the open ranges before the advance of the homesteaders. The plot consists of Roy Stewart, Hobart Bosworth, Bessie Love, Arthur Hohl, Charles Murray, Charlie Selton, Hal Wilson, Wilfred North and Bernard Randall. Thomas H. Ince will present "Christine of the Hungry Hills" in August. This is a novel by Kathleen Norris. One of First National's biggest specials of the year will be "The Lost World," a massive spectacle to be adapted to the screen by Sir Arthur Conan Doyle's popular novel.

The last of the eleven summer pictures will be a new Levee-Tourneur production, directed by Maurice Tourneur. It is "Belonging," from a society romance by Olive Wadley.

Pathe Serial Sales Manager Sees Big Demand for Pathserials

Oswald Brooks, Pathe Serial Sales Manager, returned this week following an extensive trip through the south and midwest, his itinerary taking him to the exchange cities of Indianapolis, St. Louis, Dallas, Oklahoma City, Kansas City, Omaha, Des Moines and Chicago. The object of Mr. Brooks' trip was to bring the news personally to the Pathe field force and to prominent first run exhibitors in the territories through which he passed, of the remarkable progress made in the Pathe production of "greater, newer and better serials."

"More than ever are chapter stories of the new order in demand," said Mr. Brooks on his return to the Pathe home office.

Three serials made from literary classics and modern literature have been launched under this new order. The first of these, "The Way of a Man," adapted for the screen from the book of the same name by Emer-son Hough, has swept the country by storm and has had a sale that is almost unprece-dented in the history of the serial. Then followed 'Leatherstocking" tale, from the classics of James Fenimore Cooper, "The Pathfinder," "The Deers'ayer" and "The Last Annual Spring Golf Tournament

Surpasses Former Events

Colonel Bogie was master of ceremonies at the annual Spring Golf Tournament, held at Sound View Country Club, Great Neck, L. I., on June 4. The event was a grand success from every point of view.

The golfers, nearly two hundred strong, entered into the game with a determination to win one of the handsome prizes and friendship ceased from the first tee.

Despite the rain which fell in the afternoon, the ardor of those on the links was not dampened.

The highlight of the outing was the dinner in the evening, after which the prices were awarded. There was a prize for nearly every second golfer.

Following is the list of winners:

Low net (Renyden Sanders, Inc. Trophy) Rudy Cameron, net score of 74.

Low net runner-up (Pathe Exchange, Inc. Trophy) Oscar Shaw, net score of 74.

Low gross (Warner Brothers Trophy) John Mears, with a low score of 77 for 18 holes.

Low gross runner-up (Motion Picture News Trophy) Oscar Shaw, with a score of 74.

Winner of Jules Mastaub Trophy for lowest score by exhibitor player. Tom Moore, net score, 80.

Winner of Exhibitors Herald Special Cup, Richard Brady, for a hole in one at the ninth hole.

Winner of leg on Film Daily Trophy. Rudy Cameron with a net score of 74.

P. O. B. "Birdb" Trophy to Stanley B. Waite.

Specia prizes drawn for in blind competition as follows: Watterson R. Rothacker Cup, A. O. Dilkensnec, Jack Cosman Cup, J. R. Rice; Arthur W. Stebbins Cup, J. Boyce Smith; Hirlagraph prize (Sept cam-era), Victor Shapiro; Eastern prize (a Kodak), Milton Blumberg; Du Pont prize (Maj Jongs set), John W. Noble; Jules Bratouir prize (traveling bag), Stanley B. Waite; Pathe "Baby" camera, Joe Leblang.

Victor Shapiro won the Duffer's prize, a Ladies Bicycle, with a score of 207. Lester Steuben won the duffer's runner-up an iron bedstead, with a score of 190. George Blaisdell won the third duffer's trophy, a dummy for window display, with a score of 185.
INCE RENEWS CONTRACT WITH FIRST NATIONAL

**Noted Director Will Make Series of Six Pictures This Year**

**Contracts** have been signed, whereby Thomas H. Ince, motion picture producer, renews his distribution arrangement with First National Pictures, Inc. The new contract covers a third year of cordial affiliation between Mr. Ince and First National. Negotiations which have been in progress for several weeks between Mr. Ince and the Board of Directors of First National Pictures, New Orleans, late in April, although the formal contracts have been signed by Robert Lieber, President of First National, and Mr. Ince and Vice-President of the Ince Corporation.

The contract calls for six Tom H. Ince special productions for delivery during the coming season. Two of the stories have already been selected by Mr. Ince. They will be Kathleen Norris' big novel, "Christine of the Hungry Heart," and "Dr. Nye," the new and popular story from the pen of Joseph Lincoln. "Christine" is generally conceded to be one of Mrs. Norris' most popular stories, and "Dr. Nye" is reported by the biggest seller of Joseph Lincoln's career.

The consummation of the contract between Mr. Ince and First National indicates the most active year in the history of the big Ince Studios at Culver City, California, for in addition to First National specials, Mr. Ince will make "The Last Frontier" from Courtney Riley Cooper's story of the American West, and possibly one other picture of the same proportions. In addition to these productions, Mr. Ince will produce four Charles Ray Pictures, and there will be operating at the Ince Studios, three additional independent units producing four pictures each.

BEN WILSON CONFRONS WITH ARROW EXECUTIVES

Ben Wilson, screen star, director and producer, whose supervision made such recent winners as "Gambling Wives," "The Santa Fe Trail," and the new Arrow-Ben Wilson Super Chapter Play, "Days of '47," return from the Coast for conference with W. E. Shallenberger, President and W. Ray Johnston, Vice-President of the Arrow Film Corporation.

The announced lineup of Arrow releases for 1924-5 indicates a degree of production activity in number, size and quality of attractions that will tax even Ben Wilson's splendid reputation as a producer of large caliber and great accuracy in hitting the public taste whether it be for comedy, Western, Super Special or big dynamic chapter-play. Messrs. Shallenberger and Johnston are very close observers of the picture audiences' tastes, so that their selection of stories and names, together with Ben Wilson's ability to get the very best out of his plots and actors, assures an ideal and top-flight attraction under the Arrow banner that will far surpass last season's list.

MUSICAL FILMS A REALITY AS PHONOFLM PROVES

Another step forward in the motion picture production was made when Dr. Lee Deforest demonstrated the possibilities of synchronizing music with the film. A demonstration was made at a special showing at the Rivoli Theatre, New York, on May 19. The "Covered Wagon" was the subject and the criterion orchestra was used to record the music on the film.

In a brief speech before the showing of the picture, Dr. Deforest stated that it was not the intention of the Phonofilm to put all orchestras out of business. Rather it was to benefit the theatre patrons in small towns and give them the same music that is enjoyed by the public in the Metropolitans. The demonstration clearly shows the rapid progress being made in pictures. The music synchronized perfectly and was clearly audible in all parts of the theatre. For the first few minutes of the film one was conscious of the metallic sound of the music, but after the first few scenes one forgot that the music was "canned" and the sensation was as though an orchestra was really playing in the pit.

Only two reels of picture was shown but this was enough to demonstrate that the day is not far distant when small theatres in the remote districts will be able to enjoy a musical program with their pictures that will be unequaled even in New York.

BEVERLY BAYNE SIGNED BY WARNER BROTHERS

A most important announcement that will be welcomed by screen followings throughout the country is that Beverly Bayne will return to the silent drama as the feminine lead in "Her Marriage Vow," which the Warner Brothers are making. She will appear opposite Monte Blue.

For the past few seasons, since her temporary retirement from the cinema field, the talented actress has toured the Orpheum and Keith circuits as a headline attraction. She has been resting in Los Angeles for several months and it is because of her individual style and her likeness to the part in "Her Marriage Vow" that she was finally induced to return to pictures in this important role.

PREDICTS CHICAGO WILL BE FILM CENTER

J. A. Koerpel Says It Would Greatly Facilitate Distribution

CHICAGO as the central distributing depot of films shipped to the United States is the prediction of J. A. Koerpel, recently appointed Assistant to President W. C. J. Doollittle of the Selznick Distribution Corporation. Mr. Koerpel is now making a tour of inspection of Selznick exchanges.

"Chicago as the new center of national distribution would completely revolutionize the physical handling of film," he said. "It is only a question of time before more speedy methods of distribution will be adopted. Aerial transportation has long been under consideration because of the tremendous saving in time involved.

"Midway between coasts, Chicago has advantages that no other city can offer. Location of home offices and main artery of distribution in Chicago will effect a saving of many millions annually in overhead, which will undoubtedly mean greater and better things from our producers, who can well utilize funds now wasted in uneconomic distribution."

ASSOCIATED EXHIBITORS ARE RELEASING "SPITFIRE"

One of the important releases in the list of Associated Exhibitors for the current season is "The Spitfire," a Murray W. Grason adaptation from the famous novel "Plaster Saints" by Frederic Arnold Kummer, which was made under the direction of William Chilian.

For this release Associated Exhibitors has issued an exceptionally complete and attractive campaign book replete with suggestions of every type for use of the exhibitor in putting over the picture.

NOTED EUROPEAN DIRECTOR FOR UNIVERSAL

Sven Gade, celebrated continental stage and screen director, has been engaged by Carl Laemmle to direct pictures for the Universal Pictures Corporation. His first production Universal City probably will be "The Best in Life," a new Jewel scheduled for Mary Philbin, the star of "Merry Go Round," "The Gay Lady," and "The Rose of Paris." Gade is one of the best known theatrical figures in the continental world. He has been in the game for twenty-five years, starting as a scenic artist at the Royal Academy of Copenhagen, his home.

ARLISS PREMIERE JUNE 8

The Selznick-Distinctive production "Twenty a Week," with George Arliss, Edith Roberts and Taylor Holmes heading the cast, has its Broadway premiere on June 8, when it opens at the Strand Theatre, the appearance of Arliss at the Strand continues an association of long standing success between the noted actor and the Broadway house. Arliss' "Disraeli" played two weeks at the Mark Strand several years ago, followed by "Rutland Rescue" and "The Man Who Played God" at the same theatre.

TOM BAILEY PROMOTED

Tom Bailey, formerly Paramount branch manager at Portland, Ore., has been appointed branch manager at San Francisco, succeeding O. B. Traggard, who will shortly assume an important executive position in another department of the Paramount organization.

SUMMER COSTUME

Indications point to the bathing suit as the most popular costume to battle the heat. The above mermaid is one of the aquatic stars in First National's production, "A Selv Made Failure."
DIRECTORS' ASSOCIATION TO BECOME PRODUCERS
To Make Eighteen Pictures a Year for Grand-Asher

By affixing their names to a contract with Grand-Asher, officials of the Motion Picture Directors' Association after negotiations with Samuel Bischoff, general manager of the former organization, today formally entered the Association in the field of motion picture production, according to announcement by Phil Rosen, George L. Sargent, Paul Powell and others of the Directors' body.

Sixteen to eighteen features per year will be the schedule of production. Of these, sixteen will be made under a contract of $100,000 each and two will be super-special exploitation features which will cost in excess of $200,000 each.

The production will be made by the Producing organization of the Directors' Association, with Philip E. Rosen, as president: Roy S. Clemens, vice-president and George L. Sargent, secretary. The directors include the above and, in addition, Clarence Badger, Reginald Barker, William Beaudine, Joseph De Grasse and Paul Powell.

The first year's output will be directed by such members of the Association as Paul Powell, William Beaudine, Roy S. Clemens, Joseph De Grasse, Philip E. Rosen, Russell, George L. Sargent, and Wallace Worsley.

**PRINCIPAL FINDS FRANCHISE SYSTEM IS IDEAL**

An article which appeared in Exhibitors Trade Review last week stated that Principal Pictures Corporation "contemplates the immediate forming of an exchange system for the distribution of their productions." Irving M. Lesser, vice-president of and general manager of distribution for Principal, pointed out that this article is misleading.

"Principal Pictures is not contemplating a system of exchanges," said Mr. Lesser. "As previously published in trade publications, we are handling our product under the territorial franchise system. Under this system, we will release Baby Peggy in 'Captain January'; Baby Peggy in 'Helen's Babies'; Harold Bell Wright's 'When a Man's a Man,' all of these Principal Pictures Master Productions, and also Principal's Big 6. We believe the territorial franchise system is the ideal method of distribution, because it assures our product not only of big first runs, and at the same time the exhibitor showing our pictures gets absolute control of his own house, making publicity an easy task. Thus far the plan is working admirably and franchise holders and exhibitors are enthusiastic over it."

**KEITH MAY TAKE OVER LOEW THEATRE IN OTTAWA**

Mr. E. F. Albee of New York, head of the B. F. Keith interests, visited Ottawa, Ontario, a few days ago to examine the local developments in connection with the establishment of the chain of houses under the auspices of the new B. F. Keith Company of Canada, Limited, headquarters, Montreal. Mr. Albee conferred with J. M. Frankel, proprietor of the Franklin Theatre, Ottawa, who is a director of the new Keith Canadian Company, and others in the Canadian capital.

Following the visit of Mr. Albee, announcement was made that an offer had been made to purchase the LeRoy Theatre, but a special meeting of directors of LeRoy's Ottawa Theatres, Limited, was called by President E. R. Fisher to consider the offer. After this meeting had been held, announcement was made that a statement would not be forthcoming until some days later because of the necessity of communicating with New York City.

**PARAMOUNT GETS RIGHTS TO FUTURE GREY STORIES**

Under the terms of one of the most remarkable contracts ever drawn between motion picture producer and author, Paramount today acquired the screen rights to all future story material from the versatile and prolific pen of America's most popular fiction writer, Zane Grey, according to Jesse L. Lasky, first vice-president in charge of production.

One of the distinctive clauses of both the previous contract and the new agreement specifies that all stories must be filmed in the exact locations of the author's stories. All four of the Zane Grey novels which have been filmed by Paramount to date have been photographed in the particular sections of California, Arizona and Utah which the author knows so well and describes so vividly.

**GREAT CAST FOR CAREWE**

Milton Sills and Nazimova have been signed for the leads in Edwin Carewe's next picture for First National release, "Madonna of the Streets," which is the screen title for W. B. Maxwell's popular novel, "The Ragged Messenger." The rights to this English novel were obtained by Mr. Carewe on his trip abroad for the filming of "A Son of the Sahara" in Algiers and in Paris. Although "Madonna of the Streets" also has a foreign background, the director will not go to England to film the exteriors, but will make the entire picture at the United Studios.

**BRANDT BACK**

"The Independent has come into its own," Joe Brandt declares.

Joe Brandt, President of C. B. C. Film Sales Corporation has just returned from a two months' tour of the key cities and declares that the Independent Producer and Distributor has every reason to look forward to a period of unprecedented prosperity. This makes the outlook encouraging.

**NAZIMOVA TO RETURN UNDER FIRST NATIONAL BANNER**

Nazimova, who has been absent from the screen for several seasons, is going to return to motion pictures. This will be good news to her large following and to the exhibitors of the country.

Richard A. Rowland, general manager of First National Pictures, Inc., announced this week that he had signed a contract with Nazimova to appear in a story by a foreign author which will be made in Los Angeles in the near future.

Negotiations between Nazimova and First National have been in progress for some time. She decided to give up her vaudeville engagements to return to the screen because she believes the leading role in the vehicle for which she has been engaged, will give her a great part—one of the finest in which she has appeared on the screen. Mme. Nazimova recently completed a long tour with the leading vaudeville circuits and had other tours awaiting her signature.

The name of the story in which Mme. Nazimova will appear for First National is "Madonna of the Streets." It is an adaptation of W. B. Maxwell's novel "The Ragged Messenger."

**C. B. C. CLOSES TERRITORY**

C. B. C. Film Sales Corporation announces this week that it has disposed of the territorial rights on the Eight Columbia and Eight Perfection Pictures to the Columbia Pictures Corporation of St. Louis, Mo., for the territory of Eastern Missouri and Southern Illinois.

Both these series of C. B. C. productions are being lined up very quickly as it is apparent from the territories closed so far.

**APPOINTMENT FOR KOERPHEL**

J. A. Koerpel has been appointed assistant to President W. C. J. Deolittle of the Selznick Distributing Corporation, according to an announcement emanating from the Selznick offices. Mr. Koerpel, it is stated, will act as Home Office representative, concentrating on national sales.
PATHE SHOWS WORKINGS OF RUM RUNNERS

Remarkable Series Taken at 12 Mile Limit Exposes Secrets

THE Pathé News this week announces a "scoop" of a most unusual character and one that may have a wide influence upon the policy of the country with regard to the Volstead Law and its enforcement.

Beginning with issue No. 41 Pathé News will show, in successive installments, the inside unvarnished story of the rum runners, complete from start to finish, taken without bias or without motive to enlighten the public with the facts.

It is not too much to say that it is the most widely discussed topic of the day.

With these facts in mind the Pathé News set out to throw aside the curtain of concealment, and to lay bare the whole traffic.

The first installment of the story, as shown in issue No. 41, is notably interesting. Chartering a fine hewing schooner, Editor Emanuel Cohen and a large staff of cameramen went fifteen miles out, off the coast of Massachusetts, and visited the fleet of rum runners there anchored.

The true character of his vessel was carefully disguised. The camouf-lage were hidden under tarpaulins and the like: all were dressed in slickers and hip boots, like the crew of their vessel. So successful was the disguise that not once did the rum runners suspect they were under observation; and pictures were secured showing the disposal of 1200 cases of liquor from one vessel alone; a cargo of 10,000 cases on another ship; and five other vessels loaded to the guards with like contraband.

Future installments will show similar activities in Canada, Scotland, the Bahamas, Cuba, and Florida. Rum running across the Canadian line will also receive a full share of attention. All these pictures are now made; and taken as a whole give an exceedingly graphic picture of the way in which the law is being evaded. It is not too much to say that it is quite within the bounds of possibility that the pictures will arouse so much public discussion that it will be necessary for Congress to review the whole situation; for it is manifestly impossible for present conditions to last much longer.

‘ALASKAN’ CAST LEAVES FOR ALASKA FOR SCENES

Northward bound for Alaska, Thomas Meighan and Producer H. B. Reynolds left Los Angeles recently to film the exteriors for "The Alaskan," in the picturesque country described in James Oliver Curwood's famous novel.

Weeks of preparation at the Paramount West Coast Studio culminated when the entire company, including Etta Taylor, who plays the lead opposite Meighan, embarked on its three thousand mile journey along the West Coast of North America.

The company was scheduled to transship at Seattle, where a number of scenes will be made on the docks.

JACK DEMPSEY SCREENS LIKE REAL STAR

First Three of Fight and Win Series Full of Action and Humor

REVIEWERS rubbed shoulders with critics, fight promoters, screen actors, pugilists and prominent men about town at the preview of the first three of Universal’s “Fight and Win” series, starring Jack Dempsey, heavyweight champion of the World. The showing took place in Wurlitzer’s music auditorium, just off Times Square.

The first few feet of celluloid had no more than passed the projection shutter than a perceptible gasp of surprise rent the atmosphere of the hall. Jack Dempsey, super-charged of the ring, with his square-cut, box-like face, cut a figure of which a Reginald Denny or a Richard Dix might be justly proud. This goes for facial appearance as well as for general screenability.

There is no question but that in the "Fight and Win" series Jack Dempsey makes good as a screen actor. He was real every minute of the way; he was convincing and what is probably most important he has screen personality.

Each unit of this series of two-reelers has as its integral substance a story which leads up to a fight. Here, of course, one finds Dempsey in his own "bailiwick" and the way he makes his fight scenes bear up is something that will have the gentle ticket buyers pulsating in wild enthusiasm to the exploits of the greatest ringer that ever trod on a padded glove.

These two-reelers make excellent entertainment, viewing them from any angle by fast filmers are judged to be a splendidly done piece of comedy touches, and in the third of the series in particular Jack wins some real his-trionic spurs by the manner in which he carries off his part in a bout full of burlesque, high humor and human interest. As a movie actor Jack Dempsey has made good.

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TICKET SPECTACULATORS HIT BY SUPREME COURT

The Committee on legal affairs of Massachusetts Legislature recently ruled that the law-makers of the state did not have the right to regulate the sale of theatre tickets, but the state Supreme Judicial Court, in an advisory opinion handed down at the end of the week, found otherwise. As a result the "spectators" heretofore are in a fair way of having their earnings seriously cut.

Senator Warren of Arlington has offered the bill of Representative Richard D. Crookwell, of Medford, as substitute for the committee report. This bill would place ticket regulations under the direction of Col. Foote, commissioner of public safety, and head of the state police, and if adopted will limit the charge on all tickets over the face value to fifty cents. The matter will come up before the Senate.

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BRANDT CLOSING TERRITORY ON C. B. C. PRODUCTS

C. B. C. Film Sales Corporation reports that Joe Brandt is closing all territories very rapidly on their new lineup of Eight Columbia and Eight Perfection Productions.

Renown Pictures, Inc., has closed negotiations for the series of Columbia and Perfection Pictures for the Northern Illinois territory.

Friedman Film Corporation has also signed up for both series of pictures for the territory of Minnesota, North and South Dakota and Upper Michigan Peninsula. The sixteen pictures are all reported to be sure-fire box-office attractions, and the exhibitors expect to cash in on each one.

CURE FOR HOT WEATHER

If you have the hot weather blues and can’t get to the beach try this ice idea of Sylvia Breamer, First National star. It is guaranteed to get good results, even during the hottest days of mid-summer.
INCREASED ADMISSIONS FOR F. N. SPECIALS

Five Outstanding Productions to Be Given Long Runs

FIRST NATIONAL pictures has arranged for the showing at increased admissions and for long runs in a number of cities of its five outstanding productions in accordance with its recently announced plan of handling "The Sea Hawk," "Secrets," "Abraham Lincoln," "Sundown" and "The Lost World.

A. W. Smith, who was designated by F. A. Eischmann, general manager of distribution, to supervise the sale of these productions, has returned from a ten day trip to the field arranging for the carrying out of the marketing policy. Contracts have already been cut with the Adams Theatre in Detroit, the Roosevelt in Chicago, the Wisconsin in Milwaukee, the Garrick and the State in Minneapolis, the Capitol in St. Paul and the Des Moines which will play the picture at increased admissions and lengthened runs.

In the marketing of "The Sea Hawk," "Secrets," "Abraham Lincoln," "Sundown" and "The Lost World," First National proposes to make use of the already established motion picture theatre and not to "road-show" in the legitimate theatres. It is proposed to let the exhibitor, rather than the manager of legitimate theatres, get "first crack" at the big receipts which these productions are expected to attract. First National believes that this will redound to the profit of itself and of the exhibitors.

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BIG PRODUCTION PROGRAM FOR UNITED STUDIOS

The month of May has ushered in the beginning of increased producing activities at the United Studios and June will see twelve, in a picture-making-madMay, at which man-agers have been making pictures there all winter. The spring has seen a slump of actual production while they were busy cutting and editing completed pictures and preparing for new productions.

"The Big Mouth," disease, tight-money, a lack of rainfall and a score of other conditions may have alarmed the rest of California but they haven't affected the motion picture industry," Mr. Levee said. "We will make more pictures on the United lot this summer than ever before—all for First National release."

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VITAGRAM TO HELP OVERCOME SUMMER SLUMP

John B. Rock, general manager of Vitagram, in a bulletin issued to all branch man-
gagers last week stated the policy of Vitagram toward exhibitors during the summer season. The bulletin read:

"There may be a cold spell in the season when all possible must be done for our friends, the exhibitors, to help them over the slim summer slump."

"The exhibitors need the best the producers can give them—this is no time to hold out big ones for the easy days."

"There may be enough of our own and outside summer booking contracts, 'The Code of the Wilderness,' by Charles Alder Sallzer and 'Behold This Woman,' by E. Phillips Oppen-heim which are now being completed by David Smith and J. Stuart Blackton, re-
spectively, at our Hollywood studios."

LET'S GO TO MIAMI

Hot weather doesn't have much of a chance with this crowd. If we could drop our cares and wander to Miami and join the happy group wouldn't life be grand? The scene is from Hodkinson's "Miami."

BEL GEDDES DESERTS STAGE CRAFT FOR PICTURES

Lestat of famous artisans of the theatre to desert the stage for the screen is Norman Bel Geddes, who has come from widely-heralded success on Broadway, New York, to learn the art of motion picture directing. He will make his directional debut in "The Big Parade," with which he will be associated during the making of that producer's new Paramount picture. "Feet of Clay," adapted by Beulah Marie Dix and Bertram Millhanser from Margaretta Tuttle's novel.

Norman Bel Geddes startled the world during this past theatrical season by his amazing innovations of changing not only the stage but the auditorium of the Century theatre into the semblance of a great cathedral for the now famous spectacle, "The Miracle." Mr. DeMille believes that the ability of Mr. Bel Geddes to create such a splendid illusion can be admired utile in motion pictures. While learning the techniques of the studio from Mr. De Mille, Mr. Bel Geddes will design two elaborate sets for "Feet of Clay."

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'THE GIRL IN THE LIMOUSINE' FOR LARRY SEMON

A wire received from the coast that L. E. Chadwick, president of Chadwick Pic-
tures Corporation, to the effect that he has acquired the screen rights of "The Girl in the Limousine," for Larry Semon's first five reel comedy vehicle.

This production will be adapted for the screen from the famous A. H. Woods stage success of the same name, which was written by Wilson Collison and Averno Hop-
wood. Following "The Girl in the Limousine," will come other adaptations of famous stage plays which will be announced shortly.

All these new five reel de luxe comedies will be produced under the personal supervi-
sion of Leon Lee.

Clarence Adams, who has been signed as leading lady to play opposite Larry Semon, Charlie Murray, the well known comedian, has also been signed to contribute to the fun making of "The Girl in the Limousine."

The picture should enjoy as great a suc-
cess as did the stage play of the same na-

METRO-GOLDWIN SALES

CONVENTION JUNE 4

Branch and District Managers Will Attend One of Three Sessions

The Metro-Goldwyn Distributing Corporation will hold a series of sales con-
ventions in New York, Chicago and San Francisco beginning this Thursday, June 3, when the branch and district managers of the East will convene at the Hotel Astor. E. M. Saunders and James R. Grainger will preside at the meetings as well as those to be held later at Chicago and San Francisco.

The purpose of the three conventions is to thoroughly acquaint the men in the field with the exceedingly high quality and wide variety of the Metro-Goldwyn product for the coming season.

The District Managers who will attend the New York Convention include: S. E. Edmond, Jr., of New York; E. A. Golden, New Eng-
land; F. Mendelssohn, in charge of the Phila-
delphia territory; and the following Branch Managers: A. Ables, New York; M. Hill, Boston; R. Lynch, Philadelphia; J. J. Maloney, Pittsburgh; G. Fuller, Washing-
ton; V. McCabe, Albany; H. W. Kalm Buf-
falo; R. Berger, Charlotte and Wm. Scully, New Haven.

Beginning on Monday, June 9, the following District Managers and Branch Managers will meet in Chicago: S. A. Shirley of the Chicago territory; W. C. Sachmeyer of Cincin-
натi and C. E. Kessich of Atlanta; L. Roelle, Chicago; S. Shumway, Milwau-
kee; J. P. kinetics, Cincinnati; J. J. Burke, Jr., Atlanta; C. J. Brint, New Orleans; L. Bickel, Dallas; C. T. Lynch, Omaha; C. E. Amby, Cleveland; L. Sturm Detroit; W. Wilman, Indianapolis; A. H. Fischer of Minneapolis; W. E. Banford, Des Moines; L. B. Metzger, Kansas City and C. Werner, St. Louis.

At San Francisco beginning Monday, June 16, Mr. Saunders and Mr. Grainger will meet with the following Western District Managers and Branch Managers: J. E. Flynn of San Francisco; H. L. Hudig of Los Angeles and C. Stearn, Seattle; L. Amach-
UNIVERSAL SHORTS

The week of June 8 finds Universal's schedule of Short Subject releases an unusually strong one, totalling eleven reels of comedies, western dramas, serial chapters and news reels.

Outstanding on the program is a two-reel western drama featuring Herbert Heyes and Fritz Ridgeway. It is a fast moving picture, with plot enough for five reels crowded into its 2000 feet.

One of the features of the week's releases will be a Special Baby Peggy Two-reeler, the third of the five two-reel Specials being released by Universal with this little star.

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COHOES THEATRE DESTROYED

The Majestic Theatre, in Cohoes, N. Y., was destroyed by fire on the night of May 22. The theatre was owned by Walter H. Witterman and has been operated by the Cohoes Amusement Company of which Louis A. Buettner is the head. The loss was estimated at $40,000. The origin of the fire is a mystery. Smoke was discovered issuing from windows a few minutes after night crowds had left the theatre. So rapidly did the flames spread that the entire structure was ablaze within a short time, necessitating calling out the entire fire department.

** **

PROTEST CENSOR RULINGS

Colonel John Cooper of Toronto, secretary of the Canadian Moving Picture Distributors Association, has placed a protest in behalf of Canadian exchanges, along with one from the Canadian M.P.T.O. with Premier Taschereau of the Quebec Provincial government regarding the decisions of the Quebec Board of Moving Picture Censors, Montreal, which have been disturbing the film men of Quebec for a long time past.

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TWO REELERS FOR HIERS

Walter Hiers, until recently a star in Paramount features, will make a series of two-reel comedies for distribution through Educational Film Exchanges, Inc., according to an announcement just made by E. W. Hammons, president of Educational.

The series will consist of six two-reel comedies with Walter Hiers as star. They will be directed by the best comedy directors obtainable, and the stories will be especially written.

Hiers is one of the best known comedy characters on the screen. He has been appearing in Paramount length productions for over seven years, first appearing in support of Jack Pickford and Louise Huff in "Seventeen."

** **

'FLYING FISTS' PROGRESSING

The first three pictures of "Flying Fists," a series of twelve two-reelers in which Benny Leonard, lightweight champion of the world, is starred, are now being told by Sam Homan, sports writer and humorist who wrote the stories for the champion. The pictures will be released within several days under the titles of "Ham and Eggs," "Making the Grade," "Through the Rough." Leonard has suspended studio work for seven weeks during which time he will defend his lightweight crown.

** **

ALBANY THEATRE CHANGES

An important motion picture theatrical deal was consummated in Albany the past week, whereby Abe Stone, of Schenectady, acquires the Arbor and the Delaware theatres in Albany, of Samuel Suckno who has been operating the two houses for several years past. Both are neighborhood theatres. Mr. Suckno will continue to run the Albany and the Regent theatres.

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CHANGE SWANSON TITLE

Gloria Swanson's new Paramount picture, which has been called "A Woman of Fire," will have the new title, "Her Love Story." The screen story was adapted by Frank Tuttle from Mary Roberts Rinehart's new magazine story, "Her Majesty, the Queen."

** **

SAM POLO IN 'U' SERIAL

Sam Polo, brother of Eddie Polo, serial star, will play one of the supporting roles with Jack Daugherty and Eileen Sedgwick in Universal's newest chapter play, "Fighting Fate," which Jay Marchant is to direct.

EDWARD HALPERIN IN EAST TO COMPLETE CONTRACTS

Important announcements to motion picture exhibitors and the trade in general will be issued shortly regarding future productions under the Victor Hugo Halperin banner.

Edward Halperin, brother of the author-director-producer, is now in New York purchasing stories and completing contracts for the forthcoming Halperin Productions. It is his plan to produce pictures in New York as well as on the West Coast and an expansive program is promised.

Victor Halperin is making his headquarters in Hollywood and is busily engaged at the present time in preparing continuity for his West Coast unit. The productions will be made on the same high standard with all-star casts similar to "Tea With a Kick" and "When a Girl Loves," both released by Associated Exhibitors.

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LIFT LA MARR BAN

The office of Sawyer-Lubin, producers of Barbara La Marr productions, have been officially advised by the Women's Council of Sacramento that that organization has received the ban planed by it on productions starring Miss La Marr. This temporary ban was caused through the publication of an erroneous interview credited to Miss La Marr in which several amazing statements were ascribed to her.

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KANSAS MEMBERSHIP DRIVE

The M.P.T.O. Kansas membership campaign, with 350 members as the goal, now is under way.

"We have set our goal at a minimum," C. E. Cook, business manager, said, "because we intend to reach the goal. Of course, we hope for many more than 350 members, and the field in Kansas more than justifies that, but we are going to be modest in our estimates and reserve the cheering until after things have been accomplished."

** **

ESTABROOK BEGINS SERIES

Howard Estabrook announces that he will produce a series of pictures under his own name. His initial production will be "The Price of a Party," from the Cosmopolitan Magazine story by William MacHarg. Mr. Estabrook, who has been connected with Distinctive Pictures as Production Executive, is now President of Creation Pictures Corporation.

** **

CHRISTIE SEEKING PLAYS

Charles H. Christie is in New York this week negotiating for two stage farces which are to be used in the program of Al Christie features which his company is to produce this year. No announcement of the names of the plays has been made but will soon be forthcoming, as soon as deals are closed for the purchase rights.

** **

STAFF COMPLETE FOR 'SANDRA'

Arthur H. Sawyer, supervising director of Sawyer-Lubin productions announces this week that the complete staff for the filming of the first Barbara La Marr vehicle "Sandra" has now been engaged. The organization will work at the Fox studios in New York.

** **

SUNDAY PICTURES FOR ADA

After a five year battle, Ada, Minn., voters have won a fight for Sunday motion pictures. This is indeed a popular triumph.
MISSING DAUGHTERS KEEPING COOL

When hot weather hits the cities, many daughters will be missing. They will be found at the beaches keeping cool in the rolling surf and ocean breezes. The scene is from Selznick’s “Missing Daughters.”

‘CAPTAIN BLOOD’ STARTED

The first scenes in “Captain Blood,” the picturization of the novel by Rafael Sabatini which David Smith is directing at the Vitagraph studios in Hollywood which mark the return of Jean Paige to the screen, were shot last week upon the return of President Albert E. Smith from the general sales convention in Chicago.

MONTY BANKS IN NEW YORK

Monty Banks, whose first five-reel comedy “Racing Luck” was produced by Grand-Asher and distributed by Associated Exhibitors, is at present in New York in conference with the officials of the Associated Exhibitors with reference to plans for his forthcoming productions.

ILLEGAL CENSORS REPLACED

Because appointments to the censorship board by ex-Mayor Cromwell were found to be illegal, Dall Kiezer and Mrs. George Whyte will be appointed members of the new board as soon as legal formalities will permit.

BURR FEATURE COMPLETED

“Youth for Sale,” C. C. Burr’s latest special with May Allison, Sigrid holmquist, Charles Mack and Richard Bennett in the title roles has just been completed at Burr’s Glendale Studio and should shortly be ready for distribution. “Youth for Sale” completes Burr’s 1924–5 production plans.

BLACKTON CHOSES STORY

“The Beloved Brute” by Kenneth Perkins has been selected as J. Stuart Blackton’s forthcoming production for Vitagraph. This is a story in which a youth reared in the sturdy environment of the West gains spiritual redemption by offering his life to save that of the man whom he had come to hate. Mr. Blackton is now selecting his cast.

TAYLOR FORMS UNIT

John H. Taylor, who has confined his activities in the foreign field to the United Kingdom, very largely has formed the John H. Taylor Film Corporation, with offices in the Candle Building, to distribute in South America and the Far East.

Among the product controlled by the corporation is the new program of the Arrow—twenty-six Westerns, twelve features and a new serial for the United Kingdom and other Arrow pictures in France, Belgium, Spain, Portugal, Switzerland, Holland and Italy. Taylor has also secured William Steiner’s productions, starring Neil Hart, Leo Mabey, and Charles Hutchison and the two-reel Jimmy Aubrey comedies. J. H. Hoffberg, for the past five years in charge of the South American and Far Eastern business for Goldwyn-Cosmopolitan, has resigned, effective June 2, and joins the new Taylor company as vice-president and general manager.

LATHROP IN SEATTLE

Captain Austin E. Lathrop, is back in Seattle after several months in the South and East, relative to distribution plans of the “Cheechahos,” produced by him in Alaska. Captain Lathrop is buying product there, and will leave shortly for Alaska.

‘LONE WOLF’ ON CIRCUIT

“The Lone Wolf” an S. E. V. Taylor production, starring Dorothy Dalton and Jack Hout, which had its premier showing at the Rivoli Theatre, New York, during May, is now playing over the entire Moss-Keith-Pроctor circuit in the metropolitan district.

OGDEN THEATRE PROGRESSING

The beautiful new Egyptian Theatre of Ogden, Utah, being erected by the Peery interests of that city, will be ready about July 1, architects state. The new picture house will occupy one of the finest locations on Washington Avenue.
Interesting Moments at the Convention

WHAT a man says under stress of emotion usually makes interesting reading. He is more relieved of the emotions than it does to those who don't. When the election of M. J. O'Toole as president of the Motion Picture Theatre Owners of America was announced, the board of directors and managers were not only surprised at him—though it had been reported in New York prior to the convention that he would be the next president—but also surprised in the heart. It is now generally recognized that the last laid plans do not always come through as intended.

So it may be assumed there was a certain amount of satisfaction on the part of Mr. O'Toole when he took up the gavel from the hand of “Pete” Woodhall, chairman of the board of directors, following the announcement. "I desire to assure you and to assure you the board of directors of this organization," said Mr. O'Toole when the applause had subsided, "I am sincerely and heartily appreciative of this great honor you have conferred upon me.

"I desire to supplement that statement by another: That I hope when the year rolls around and the time comes to make another selection you will be satisfied you acted wisely today, because I will endeavor to do everything I can to add to the general advancement and development of our industry in all its branches.

"There are a great many things to be done. This year will be a strenuous year, so many things are coming up.

"There may even be a great many of these problems and discussed them in detail in my report. You have heard me on many occasions as to what ought to be done, so I feel now I will be able in a general way in executive capacity to carry into effect many of these propositions which we have been working on during the past three or four years.

"It is a pleasure to be able to say that on your board Mr. Cohen remains as a director. No one in the United States knows him better than I do in an organization way. He remains today one of the squarest shooters, one of the best executive officers, I have been connected with. Mr. Cohen in many ways supersedes all of them."

Cohen Deeply Moved

IT was just after Mr. O'Toole ceased speaking that A. Julian Brylawski, Washington City walked over to a front seat at the right of the platform and faced Sydney S. Cohen, who had just stepped out of office after an incumbency of four years, Mr. Cohen listened very intently to the praise bestowed upon him by Mr. Brylawski and was plainly moved. As the speaker concluded and handed him the design of a plaque which was to be forwarded later there were calls for the retiring president to take the platform. He slowly left his chair and again was facing the delegates. It was several seconds before he spoke.

"I generally take care of myself," he said finally, "but it is mighty hard now."

"It always has been known, at least to myself," he continued after another pause, "that I was bound by the strength of my convictions that I would assert myself upon any matter where a principle was involved and a wrong has to be changed.

"I never hesitated as your national president to assert myself regardless of who was concerned. Whether the company had forty million dollars capital or whether the man concerned was the smallest state righter in this country to me made no difference. The one thing that interested me was whether it was right; whether it was the proper thing or whether the practice ought to be changed.

"As your leader I have had occasion, and the organization has, to make some mistakes, but we have done some good work.

"I have never made a move without first consulting with the board of directors and getting a consensus of opinion. While I don't in any way want to pass the buck to the board for any act that was done that perhaps should not have been done, now that I am in retirement I want to assume full responsibility for everything that was done that wasn't so good. But if anything of that sort was done it was from the head and not from the heart.

"I am overwhelmed," continued the former president after a pause. "It is taking quite a bit of control to get myself together. I appreciate this and shall always treasure it and keep it. All I ask is that you men continue to work for the organization and support the president and our cause."

Mr. Cohen stopped abruptly and resumed his seat in the body of the house. Some of the members crowded about him, but he was doing no talking.

"I can understand why Cohen is crying," said one red-eyed man vigorously using his handkerchief, "but I can't see why I should be doing that, too."

Sign of the Times

ONE of the signs of the times in Boston's film row was noted at 39 Church Street: "Goldwyn-Cosmopolitan Distributing Corporation has moved to Metro-Goldwyn, 60 Church Street."

Brady Complains of Peace

PETER J. BRADY, president of the new labor bank in New York and a close follower of motion picture conventions, made a characteristic speech. He blamed the producers for the failure to eliminate censorship in New York, and said if any one cared to debate the subject he would be glad to discuss it with him.

"This convention seems to be altogether too peaceful," said Mr. Brady. "I have attended some others and really enjoyed them. I seem to be lost—I see no one with a chip on his shoulder.

"It probably means that as a result of efforts to better conditions you have decided that factional quarrels have not been beneficial to you and have decided upon the policy of settling them in executive session."

War Department's Thanks

MAJOR GENERAL BREWSTER, speaking at the banquet, said he had come as a representative of Secretary of War Weeks, to bring his greetings and expression of gratitude and appreciation "for the support that you have given not only in war but in peace."

"First let me thank you for the pleasure of being with you," said the general in opening. "I want to thank you for the privilege of being present at your meeting today, of listening to that wonderful speech of Mr. O'Toole. His report gave me a great deal to think of. It turned up a great many points."

Lionize Miss Lewis

ONE of the bright lights of the convention was Bay Lewis, editor of the Canadian Digest and secretary of the Canadian Theatre Owners. Almost always she was the selected "spokesman" of the delegation from across the border, and when she talked the bunch was all attention.

The young woman was at her happiest—and her wittiest—when she presented the Youngs of Montreal as the convention city for 1925.

"Think what a star you have when you mention Montreal," she said to the delegates, noisily manifesting their interest. "Like the camels on the desert," she continued, "said to be able to go seven days without drinking—but for the seventh day you ought to give them a chance."

It looked for a moment as if she would stampede the crowd into declaring for Montreal for 1925, but the plea that the midwest was entitled to it carried the day.

Miss Lewis was a welcome addition to the regulars around the press table, and it was noted she paid close attention to the proceedings.

A speech to the delegates on Wednesday she went at length into the situation of exhibitor organization in the Dominion of Canada.

ANOTHER BOSTON TEA PARTY

Realism is one of the outstanding characteristics of Goldwyn-Cosmopolitan's "Janice Meredith." The above scene shows the Boston Tea Party reproduced. The picture abounds with historical events.
LEADERS ALL
Jack Cohn, Graduate Film Man

I
t is almost sixteen years since Jack Cohn, the initial “C” of C. B. C. Film Sales Corporation, entered the new works of Carl Laemmle’s Independent Motion Picture Company, which organization later was to become famous as the Imp.

There were four employees at the little plant in Fourteenth street, New York, in the fall of 1908 when young Cohn, after a half dozen years in the magazine offices of the Hamptons, decided to cast his lot with the extremely young motion picture business.

Hardships were the usual rule in those days, what with trying to make pictures with crude cameras and at the same time keep these arachic instruments out of the clutches of the Patents Company.

It is difficult to realize the handicaps under which independents’ laboratory work was done in those days. The developing and printing machinery practically were all foreign and very crude. The raw stock was almost impossible, and could be obtained only in limited quantities and as a rule in extremely short lengths. Following the arrival in port of a foreign steamer representatives of the few independent companies would be camped on the doorsteps of Jules Brulatour, the American agent at that time of Lumiere Film, in an effort to get the first break.

The lengths were from 50 to 195 feet generally, but sometimes even less than the minimum stated. In cases of this sort it was necessary to patch the film in order to obtain the desired length.

Laboratory troubles reached their climax when the Imp companies departed suddenly for Cuba in order to protect their cameras. When the negative began coming in to New York it was discovered there were no cameras for photographing titles.

In this emergency an evening visit would be made to Long Island, where a camera would be borrowed from a studio, the titles made, and the instrument returned before daylight.

In the small developing room in the Fourteenth street quarters frequently it was necessary to stop work in order to permit the film to dry. On damp days no work was done.

It was good entertainment at 2,000 feet. Mr. Laemmle agreed with him.

Then came the question of selling it. The head of the Imp took it for his own exchanges. Mr. Cohn put the film in a suitcase and went to Philadelphia. Buyers laughed at him; they refused even to look at the film. Exhibitors would buy four single reels, he was told, but they would insist on four subjects and would not take three.

It was perhaps the first picture on which a three-sheet was employed to exploit it. It may be said that eventually the subject went over and made money.

One of Mr. Cohn’s notable successes was his work on “Traffic in Souls,” the story of which he collaborated with George Loane Tucker, who directed it. The subject was one of the early melodramas.

One of the most effective bits of realism in the stirring tale was the raid of the police.

Mr. Cohn, raised on the east side of New York, was able to outline this to Mr. Tucker with absolute fidelity to the life.

During a large part of the dozen years Mr. Cohn was with Universal he was actively in charge of Universal Weekly and brought it to a high state of efficiency.

One of his “scoops” was the arrival of Pershing in France. The film went over the U. B. O. as a vaudeville sketch.

Another of Mr. Cohn’s achievements was “Crashing Through to Berlin.” It was a collection of material that had been gathered all during the progress of the war to that time, and the knowledge of which was stowed away in the back of the weekly editor’s head. The picture did a big business right up to the signing of the armistice.

During the war Mr. Cohn was a dollar a year man and contributed substantial service in the organization of the photographic division.

When he resigned from Universal Mr. Cohn took up the making of comedies and novelty releases, and not long after, in July, 1920, took part in the organization of C. B. C.

Mr. Cohn is one of the prominent members of the new Independent Association.
Good-bye Tax

WHEN President Coolidge on June 2 affixed his signature to the new revenue measure he brought to an end a campaign for relief on the part of Theatre Owners that has extended over several years.

While it is true the elimination of admission taxes applies only to charges of 50 cents and under at the same time the benefits are substantial and will affect the houses that were most seriously hit by the war impost.

Congratulations are due to those high and low who have contributed to doing away with the major part of the admission taxes.

* * *

Building an Organization

THE Motion Picture Theatre Owners of America emerge from a convention in better form and spirit than at any time in the preceding three years, two years surely. There was dissension in Washington in 1922 and there were controversies in Chicago in 1923. In Boston, in 1924, with ranks reduced by missing states, there was complete harmony and also there was constructive legislation.

Best of all, the convention added no fuel to any blaze that may be smoldering. On the other hand, there was plainly an effort to conciliate those states which now are not on the roster.

Perhaps it is too much to expect the response will be immediate. There will be a convention next week of the Allied States Organization, at which time it is to be expected there will be discussion among the delegates of the work done in Boston.

One of the officers of the Theatre Owners this week called attention to the co-operation between the two bodies recently in Washington during a hearing on the tax. Sitting around the same table, in consultation and even eating together, were Messrs. Cohen and O'Toole of the Theatre Owners and Messrs. Varner and Steffes of the Allied Organization.

Which shows that after all when it comes to an essential the two bodies are close together.

* * *

The reorganization whereby the business of the Theatre Owners will be conducted by a board of twenty-one directors, with authority to elect and remove officers, is a step distinctly in advance and is based on the experiences of preceding years.

In a measure it is meeting the action of the Allied Organization, which has got around the presidential bugbear by selecting a chairman to officiate but two months.

The raising of the nucleus of a treasury and the adoption of a plan of definite financing, distributed over theatres of all sizes, were other steps marking progress.

The decision to hold the next convention in Milwaukee, in a central film point, and putting behind them the allurements of Los Angeles and also of Montreal, showed that the delegates had their feet on the ground and were keeping in front the best interests of the organization.

As one official pointed out, "The thought of Los Angeles had a mighty appeal for us, but we are not yet big enough to attempt it. The distance would have debarred too many of the men we need to have with us in 1925."

Just in case there may be any doubt as to the identity of the new treasurer of the Theatre Owners, Louis M. Sagal of Connecticut, it may be said he is a prominent official of the Poli interests of the Nutmeg State and a high-powered executive.

So by and large indications point to a period of constructive organization building by Theatre Owners.

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Another Super

The formal starting on its way of "The Sea Hawk," the Frank Lloyd Production which will be distributed by First National, brings before the public another picture which easily will rank as a "super." There should be only one limitation on the number or frequency of these expensive pictures, and that is the ability of the market to absorb them.

Of course, too, the quality should be of a measure to match the size of the negative bill. We believe there will be no question that in the present instance the corresponding quality is present.

There have been complaints that pictures were made with too large a regard for the likes and dislikes of female patrons of the photoplay. That soft impeachment will not be laid at the door of "The Sea Hawk." It is a man's picture from the flash of the initial title, because it is of men mainly and women only incidentally.

Right here we may be falling into a trap. Very likely the cynic will remark without getting out of his chair that if it is about men mainly that will be enough to interest women.

Frankly, we doubt if any human being can fail to be highly interested in the remarkable portrayal of the title role, just to mention one of several unusual characterizations. It is a treat to follow it.
BOX OFFICE REVIEWS

'THE SEA HAWK' SOARS TO A HIGH PLACE

Directorial Genius, Wonderful Settings and Fine Characterization Make a Noteworthy Picture


CAST AND SYNOPSIS
Sir Oliver Treullivan \(\ldots\) Milton Sills
Sakr-el-Bahr, the Sea Hawk \(\ldots\) Wallace Beery
Lionel Treullivan \(\ldots\) Lloyd Hughes
Rosamund Godolfo \(\ldots\) Enid Bennett
Asad-ed-Din, Begha of Algiers \(\ldots\) Frank Craven
Marrak, his son \(\ldots\) William Collier, Jr.
Joy of Assil \(\ldots\) Lucie Mannering
Sir John Killigrew \(\ldots\) Marc MacDermott
Peter Godolfo \(\ldots\) Wallace Beery
Ayoub \(\ldots\) Robert Boldner

Sir Oliver Treullivan is shanghaied at the instigation of his half-brother Lionel, so that Oliver will be blamed for the death of Peter Godolfo, brother of Oliver's fiancee, whom Lionel has slain. Oliver is captured and becomes a slave to a Spanish galleon. Here he turns Mohammedan because of Christian indoctrinations given him by a Spanish friar, and becomes that scourge of Christendom, "The Sea Hawk." The course of this book and film is to tell of the marriage of the false brother to Rosamund Godolfo, he kidnaps both, boys the girl as his slave and puts her in galleys. To save Rosamund from the hands of the Basha of Algiers he surrenders his ship, Rosamund saves his life and marries him, while the brother redeemed himself through a sacrificial death.

By HERBERT K. CRUTCHSHAW

RAJAH'S RANSOM would scarce suffice to meet the cost of producing the fine photoplay which has been evolved from Rafael Sabatini's sea-salted novel known to the reading multitude under the interest in intriguingly titled "The Sea Hawk." Given a story from the virile pen of the bronzed Britain with the Latin name, the scintillating directorial genius of a Lloyd, the accomplished leadership of a Sills and a Beery, the spacious production facilities of First National, and if the finished article does not promise perfect characters, the effort must be in it.

Once the foundation is laid, the story sweeps onward in stupendous strides gathering impetus with every inch of its thrilling pinnacle is attained. Although twelve thousand feet of film may seem a long stretch, there is not a bit of action that fails to keep the eye, the mind, the heart of an audience enthralled.

The thrill we registered were the thrills of battle—the blood lust of conflict—the wild joy of conquest as on the screen was pictured a gorgeous panoply of colorful life showing everywhere the touch of a master hand.

The sweating blood-striped galley slaves straining in chains at the oars; the heart-stopping battles of the galleons; the barbaric spectacle of the Spanish prisoners of war, the lurid lights and shadows of a Saracen seagull; the stirring return of the triumphant "Sea Hawk" with countless captives and glitering galleons, the spine-thrilling fair fight for the slave market—these are episodes of realism which will haunt the memory for many a day.

The shots of turret-topped Algiers must have been made in Algiers whether they were or not! Every background is vitally real—vibrant with being. The majestic galleons propelled by sweeping oars fare the long ing for the wild freedom of a privateer. And swarthily visaged Moslem hordes swarm ing aboard their hapless prize makes one wish to cutlass and join in the well-kin ning battle cry "Allah Y Allah!"

"The Sea Hawk" is more than a photo drama. It is a thrilling adventure spectacle which will bring thrills to the hearts of discriminating theatregoers in town, village and metropolis in every city, in the Union, and in every country of the world.

Get upon the highest hilltop in your town and shout out loud. Tell the world—to your potential friends—there is something to rave over. If a blind man who can't hear enters your theatre during the showing of your ultimate attraction, "The Sea Hawk," he will sense the excitement in the hearts of your spectators.

And in addition to a box-office title, a picture published through a popular book, First National exploitation, Expositions, Trade Review National Tie-Ups—consider the cast: Milton Sills as Sakr-el-Bahr, the "Sea Hawk," tops the historic heights by far eclipsing anything he has ever done. He plays as one inspired, with an artistic fervor that grasps the imagination and which mark him indelibly with the brand of screen genius.

And as wonderful as is Sills' portrayal he must share honors with Wallace Beery, who scores as the supreme personal hero, as a crusader against the slave trade, a swashbuckler, who supplies brilliant gems of comedy relief. At the world premiere of the picture at the Astor Theater, New York City, a highly critical professional audience viewed the film with approval and appreciation. There was round after round of spontaneous applause and interesting to note that Wallace Beery received a genuine ovation when his first shot was projected upon the screen. It seemed a bit out of order to picture such a desperate brute as freebooter Jasper Leigh as so utterly lacking in courage. But as this is the character, Beery's interpretation is superb.

Lloyd Hughes as Peter Godolfo, a half-brother, has a difficult role. Perhaps it is impossible to lend strength and color to a weak and pale part. All we are inclined to believe that the characterization of Lionel, the weak-kneed, weak-spined, weak-hearted traitor was about as fine as it could be made. It was unconvincing. However, Lionel's sacrificial death failed to arouse the sympathy generally felt for a penniless erring youngster.

What Enid Bennett had to do as Rosamund she did according to Hoyte. Her type is well-suited to the background and atmosphere of the tale, and she made an appealing figure in the costumes of the period. William Collier, Jr., deserves praise for his excellent work in the bit of Marzak, the product of the Basha's harem. He is to the "Sea Hawk" what the cry of a hunting horn is to the favorite wife, reared in the confines of the women's quarters and betraying in every glance and gesture the subtle, intriguing mind of femininity.

Albert Prisco, as Yosef, the Moslem prince who toils beside the "Sea Hawk" in the cruel Spanish galleys, most assuredly adds to the feeling of reality in a performance of genuine merit. The remainder of the fine cast is entirely adequate.

"The Sea Hawk" is a National Tie-Up picture which means that there is made to order exploitation in quantity and quality sufficient to guarantee the publicizing of the picture to all your theatre's potential patrons. The tie-ups, contests, stunts, etc., are set forth in detail in Exhibitors Trade Review Issue of June 7.

MAKES A DOUBLE APPEAL

'Dangerous Coward' Will Please Both Western Fans and Sports


CAST AND SYNOPSIS
Bob Trent \(\ldots\) Fred Thompson
Mary McGinn \(\ldots\) Hazel Keener
Wildcat Rea \(\ldots\) Frank Hagney
The Weasel \(\ldots\) Andrew Arbuckle
Conchita \(\ldots\) Lillian Adrian
Battling Benson \(\ldots\) Al Kaufman
Red O'Hara \(\ldots\) David Kirby

Thinking he has cribbed for life a ring opponent known as The Weasel, Lightning Kid gives up his guns and goes west under the name of Bob Trent. He becomes a rival of promoter Wildcat Rea for the hand of Mary McGinn. As Bob Trent appears, Bob learns that Rea has arranged a crooked hoop bout in which one of the principals has no chance to win, also that The Weasel has been faking and is not crippled. Bob substitutes for the fighter, who is scheduled to lose, knocks out his opponent, recovers the money wagered on the battle and wins Mary McGinn.

By GEORGE T. PARDY

HERE is a picture with a double melo- dramatic appeal—one that would catch the fancy of all admirers of Western films and draw the fight fans in as well. Theatres are crowded with the thousands of adventure in the open ought to make the Western a sure feature, which puts over a lot of good cowboy stuff, riding stunts extraordinary, an exotic locale, a picturesque cast of colorful characters, sure proportions, sure to please the sporting contingent, and doesn't neglect the love interest they all look for.

Viewed from every angle "The Dangerous Coward" lines up as the most satisfactory vehicle so far provided for Fred Thomson and his inseparable four-footed pal—the beautiful horse, Silver King. The picture is a prominent part in the action, behaving with his usual wonderful intelligence, an equine actor who never fails to bring rapturous approval.

Also, the plot is out of the ordinary, hard to anticipate, remarkably well developed, there is no attempt at padding, Director Rogell has paced the reel’s reels with situations which hold the suspense and dovelaye one into the other with refreshing smoothness. The story is replete with tension thrills, the most exciting incidents being the colorful rodeo, the spectacular four round battle between Bob Trent and Battling Benson, and the former’s dashing ride on Silver King after the auto in which the thieves have absconded with the box receipts. This last scene is played in a savage fight between the occupants of the auto and Trent, with the car toppling over a precipice and the death of the crooks, while Bob escapes by the narrowest of margins.

Fred Thomson excels all his previous during feats of agility and athletic prowess in portraying the gallant Bob Trent, Hazel Keener scores a decided hit as the heroine; Frank Hagney, as Wildcat Rea, Jim Corey, as the Weasel, and David Kirby, as Red O’Hara are doing their job quite well.

You can play this up as a Western with all the familiar type of stuff prominently stressed, but altogether different in plot and appeal from the usual Western. Bob Trent and his daring rider, and above all, don’t forget to emphasize the prize fight, the fight to bring in the sporting enthusiasts in full force. In this connection mention, in the fact that Al Kaufman, the one-tim Pacific coast heavyweight crack, appears as the star’s opponent in the glove bout.
BOX OFFICE REVIEWS (Continued)

GOOD ATTRACTION FOR SUMMER TRADE

Scenic Charms of Florida Resort and Snappy Story Unite to Make "Miami" Popular Film


CAST AND SYNOPSIS

Joan Bruce .................................................. Betty Compson
Kathryn Williams .......................................... Ivy Blaine
Mary Tate .................................................. Hedda Hopper
Bessie Ray ................................................. Doris Kenyon
Veronica Forbes ......................................... Lucity Fox
Grant North .............................................. Jabez Finney

Joan Bruce, visiting her friend Veronica Forbes at Miami, falls in love with Grant North, but scandi-
dals have linked her name with Ramous Tate, married and a bootlegger. Tate takes her into a promising
situation, grants her and her companion. His action is traced by a sable, who has estab-
lished headquarters. Attacked by Tate, Joan touches off a riot, summoning the coast guards. Grant
arrests her and saves her from the revenue men. They are united.

By GEORGE T. PARDY

A GOOD attraction for the summer trade! Here's a yarn of light construction, warrant-
aged not to strain the thinking apparatus of those who need a little silver sheet on the table but through with amazing dash and
vivacity, beautifully photographed and well
directed. Jazz, flirtations, a revealing of gay
socialities, and a topical beauty of the fumous Florida seaside resort, all worked up to a snappy melodramatic climax, such are the ingredients sure to make this an
amusing and lively drawing card for all classes of theatres.

Its scenic loveliness is indisputable. Di-
rector Alan Crossland has the real thing in
atmosphere to build with and certainly made
the most of his opportunities. The marine
shots are exquisite examples of perfect cam-
era technique, and the real beauty of the ever
surfaces of waves on the broad expanse of
beach, the rush of aquaplanes and surf-board
riders through the silvery waters, so vivid and charming nature views make
on the senses.

The story is strictly ultra-modern, its hero-
ine being a love-loving lass and for taste for breaking conventional rules and
having a good time of it generally. Her re-
ckless career is checked by contact with a
good young engineer whose affection she
wins, and nearly loses through the efforts of
another man to compromise her. But all
comes right in the end, after a busy round
of events, with rum runners operating by sea and air and Uncle Sam's coast guards
crowding in on a hurricane finish.

One of the better incidents includes a
fight in which the hero, aided by his huge,
faithful dog, gets the better of the villain and
one of the latter's henchman, and spirits the
girl and drives off the revenue men ar-
rive, thereby avoiding unnecessary scandal.
The bathing scenes are sure to "get a hand
when the picture is shown, not the least of
the aquatic thrills being a diving stunt by
Betty Compson, as Joan Bruce; an evening
gown at first adorning her shapely person, but
failing her as her waterlogged figure in the
remaining garments. The settings are elaborate, both exteriors and interiors skilfully pho-
tographed, and superb lighting effects achieved.

Betty Compson is all aglow with the
royal handsome gowns with equal grace and
plays the part of heroine charmingly. Law-
ford was more than aipated with his dramatic part, the star, giving an excellent performance as
the designing unscrupulous Ramous Tate.
Benjamin Finnery Jr., a new film acquisition, is
cast as Joan's lover and fills the role

fairly well for an amateur. The support is
adequate.

You can exploit this as a very seasonal entertainment for the older boys, Tell your
patrons all about the true beauty of Florida, that fairy playground for the rich
and make it plain that the picture was filmed
exactly where the story's action takes place. Play up the bathing scenes, the jazz parties,
the romantic angle, the rum running and melodramatic thrills. Betty Compson and J.
Harney bring the necessary amount of spunk
and action, and should be featured accord-
ingly.

* * *

LOOKS LIKE REAL

BOX OFFICE HIT

S titutaneous Lure and Patriotic Thrills in "Spirit of the U. S. A." Register Great Audience Appeal


CAST AND SYNOPSIS

Johnny Gaines ........................................... Johnny Walker
Thomas Gaines ........................................... Carl Stockdale
Jim Fuller .............................................. Dave Kirby
Julia Simpson ............................................ Jean Parker
Zelda Burrows .......................................... Rosemary Cooper
Otto Schumacher ...................................... W. S. Hooper

The Gaines boys, Johnny and Silas, grow up on a farm before young Johnny tries to
enter the army, is rejected because of imperfect
history, but goes to France with the Salvation
Army. Silas is hired as a laborer to enlist, and is
found dying on the battlefield by his brother. The
ercer-Gowans are driven from home by the dead son's
wife. Johnny returns, defeats the schemes of the
Cotter family, and marries the old folks to the farm and weds the girl who has waited for
him.

By GEORGE T. PARDY

THIS looks like an winning box office at-
traction! While "The Spirit of the U. S. A." registers as frank out-and-out melodrama,
with flag-waving and sentimental agony piled on to the limit, it is none the less due to be be-
depended upon to hit the emotional target right
square in the center, drawing sympathetic tears by its saccharine and putting over
thrills in plenty.

It's a good audience feature beyond doubt,
due mainly to competent direction and Li-
liant acting by an extremely talented cast of
players, and should give satisfaction whatever it is shown. Heart interest is neatly built
up from the beginning, as the characters of the two Gaines boys develop, the one self-
sacrificing, patriotic, ambitious; the other
inclined and weak. We are shown the some-
what greedy, half paret father, the kindly
wife, the schemer, trying to get possession
of the farm, with the aid of a villain who weds young Silas Gaines, then comes the war, with Johnny, rejected for army service, going abroad with the Salvation
Army, Silas enlisting later and meeting death
on the battlefield. On his return, Johnny
finds his property seized, and marries a curious
unnatural daughter-in-law, whereupon, he assumes control of and straightens matters out in truly
heroic fashion.

All of which is old-fashioned melodramatic
material, with the single exception of the in-
troduction of the Salvation Army as an ac-
cessory factor, which perfectly goes to prove that with proper handling these familiar elements can be moulded into enter-
taining melodrama, and a real hit with the majority of film fans. Even the World War
so often denounced by certain critics as "a drug on the screen market," provides an
excellent background and offers a telling em-
trast to the quiet, rural life of the Gaines
family. In this latter connection it is worthy of note that Director Emory Johnson gets a
second string cast and fills the role stuffy
sandwiching in strips of film from the news
weeklies, which color the action immensely.
Johnny Walker fills the role of hero
ably, though the character is more especially created for his benefit, giving an appealing and
refreshingly natural performance. Gloria
Grey is charming as his sweetheart, Mary
Lang and Walter as his parents, and Rosemary Cooper makes an artistically sin-
ist impression in the part of the vindictive
The Burrows and the Salvation Army is a
hit, and we are sure the world deserts unsainted pines.

There is big exploitation possibilities in the tie-
ups with American Legion organiza-
tions recruiting for the Salvation
Army are in order. The players mentioned above are all worth featuring, and you should
catch golden results from the big adver-
sising campaign with which F. B. O. is back-
ing up the picture.

* * *

EXCELLENT DRAMA

Good Cast in Unusual Story of Jeal-
ousy and Domestic Sacrifice

PAL O' MINE, Columbia Picture. Author, Edith Kennedy. Director, Edward J. Le
Saint. Length, 5,989 Feet.

CAST AND SYNOPSIS

Julia Montforte ............................................ Irene Rich
Verduzo .................................................. Josef Swickard
Sam Herman ............................................ Sam Herman
Frank Travers .......................................... Al Roscoe
Jeana Garon ............................................. George Mendoza
Joan Varon .............................................. Jean de Brac

The story concerns a girl, Julia Montforte, who leaves her husband, Sam Herman, played by Wil-

lard Louis, stage some amusing scenes.

Al Roscoe as Frank Travers, husband of Julia, plays well and is thoroughly recommended. Jean de Brac and Joseph Swickard complete the excellent cast.

There are no outstanding scenes in this picture. The story has a majority of usual
occurrences that turns keeps one interest sustained.

The scene in the bedroom where Frank
wants to give his wife "the old business" is
by far his wife's strongest and the fight be-
tween Mendoza and Herman is very good.
It is a real stand and the picture excels
in this picture. The cast should, in itself,
prove a big drawing attraction. The C. B.
C. press book issued on this production is
complete and offers several novel stunts,
among them a contest for looking up fa-
mous pals in history and offering rewards
for the best answers.

By LEN MORGAN
MAGNETIC PULL
IN THE SPITFIRE
Cabanne Production Offers Sure-Fire Entertainment Registering as a Likely Box Office Asset


CAST AND SYNOPSIS
Jean Broxon ........ Betty Blythe
Douglas Kenyon ...... Eltie Dexter
Oliver Blair .......... Robert Warwicke
Horseman ............ Lowell L. Boyd
Marcia Walsh .......... Pauline Garon
Joshua Carrington ........ Burr McIntosh
Abel Carrington ........ Jack Donovan
Mrs. Henry Hamill ........ Ray Allen

After old Pauline Alouled wrecked the Captain's daughter to a showgirl, Marcia Walsh, whom he won in a poker game. Being somewhat fuddled, he takes her to his apartment, gives her his room and sleeps on a divan. He is discovered by the henchman where he works and manages to escape. Meanwhile, two friends separated from his sweetheart, Jean Broxon. Kenyon goes to work for Jean's father, who gave the editor of the "spitfire" a story. Jean becomes an actress and breaks with Douglas, when she learns that he means to produce a grand burlesque film of "spitfire", including a rescue of Jean by Douglas from an uncumbersome theatrical producer uniting.

By GEORGE T. PARDY

A BOX-OFFICEagnet of undeniable drawing power! It's a safe bet that "The Spitfire" will run up a good box-office score wherever it is shown, for the action is snapped in the plot, original, just daring enough in theme to supply peppery seasoning, without offending "particular" patrons, and holds the interest from first to last with never a dull moment inbetween.

Director William Christy Cabanne has handled his literary material like the weld, far-sighted veteran that he is. With a hand experienced hand, some of the situations in "The Spitfire" would inevitably have erred on the side of coarseness, but the Cabanne touch is plainly manifest, craftily delicate and efficient in the fine art of getting all the spice and thrills out of this extremely modern tale, yet keeping on the right side of the morals.

The festive party scene is a crackerjack of hilarious appeal and the last stage shots, with the theatrical staff long swing, the full swing, all calculated to impress enthusiasm in any audience. An unusually clever bit of by-play is that in which the bewildered hero awakens in the theatre and discovers that he has unwittingly bought a good-looking chorus-girl to his apartment. Another sharp situation is the stormy interview between Carrington and Blair, when the latter tells the broker he "has the goods on him" as regards Carrington's move to control the sugar market.

There are many of these dramatic moments besides the foregoing, and not the least of the picture's attractive qualities is the smooth, irresistible narrative, the punctuation of which is remarkably well knitted together and preserved intact for the finish. For climax, we have the red-hot scrap between the hero and the villain, the stage of dawn to discover that he has unwittingly bought a good-looking chorus-girl to his apartment. Another sharp situation is the stormy interview between Carrington and Blair, when the latter tells the broker he "has the goods on him" as regards Carrington's move to control the sugar market.

Superb photography distinguishes the entire production, especially the night scenes, which are not exaggerated, there are many handsome interiors faultless lighting and a display of greens that surely win the admiration of the women folk.

Bette Blythe acquires herself creditably as the heroine, wearing a rich variety of charming costumes. Eltie Dexter gives an excellent performance in the role of Douglas Kenyon, that sterling old-time favorite, Robert Warwicke, comes back to the films and surely a distinct hit as Oliver Blair, while Lowell Sherman, Pauline Garon, Burr McIntosh and other members of the cast contribute heavily to the success of the picture.

A fashion prolifique, if possible, and store tie-up on the strength of the grown woman by the star and her feminine associates is suggested for this one. Besides for the principals, the cast names mentioned above are worth advertising.

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IS FAIR NAUTIAL DRAMA
"Code of the Sea" Scores Best in Ocean Storm Scenes


CAST AND SYNOPSIS
Bruce McDow .......... Rod La Roque
Jenny Hayden .......... Jacqueline Logan
Captain Hayden ........ George Fawcett
Lillie Leighton .......... John Suwaney
Mrs. McDow .......... Lilian Cochrane
Captains starring: stirring life on the ocean in a Wagnerian sweep, in fine melodramatic style, and the transfer of the impertinent men and women to the beach via the "breeches buoy" is aglow with spectacular detail. Better photography could not do more to emphasize the advantage, the brilliant shots, and the dissolving views of shadowy, leering faces, haunting and mocking the luckless lad who thinks he has inherited his father's secret, the efficient "spitfire" of the Codename the Roca has a rather unpleasant role to play as a feathery-stricken young sailor, and the heroine, her friends well, and toward the last manages to gain the good-will of the audience. Jacqueline Logan is a sweet and appealing heroine, Lovely Flynn has little to do except show off a few bare arms and bare shoulders, other members of the company render satisfactory support and the little seaport types are true to type. You may advertise this as a melodrama of the sea, with considerable romantic interest, some thrilling as enchants, as set forth in the stormy or sunny scenes. One very successful scene of photography Rod La Roque and Jacqueline Logan are well known and deservedly popular, play them both up in your exploitation, and mention George Fawcett and Lovely Flynn.

COLORFUL AND AMUSING
"The Masked Dancer" Offers a Lively, Though Uncontrolling Story


CAST AND SYNOPSIS
MRS. Robert Powell ....... Helene Chadwick
Prince Arthur .......... Lowell Sherman
Prince Robert ............ Fred Sinclair
Joseph King .......... Joseph King
Cigarette Girl .......... Helese Ward
Mme. Marcella .......... Andree Powell
Stage Door Johnny ........ Charles Craig

Young Mrs. Robert Powell, believing her husband to be in a serious illness, becomes a masked dancer in a big Broadway cabaret. Prince Azuk of India becomes infatuated with her. He places a mansion at her disposal, which she agrees to inhabit one night, but alone. There her husband visits the unknown masked beauty and tells her his love. In the morning she invites him to elope with her, but he resists. She remains unwilling. The Prince arrives, his attendants seize the murderer and the spectre, who explains matters. The Prince relents and the Fowls are reunited.

By GEORGE T. PARDY

CABARET color galore, breezy action and a rare atmosphere combine to make "The Masked Dancer" the perfect entertainment. It isn't quite up to the standard of the high-class houses, where stories with solid foundation are looked for, but it is a peculiar drama guise, but in some neighborhood and smaller theatres, where "snappy stuff" is all the vogue and lack of logic doesn't offend the audience. "The Masked Dancer" ought to do good business.

The picture starts off at a lively clip, and interesting in the fortunes of young Powell and her devoted sir for winning back the affections of a hubby who has ceased to pay her due attention. Where- there is a touch of romance, and rapidly be comes the talk of the town and main attraction of a gilded resort.

Right here it becomes evident to the norm- With photograph, the picture, however, an attack of a plot is excusable where fun ranks as the chief objective. But it's asking a bit too much of the contemporary audience, and we have a man can go gaily along making love to a masked dame without ever suspecting that he is being fooled by his own wife, until she sees fit to reveal the imposture.

However, there's plenty of go and ginger to the proceedings, the cabaret scenes glow with ornate settings, the interior of the palace sponsored by the Indian Prince is the last word in luxurious surroundings, and if you accept the melodramatic situations as real, it's a most enjoyable deception that nothing of the sort could possibly happen in actual life, "The Masked Dancer" won't seem such a bad investment for your money.

Excellent photography throughout the whole production, Helene Chadwick charms the eye as an extremely bewitching siren, the romance role of a lifetime to the buckle-headed husband convincingly and Joseph King, as Sinclair, Lowell Sherman, as the Prince, give capable performances.
Showmanship For Summer Shows

The Summer Sun Is Not Incincible to the Showman Who Will Exercise His Ingenuity to Originate or Adapt Exploitation Ideas That Will Attract His Patrons from the Brutal Glaring Heat of the Streets or the Country to the Quiet Coolness of His Theatre. Your Theatre Really Is One of the Coolest Places in Town. Tell 'Em So and Prove It.
Cash In on These Summer Seat-Selling Ideas

You Can Sell Your Town the Idea That Your Theatre Is an Attractive Place During Warm Weather by Putting These Live Novelties Across

The Old Summer Bugaboo is here. He arrives a little late. But he'll probably make up for it by giving Exhibitors a better time than usual.

Exhibitors think that they get the worst breaks on this warm weather season. But consider the coal dealer—or the fellow who sells furnaces and radiators. It might be worse. But he can spell certainly ticks your box-office, but it does not put it out of the running entirely.

There are just two things to do. Close down for a few of the sizzling weeks and take a vacation, or use every possible idea and device to overcome the slump in attendance as much as possible.

Take a lesson from the fur dealer. He solved the problem of selling his product in summer. Think of it! Furs in summer. The fur manufacturers simply exploited the idea of wearing furs in summer. Fashion did the rest.

Summer styles in motion pictures can be made just as popular—and profitable. Nothing is impossible nowadays in the field of merchandising, whether you are selling ermine or entertainment. All any product needs is national exploitation.

Some day the big producers are going to tumble. They will put it over. Isn't Will Hays successfully putting over just as tough a proposition right now? He is forcing the enemies of motion pictures to realize that they are not only fighting the industry, but also the public's most popular source of entertainment. He is making our fight the public's fight.

So you see this business of making warm weather attendance popular is not beyond the realm of the possible. But until it becomes the style, it is up to you, the individual Exhibitor, to start the ball rolling. The warm weather weeks are upon you. No time like the present to start.

How? Well, one way is to get a Little Thought circulating in your city. If you can get others thinking and talking it, the idea will grow. And pretty soon people will begin to act on it—and start coming to your warm weather showings.

The Little Thought is this: Heat is energy. Sun and atmosphere are overloaded, with it. Americans don't know how to overcome it. They fight it. When a Japanese wrestler is locked in the grip of an opponent, he doesn't fight. He relaxes. This gives him enough free play to break the other fellow's grip. This is the way to beat heat. Relax. Keep quiet. Rest. Don't move around in the sun. Above all—get your mind off heat. Cool the mind and you cool the body. Think cool thoughts. Think of anything entertaining. See something entertaining—pictures. Motion pictures. They take you out of yourself—away from heat.

National exploitation could sell this idea to the nation. But you can start now and sell it to your town.

South American coffee planters are successfully selling the idea that coffee is not injurious. The reason people thought it was largely due to the fact that a cereal manufacturer has spent millions in advertising to tell the nation that coffee injures them. The joke is—be is selling an imitation coffee. Now the coffee men are waking up and selling the idea that their staple is not injurious. They are succeeding fine. Your town can likewise be sold the idea of slavery. Right now America is a slave to wrong notions on how to be happy though hot. You will live to see the day when people will crowd your theatre on the hottest night. Of course science is going to help a lot with air-cooling inventions at economical cost.

Meanwhile it is up to you to get the right striking warm weather ideas that will build your immediate box-office and make your theatre the same day you put them to work.

Stage a Sport Girl Show contest. Advertise it to every girls' club, also church organizations. Make it a matter of rivalry between them to enter their favorite. All their friends will come.

Get the department store owner to loan the sport clothes. The sporting goods dealer will lend the stick, tennis racquets, archery sets, etc. You will have the Bathing Girl, the Golf Girl, the Tennis Girl, the Archery Girl, the Canoe Girl, the Yachting Girl, the Fencing Girl, and every other sport you can think of.

Contestants can parade singly across the stage. Applause of the audience will decide the winners. A little musical number could be worked up to put it over as a regular act. Or tableaux might be given, grouping various Sport Girls. The sporting goods dealer will contribute the athletic equipment as prizes to the winners. You give the department store full credit for the loan of the sport clothes. They will gladly cooperate.

Similar warm weather features can be working up with a Bathing Beauty Show and a Summer Hat Show. A Flapper Show can be put over big with the assistance of the fashion shop loaning costumes, and the furniture dealer supplying the setting for a drawing room. All types of flappers can be shown in "party" poses.

Also stage an amateur night. This is always a drawing card. Local talent will swarm out to do their turns. It gives the audience many a good laugh.

A knock-out feature would be a Popular Kid Contest. Have some local crooner with a good line of comedy who knows the contestants, introduce each one as he appears. This is with the audience will tell their heads off for the champion of their particular "gang." This contest will put you on top with every boy in town.

Organize an outing for the kids. Get the leading merchants to help. At the picnic grounds have speeches, games. Get acquainted with the kids. Bring them all back to your theatre for a free show. You'll have the whole town talking on this one.

If you don't find this line of warm weather helps meets your needs, turn to Advertising Aids. Some there for every Showman.
Nat Rothstein Ties Up 'U. S. A.' for F. B. O.

**National Guard and Babe Ruth Conscripted to Exploit 'The Spirit of the U. S. A.'**

**TIMES SQUARE** has been advertised, exploited, ballyhooed. Native New Yorkers have sung its praises in the far corners of Timbuctoo and Afghanistan. Sports from Buenos Aires have traveled thousands of miles to paint it eerie and then lock it up for the night—if they didn't get locked up for it. But it took Nat Rothstein of the volatile vocabulary to stake out a claim in the very center of the old Square and put a fence around it. Not only that, but he got a detail of the 104th Field Artillery with 75-millimeter guns to guard it for him while he went off to dig up some more publicity with that pleasing box-office echo for F. B. O. and "The Spirit of the U. S. A."

When you consider that Times Square advertising space is sold by the fraction of an inch, and commercial bill posting concerns fight to pay fabulous prices for it, you will realize that F. B. O. accomplished a feat. In fact 110 feet was boarded upon both sides of the long triangle, and the name of the patriotic feature pasted up for the entire length. It could be read for blocks.

Of course there is a trick in it. The campaign of publicity on this picture is a tie-up with the National Guard. It offers wonderful opportunities for recruiting. As shown in the accompanying illustration "Babe" Ruth appeared in Times Square and was sworn in as a member of the National New York National Guard. Of course, thousands of baseball fans were on hand to cheer the Sheik of Swat. And maybe the Lyric Theatre showing "The Spirit of the U. S. A." just off the Square did a poor business after all this unusual exploitation. Maybe—huh!

An artillery unit with French field pieces mounted on tank wagons drawn by six-horse teams was kept continuously passing up and down the avenues of Gotham, spreading the recruiting idea. A large double-faced sign on the gun wagons urged folks to see Emory Johnson's patriotic drama.

**EVERY** newspaper in New York has given news space to the tie-up with the local units of the National Guard. This is a smart idea in itself. If editors in

**HUMAN INTEREST** high lights as shown below are intermingled throughout the F. B. O. picture, "The Spirit of the U. S. A.", on which Mary Carr and Johnnie Walker are both interested to good advantage.

*Reproduction of Press Notice in New York American*

**Babe Ruth Will Open Army Drive by Joining Guard**

**BABE RUTH** will don his baseball uniform for a few hours on Tuesday and don the uniform of the National Guard. The ceremony of swearing him in as a member of the One Hundred and Fourth Field Artillery will be conducted by Colonel James A. Austin at noon.

This is part of the special recruiting drive by the Regular Army and the National Guard.

For the next two weeks, while the drive is on, the motion picture, "The Spirit of the U. S. A.", will be shown at the Lyric Theatre, an encampment will be held in Times Square, and 2,000 soldiers, with tanks and other modern fighting equipment, will parade the streets of New York.

**TWO** Bambinos working here in exploiting F. B. O.'s "Spirit of the U. S. A." The Yankee's demon slugger scores a double hit. His first is the film right on Times Square, when he signed up as a National Guardsman. Nat G. Rothstein, standing at the left of Ruth, director of advertising for F. B. O., maneuvered the stars into great success.

The Big Town will give it space, it can break into newspapers everywhere.

Matinee business was increased materially by setting aside certain afternoons for various organizations such as the Gold Star Mothers and Daughters of the American Revolution.

The N. V. A. parade in Philadelphia was practically turned into a demonstration for "The Spirit of the U. S. A." The 104th Field Artillery loaned twelve tractors, manned and mounted. Signs on the tractors announced the picture and suggested enlistment in the city's erack unit. Thousands of heralds were distributed to the spectators along the line of march.

New York and Philadelphia have thus given a conclusive demonstration that the local National Guard units are ready and eager to co-operate on this timely showing. The commander of the National Guard unit in any locality will be glad to hook up his organization with the picture. There is a slump in recruiting at this time, and the F. B. O. feature gives just the proper zest to stimulate the desire to join the army, navy or marines.

**THE** reprint in the center of this page is from the *New York American*, which is a fine example of the way big editors will get in back of this picture. Babe Ruth was the feature, of course. But any local celebrity who signs up for the army will be given just as much of a send-off. This means your theatre, too.

Boy Scouts, military schools, athletic clubs will boost this picture the same as the National Guard is doing. The patriotic appeal is universal. And don't overlook the tryouts for the Olympic Games. They are all good publicity prospects.

Last, but not least of all, don't forget that the names of Mary Carr and Johnnie Walker properly displayed and advertised will mean something to the followers of the destinies of screen players—and their name is legion. Poster cut-outs and electric lights should be put to their utmost in broadcasting the fact that these players figure prominently in this unusual film.
Unique Radio Ballyhoo

Two years ago when the radio became rampant there was much muttering and wagging of heads; here was a new thundertilt lodged against the supremacy of the screen as a popular entertainer. But when showmen heard F. E. Brown, manager of the Imperial Theatre of Charlotte, N. C., did with the offending thundertilt, they'll learn how this device can be harnessed to the ingenuity of showmanship and made to perform a constructive work for the theatre owner.

Here's what Brown did: He set up a receiving set with a loud speaker on Charlotte's busiest corner. A sign nearby invited passersby to listen in on the Imperial program and especially to stand by for the outbursts of applause and laughter that attended the showing of Pathe's "Why Worry," starring Harold Lloyd.

There is a thought in the narration of this stunt for a showman who has a keen desire to do noble battle with the proverbial summer slump. A three tube set on a busy corner nowadays attract almost as much attention as a one-lung "devil wagon" did back in the days of 1905. Laughter like the measles is contagious. It is a profound effect on the invisible audience, and offers itself as one of the finest forms of ballyhoo imaginable, when the sun is high and folks on the hot pavements are temperamentally attuned to the advantages of a cool, sequestered, comfortable seat.

** Putting Summer Slump on Ice**

Alert exhibitors can get their cue for live summer exploitation from the fact that the hot season of the year is commonly known to merchants and other business men as the dollar's dog days. Here is a fine opportunity to put your shoulder to the wheel and get everlasting fame and the gratitude of the community by organizing a campaign for combating the proverbial summer slump. The first point of contact for such a project are the business men's clubs, like the Rotary, Kiwanis, Lions and so forth. Unquestionably, the showman who comes forward with this idea will gain respectful attention and constructive help from the business men in question. No newspaper, with any real interest in the welfare of the community will fail to back up such a constructive course of action with the kind of press notices that will give the proper impetus to the enterprise.

**EXPLOITATION IDEAS**

Then, there is the Chamber of Commerce who for obvious reasons, can be expected to lend a willing ear to a plan for putting Old Summer Slump on ice for good and for all. This short article needn't deal with the various devices for broadcasting the message of the campaign in question. When organization has been effected on a sound, logical basis, it is natural to infer that such things as parades, speeches, and placards in all merchants' windows, carrying the slogan of the campaign, will figure prominently in the carrying out of the good work.

The exhibitor should constantly run slides with catch-phrases anent the object of the campaign, and in his regular newspaper advertisements he should devote some space to the part he is playing in trying to effect a new era of prosperity for the community. In various ways he should apply himself to the attainment of the proposition always doing this in a manner that identifies him before the public as the real skipper at the helm of the expedition.

** Barber Shop Exploitation**

Since summer is a time when folks have their hair cut more frequently than usual, the exhibitor may find his cue for some barber shop exploitation in the case of G. B. Shields, manager of the Modjeska Theatre, Augusta, Ga. When "Ponjola" played his theatre, Shad's had a sign on every shearing shop in town, reading, "Anna Q. Nilsson got $10,000 for cutting her hair, but we give you a $10,000 hair cut for fifty cents."

** Use of Mailing List**

An opportune moment for putting your mailing list to good account is during the school vacation days, when the young folks have to look about for something with which to occupy themselves. Here is your chance to get on the right side of mothers and fathers by calling their attention to the advantages of keeping the kiddies off the hot streets, out of the way of darting automobiles and other pitfalls, replete with mischief and dire consequences.

Tell them how your theatre promises several hours of cool, quiet repose with rollicking entertainment. But most emphatically make a point of having the patrons consider your theatre as a sort of rendezvous for the youngsters, during that season of the year when every precaution should be taken for minimizing the dangers of too much sun, over-exertion, and other insidious effects of the hot weather.

** Battling the Heat**

If heat is responsible for lack of patronage don't harangue your patrons—battle the heat! For example one enterprising showman in the far West country, where heat is really hot with a capital H, uses a sort of hypnotic psychology, which rarely fails of its mark. He has schooled his entire staff, from the cashier down to the ushers in a line of conversation in accosting a patron which sells him on the idea that his theatre is the coolest, most refreshing place in town.

To enhance this impression the employees are dressed in particularly cool looking garments. Sweetering cashiers, limp-colored doormen, and perspiring usherettes are not to be tolerated. Nor is cloying suggestion ever in evidence. As he says it, "The cashier must look cool at all costs, even if it is necessary to varnish her face and paint it, then compel her in a hidden refrigerator with fans focused on her."

** Cool Lobbyology**

Make your summer lobbies inviting by converting them into something that suggests running water, cooling caverns, verdant trees or flowering gardens. This is not as hard as it sounds, nor need it incur unreasonable expenditures.

Poster cut-outs help nobly to dress up a lobby from inexpensively. Green crepe-paper properly draped gives a cool-looking background soothing to the eyes and inviting to the senses. Poiters from such pictures as Associated Exhibitors' "Cheechahot" or Polite's "Nanook of the North" offer themselves very nicely to lobby dress that will make your theatre front abound in ice and glacial scenes.

Buy the posters outright, whether you use the pictures or not, and with the proper use of scissors and combo-board you can have a Northern looking lobby that will last you all through the dog days. This will help mightily to render Old Summer Slump hors de combat.

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Norma Talmadge
SECRETS

-the secrets of a wife

By Rudolph Berrie and May Egerton. Based on Sam H. Harris' play "Secrets." Directed by FRANK BORZAGE

A First National " "Attraction

In this twenty-four sheet First National offers a distinctive example of post cover art. The picture of Norma Talmadge, star of "Secrets," has all the allure and grace and charm of a painted portrait; the few artistic touches which frame in the picture are simple but striking. It is a poster of which any showman might be proud and can be adapted to a variety of forms of display of which, billboard, pennant, and cut-out are excellent examples.

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ADVERTISING AIDS

rolling the ice around in their highballs. Artificial flower streamers can be used in place of the glass chimes. With the electric fan keeping them swaying, they will impart a refreshing, inviting atmosphere to your theatre on the hottest night.

** **

INSIDE the theatre, don't overlook the old reliable methods that have always helped exhibitors through the hot spell. In the use of fans it is well to have them placed near some light summer draperies. When these sway in the breeze, they will do more than any other feature to create an air of coolness in your house. Your seats can be covered with cretonen slips. These can often be rented. Don't forget subdued lights. Blue and green create the best impression of coolness. Dress the ushers in light summer attire.

** **

AVOID hot weather atmosphere in your bookings. Showing South Sea Island pictures, for instance, doesn't bring any rousing cheers from folks melting in their seats. "Cheecheahos" isn't ideal in "ice-cream"—icings, snow storms, and fellows in fur freezing in blizzards. But you don't have to stick to pictures with a frozen north setting. Any picture that absorbs the interest of your audience is a good summer show, whether it be melodrama, romance or comedy. If it grips attention it will make them forget the discomforts of a soaring thermometer. Run as many short subjects as possible. Pass up extra long features, unless they are screen classics that everybody is talking about.

** **

PLAY your advertising—newspaper, mailing list, lobby announcements, throwaways—emphasize first, last and all the time that you have the coolest place in town outside the ice factory. Tell them of all these features you use to keep you in the lead. The illustration on this page is from Paramount's press book, "Icebound." Just to look at it makes people forget the heat waves. This press book has other "ice-creamy" paper ads and heralds that will bring 'em in on the hottest night. Get your summer lobby cards up with a similar touch of ice in the lettering and illustration. This will be cheap and profitable publicity for the hot weeks ahead.

** **

COACH your house staff, especially the ushers, to sidestep "gosh ain't it warm" conversation with patrons. An usher who can show a customer to his seat with an air of taking him on a sight ride deserves to have his salary raised. He will more than earn the raise before the warm weather is over. Cold weather conversation put over with a warm smile should be a part of your training of ushers right up to the season till the mercury drops. It's the cheapest and best investment you can make. "Sell coolness to warm patrons." Tell that to the ushers before every performance.

** **

RUN a wire from your theatre roof to the building directly across the street. On this wire string toy balloons on a good length of cord. Have them sufficiently far apart so they will not get tangled in the breeze. Suspend a white cloth banner from the center of the wire, with this black lettering upon it:

As Cool and Airy
As A
Balloon
The City Theatre

If your lobby is large enough to permit, set aside a far corner for a Visitor's Rest. All you need is a few large potted shrubs or palm leaves to enclose the space. Several easy chairs and a small writing table is all you require. Feature it in your advertising and mail announcements: "When on shopping tour, drop into our cool lobby and relax for a few minutes in The Visitor's Rest. Arrange appointments with friends here.

Keep your lobby always cool and attractive. Growing plants give a pleasant color. Artificial flowers give an inviting appearance.

Summer Showmanship has its handicaps, but exercising your wits along lines suggested above will help you through the warm weeks. All these suggestions are economical. You don't have to invest your bank roll to put them to work. Try 'em.
Jackie Coogan’s Genius Brings Clear Laughter or Real Tears, The Secret Is—He Thrills You With Touch of Tender Years.

Jackie Coogan is back with his best box-office bet—tattered toggs. Back in a Metro masterpiece of honest-to-goodness boy appeal.

As Nello, the immortal hero of Ouida’s undying story, he presents in “A Boy of Flanders” a youthful Belgian who glorifies your laughter in tears. In baggy trousers, patched jacket, and wearing his cap as only Jackie can wear it, he will clatter his way into the hearts of your patrons on his clumsy wooden shoes. And the echo will remain there in haunting memories for many a long day.

A Child Classic

A sweet, wholesome story of a boy’s struggle against bitter circumstance. It is colored with the moving drama of his joys, hopes, sorrows and heart yearnings. Through it all runs a picturesque background of the peaceful fields of Flanders dotted with canals, dykes, windmills and poplars.

An ideal summer showing, this. It will make your theatre seem as cool as the breezes that lazily move the giant arms of the windmills above the rustic landscape.

A Poignant Picture

A story of a boy’s brave struggle, left alone in the world with only a Great Dane as a companion. The devotion of boy and dog in a multitude of moving scenes build this photoplay into a picturization of poignant reality.

And there is Alois, the daughter of the wealthy miller, Cogez. Possessed of artistic talent, Nello delights to sketch his little girl playmate.

The Outcast

The little waif is left out in the cold when the other youngsters are invited to Alois’ birthday party. Cogez, the grouchy miller, looks upon the orphan as riff-raff.

Then comes an exquisite bit of tragedy—comedy. The girl aids the hero to attend the party disguised as a girl. He is the life of the party. But alas! His trousers slip from beneath their female disguise. The tyrant father “gives him the gate,” as parents have done since gates were invented, and so puts a crimp in love’s young dream.

Calamity

The mill owned by Cogez burns. He unjustly accuses the boy. To avoid being committed to an institution, Nello secrets himself under a hayrick with his faithful dog.

His only relative, his old blind grandfather, dies. Broken-hearted, the boy wanders off to Antwerp.

Heart Throbs

Throughout the remainder of the story your audience will sit with breathless interest. There is a heartrending scene where the outcast goes with his faithful dog to die in the snowdrifts. Meanwhile it is discovered that his painting of Alois holds the magic touch of genius.

Frantic search discovers the hapless waif. He is adopted by a great painter, along with his dog companion.

A simple story—a great picture. The kind that children take their parents to see. They too will become as little children as they smile and weep through it. After all, that is the finest tribute to any pictured story—it makes ‘em smile through tears.

The Art of Youth

Jackie Coogan at the height of his youthful art. The genius of artless youthfulness—the sincerity and simplicity of a child’s heart that makes studied art seem counterfeit.

A story as tremendously tender as a wisp of baby hair.

Ready Made Audiences

When you book this picture, you are booking more than a photo play. You are bringing an international celebrity to town. You become the celebrated host of Jackie Coogan, the younger with million dollar ready made publicity in back of him.

His friends are legion. And this means grown-ups as well as every kid in your neighborhood. Your theatre is his home for the length of his triumphal visit. All his friends must come to your box-office to see him.

That is only half the story. Jackie Coogan comes to your theatre with an impressive fanfare of trumpets sounded by national advertisers. They have organized a publicity parade to bring the city streaming to your screen. They have something to sell—their merchandise. But they must sell it through the
National Tie-Up with Jackie appearing only at your theatre.

Your Dollar Machinery

The tremendous publicity machinery of the world of merchandising is set working to pour the dollars into your money chest. Don't forget that the fortunes spent by national advertisers in magazines and newspapers all year round has only one object in view. That is to send the public to local dealers to buy the merchandise they sell.

And statistics prove that 87 out of every 100 retail purchases are directly due to eye-selling. People are sold by advertising. And the windows of local merchants are the biggest and most powerful factor in causing folks "to buy through the eye."

Tie-Up Your Town

Each week the REVIEW is presenting to you in this section the very best windows in your city. Your cut-and-dried exploitation is delivered at your door. These windows bloom for you—a harvest of dollars that any merchant's window brings when featuring your tie-up with nationally known merchandise.

People see it. They can't pass by unheeding. Your stills are there. The name of your theatre is there. It costs our associated manufacturer-advertisers thousands of dollars to advertise its goods through many windows.

The Book

The photoplay edition published by Grosset and Dunlap is bound to bring the book lovers to your theatre. Having read the book, statistics prove that the majority of readers come to see the film. This being a boy's story, you can get together with the book dealer and feature a prize contest in the public school.

Not only youngsters will be interested. Grown-ups will want to read this new version of the immortal story from the pen of Ouida. You can certainly make motion picture patrons of booklovers on this one. Play up the name of Ouida, the creator of this child classic. It will help both you and the book dealer.

Caps and Hats

The Frank P. Heid Company, manufacturers of Jackie Coogan caps and hats, have extended themselves to give you a smashing tie-up on their specially trade-marked headwear. This line is heavily advertised everywhere. It has real class, and it should capture one of the most distinctive and attractive windows in your city.

A novelty piece of advertising in connection with these hats and caps is a booklet entitled "Jackie and His Magic Cap." It will prove a winner in creating interest not only with the kids, but also their parents.

Borden's Milk

This tie-up with the famous House of Borden brings with it 50 years of advertising prestige. Borden's is a household word. The principal food of children certainly is a logical product to feature with "A Boy of Flanders."

The story has a plot that calls for many shots of the hero's milk cart drawn by his dog companion. So you can readily see just how powerful the window display can be made. Your kids, Borden's prestige coupled with that of Jackie Coogan is a three-time tie-up triumph. The Near East Relief campaign also comes to your city to make this window display one of the strongest box-office magnets you will ever have.

Jackie Coogan Candy

Very seldom is it possible to give you a window display on a candy proposition that fits in so close with your picture showing as in this case. The chocolate candy in this tie-up consists of a reproduction of Jackie's head. Properly exploited by the dealer, this candy can be made a regular fad with kids, the same "Kewpie," and similar trademarked novelties.

You can make a deal with the store featuring this candy whereby you can distribute these confections to the kids who attend a picture showing. It will be a big time Ad for both of you.

Ingersoll Watches

An ideal window display on a boy picture. If there is one thing a boy craves most it is to own a watch. With this thought in mind, get some prize idea working with the dealer, and you will attract the attention of every kid in the community. You know what that means. The kids will publicize you from the housetops, and the grownups won't have a minute's rest until a watch is won and your show is seen.

Ingersoll watches are known wherever time counts for anything. And in this land of liberty time is money. In this case Ingersoll time pieces are going to mean money for you and your dealer partner.

Jackie Coogan Peanuts

And here's a knockout! The Kelly Company, of Cleveland, Ohio, visualizing the potential exploitation wrapped up in a tie-up between "the kid" and their product, have put out a most attractive package called "Jackie Coogan Salted Peanuts" and have adopted as a slogan just two words—"They're Great."

The dealer will provide sample packages which may be used as advertising, or may be distributed among your audience. The tangy taste of these delicious gourmets is going to make folks think of the name. And when they think of Jackie Coogan they will come to see your show.
Newspaper Stories and Campaigns
Bring Big Money Tie-Up

‘A Boy of Flanders’ Is Enjoyed
By Children and Grown-Ups
The New Jackie Coogan Film Has a Wide Appeal
Because of Its Pathos and Humor

This article, with above headings, is an ideal review story from Metro’s Press Sheet to hand to your newspaper. It’s short and interesting.

LAST night’s audience at the City Theatre seemed unanimously agreed that Jackie’s latest Metro picture, “A Boy of Flanders,” will exert a wide circle of appeal—it is so human, so homely, so full of those touches of tenderness and pathos that make the whole world kin.

Throughout the story, even in the moments of its mischief and fun—and they are many and reassuring—the characterization given by little Jackie is imbued with a fine spirituality of infinite appeal alike to children and grown-ups.

Gone are the formal, frilled and militant garments of “Long Live the King.” Instead there is little Nello in the poverty stricken hut of Jehan Daas, who ekes out a wretched living as a carrier of milk from the small farmers of St. Agneten to dealers in Amwerp.

The picture is replete with scenes of inspiring beauty. Homeless Nello (Jackie) wandering aimlessly in the face of a blinding snowstorm constitutes one of the most poign-ant episodes on which the eye of a motion picture camera was ever turned.

No one who witnesses the rescue by the dog Petrache, of his little master, will ever forget the tear-evoking power of this episode.

Marian Jackson adapted the story to the screen. Walter Anthony wrote the continuity. They have both caught the majestic sweep of Ouida’s story, Victor Schertzinger, the director, has filmed a real masterpiece.

NEwspaper CaMMaInP
FOR CoOgAn CONTeST
Metro has prepared a corking press book for “A Boy in Flanders.” It gives in detail a campaign for staging a Jackie Coogan Similarity Contest in co-operation with your local newspaper.

All the details are worked out. An entry blank is published in the newspaper the day before the contest opens. The children are urged to get their costumes ready, sign and mail in the coupon. They are matched from the newspaper office to the theatre to see the picture. The best impersonations win cash prizes.

In addition, free tickets are given to all children who clip coupons from the paper, and a special showing is given for them. A Jackie Coogan Club is also formed in addition to the contest. Membership is gained by clipping a coupon from the newspaper, which entitles the youngster to a Jackie Coogan button.

If a similar contest has not been run in your town, here’s your chance. It will bring every kid to your theatre. Also their parents.

NewSStoryS FOR
hard BoiDeD editoRS
A collection of advance stories for newspaper use are contained in the Metro press sheet which will get by the editor. They have such a “newsy” angle and are so alive with human interest that any editor would think twice before turning them down.

One is an amusing story of how Jackie was bribed with candy by Director Victor Schertzinger to properly pull over a big scene.

He promised the youthful star six juicy gum drops if he would extend himself.

The scene is that where he is looking with longing and hungry gaze at the cakes and cookies prepared for the birthday party from which he has been excluded. When the director called camera, Jackie failed to register hunger for sweets. He finally confessed that he had “pinched” the gum drops. So they couldn’t shoot the scene until Jackie was again hungry for candy.

Another story tells about the three Jack Coogans—son, father and grandfather. Mrs. Coogan has an interesting talk to mothers. She tells of difficulties in making juvenile stars. She tells some timely truths to mothers who think that their sons would be Jackie Coogans if given half a chance. Jack Coogan, Sr., contributes an article on why the title of Ouida’s immortal short story, “A Dog of Flanders,” had to be changed to “A Boy of Flanders” to fit the screen.

NEAR EAST RELIEF
MILK FUND DRIVE
In addition to the splendid window displays offered you in the National Tie-Ups on “A Boy of Flanders,” a country-wide milk fund gives you a wonderful chance for publicity.

It is known as the Jackie Coogan Million Dollar Milk Ship and Milk Trains Campaign. A ship’s cargo of milk, flour and clothing will be collected in 48 states in the next four months. By booking this picture, you can become the leading factor in putting this campaign over locally.

Special exploitation features have been worked out, insuring the co-operation of the local newspapers, agencies of the big milk distributors, the Director of your Near East Relief State branch office, and the exploitation department of Metro.

Jackie Coogan’s personal activities in this campaign are shown in special publicity stills. As soon as you book this feature, notify the Director of the Near East Relief of your State. He will at once start the publicity in your territory.

Full details of this campaign are given elsewhere in this section. Read all about it. Don’t miss this one.

Every resident in your community will be interested in the campaign to secure much needed nutriment for the poor youngsters of other lands.

And your theatre will profit accordingly through the great publicity gained for you by Jackie and “A Boy of Flanders.”
In thinking of lobbyology for Metro's "A Boy of Flanders," starring the diminutive Jackie Coogan, one mustn't overlook the tremendous possibilities in working the posters on this picture for all their worth. And they are worth a lot.

Take for example, the three-sheet shown below, Jackie and his faithful dog standing in front of the warm looking house, giving up the wallet he has found in the snow. The composition on this poster is such that even though it is not used for cut-out, it presents a striking appearance with all the human interest elements that make for drawing power. As a cut-out it would be even more striking, for the wistfulness of the principal figure, which is that of Jackie, of course, would be enhanced. There is dramatic power of no mean quality in this lithograph and it should not be overlooked as a likely piece of lobby dress.

The three-sheet on the right hand side of the page fairly invites the use of scissors, paste and compo board. Here is a cut-out, if strategically placed in your lobby, or better still on top of the marquee will hit folks between the eyes, not with the effect of confounding the eyesight but with the strong irresistible appeal of masterfully portrayed emotions transferred to paper and printers' ink. The fact that the picture is a close-up widens the range of its pulling power, for people will be able to see it from afar and they'll need no explanatory matter to tell them that a Coogan picture is in the offering.

There are many more attention arresters in the form of posters and lobby accessories that will help sell the picture to passersby and curious gazers. Some of the one sheets adaptable to cut-out show striking figures of Jackie in various poses, all having more or less of that touch which impels folks to buy tickets in order to see what all the shooting's about.

In the twenty-four sheet there is a compelling figure of Jackie, the dog and a can of milk which makes a fine ballyhoo unit for a smashing display on the canopy or over the entrance. It makes an irresistible selling argument. A series of lobby cards contain many elements that move the heart and start a line moving toward the box-office. These contain some beautiful color work, and have glowing backgrounds that reflect the rich beauty of Flanders and the atmosphere of the story.

The picture in the middle column is taken from a still any number of which may be had from the Metro Company. It is a fair sample of what may be had for dressing up the inside of the lobby or for a layout on a cabinet frame. Needless to say this photo has all the sweetness of tone and artistry that will ride straight into the sympathies of onlookers. The picture shown here in particular has an alluring softness and portrait quality which engraving reproduction here belies. Its moving quality constitutes it a veritable business puller. There is no question but that when folks' eyes light on this distinctive sample of portrait photography they're going to have a powerful desire to step inside and find out just what it is that the little fellow does.
Tie-ups like This

ON

JACKIE COOGAN

IN

A BOY OF FLANDERS

SYRACUSE TELEGRAM - SUNDAY AMERICAN

JACKIE COOGAN SIMILARITY CONTEST

STRAND - NOW

A BOY OF FLANDERS

Personally Supervised by

Jack Coogan Sr.

Directed by

Victor Schertzinger

Adapted by WALTER ANTHONY

from OUIDA'S "A DOG OF FLANDERS"

Metro-Goldwyn

PICTURES

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain.
Sir William Jury, Managing Director.
Make Crowds like This!

In the following pages you'll find the low down on the high spots of the national exploitation tie-ups that are putting over

JACKIE COOGAN in
A BOY OF FLANDERS

to the biggest receipts of any COOGAN Picture
Make them Yours!

Metro-Goldwyn Pictures

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain...
Sir William Jury, Managing Director...
Make Crowds like This!

In the following pages you'll find the low down on the high spots of the national exploitation tie-ups that are putting over.

JACKIE COOGAN
in
A BOY OF FLANDERS

to the biggest receipts of any COOGAN Picture
Make them Yours!
Here Are Tie-Ups and Exploitation Stunts
That Will Make Money Anywhere

JACKIE COOGAN suits and overcoats have gained amazing popularity with both youngsters and parents in a remarkably short time. They are sold everywhere there are boys—and that's covering a lot of territory.

The coats give double service. They are light weight rain protectors to save the little fellows from Spring and Summer showers, yet warm enough to keep the boys comfortable on the coolest days we will know next Fall.

The very minute you book "A Boy of Flanders" you will automatically receive the display material which will enable you to arrange a corking window which will help your dealer-partner sell Jackie Coogan coats and suits, and will line the kids and their parents before your box-office in a reglar scramble to see the picture.

This is a utility tie-up from every point or view. Even boys must wear clothes as little as they like them. And these products are good looking and serviceable—a combination of qualities that will interest parents on every street in your town and every town. Not only is this tie-up for windows, but if you stage a similarity contest or any other of the stunts outlined in the Metro Press Book or in the National Tie-Up Section, you will doubtless be able to make a mutually profitable arrangement with the dealer to offer either a suit or a coat as a Jackie Coogan prize.

These articles are real Jackie Coogan garments. They are named for the "kid" and handsomely labeled with that name. Tied in a window with stilts of "the kids" in the ragged raiment of little Nello, the Bebe's boy hero of the famous novel from which the picture is adapted, a contrast will be pointed that is simply bound to sell merchandise for the store and tickets for your theater.

A Tie-Up That Will Win Patrons

Small boys and salted peanuts! There is a tie-up as logical as the famous tie-up between ham and eggs! The box says: "Jackie Coogan says They're Great," and both you and your dealer friend are going to agree that this is a really great tie-up when you see the oodles of salted peanuts that are going to be sold through this window dis-

Here's one of the excellent bits of character interpeta- tions that abound in Metro's picture "A Boy of Flanders" in which Jackie Coogan stars again, play, and see the line of patrons before your box-office. They come in buckets too. And there are big handsome display cards which will draw crowds to your window lobby like sugar draws bees.

The Kelly Company, of Cleveland, Ohio, is the nationally known concern possessing the keenness of perception to see the great benefit to be mutually derived through a tie-up with exhibitors showing the Metro picture. They are all prepared to do things in a big way, and stand ready to back you up in every possible way.

In booking the picture you receive this additional exploitation absolutely free. And you will admit that such publicity is absolutely priceless. The Kelly Company has made up special accessories which are nothing short of elaborate. There are window trims, large counter display boxes, special sample envelope containers, "beauties" and a host of well thought out helps that will coin money wherever shown.

Don't confine yourself to the window display. Arrangements can be made with the dealer to supply small sample packages which may be distributed free in the streets, sent through the mails, given as souvenirs at the show, or used in a numberless variety of ways.

Additional Stunts for 'Boy of Flanders'

There are more stunts that suggest themselves in connection with Jackie Coogan and the Metro picture "A Boy of Flanders" than any exhibitor could use if the picture ran a year. And incidentally if you will profit by the suggestions and ideas contained in this National Tie-Up Section the chances are all that you will have to extend your booking "by popular demand."

For instance, in "A Boy of Flanders," Jackie as Nello the little pathetic Belgian orphan, has just one friend in all the world. That pal is a huge dog—a Great Dane—and they are inseparable. They starve together during the daytime and huddle together at night to escape the cold. Do you see what this suggests?

No more or less than a dog show. Not high-brow pedigreed beasts all scrubbed up and blanketed, but regular dogs. The kind that every boy has and that every boy loves. Do you mean to say that the local papers won't gather around and beg you to let them write up this stunt?

And for additional space just call the editor's attention to the interesting thought of what Jackie will do when he grows up. Of course, if he was that kind of a boy he wouldn't have to do anything. Jackie has made a lot of dollars in the few years he has lived. But he wants to "be something" when he grows to manhood, and there is a lot of speculation on just what he will be.
Tie Up With
JACKIE COOGAN
HATS and CAPS
And Sell More Seats

BIG PROFITS don’t “just happen.” You’ve got to make them happen. You can do it on every Jackie Coogan picture you show if you tie up to the highly popular Jackie Coogan Hats and Caps, exploited by Frank P. Heid & Co., leading manufacturers of hats and caps.

How? Merely fill in and mail the attached coupon to the Alfred Austin Advertising Agency, 116 West 32nd Street, New York City, the minute you book ANY Jackie Coogan picture.

At no cost to you they will start the ball rolling. They will notify you who the Heid dealers in your city are. They will urge them to co-operate with you. They will supply them with attractive window and show-case displays. They will send them suggested tie-up copy for newspaper ads and mailing matter together with cuts and mats for same, and a special slide for use in your theatre.

Work with your local dealer. Give him as much co-operation in your theatre as he is ready to give you in his store and you’ll have a double-barreled merchandising smash that will bring both of you BIG PROFITS AND NEW CUSTOMERS.

EXHIBITORS:
Send This Coupon NOW

Alfred Austin Advertising Agency,
116 West 32nd Street,
New York, N. Y.

I want to tie up with Jackie Coogan Hats and Caps. Please start the ball rolling without obligation or cost to me.

I am going to play .................................................. (Title of picture)

On ................................................................. (Date)

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

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

City .............................................................
**NATIONAL Tie-Up SECTION**

**Jackie as a Belgian Milkman in Metro's "A Boy of Flanders"**

Window Tie-Ups For Every Type of Shop in Your Town

FROM the great variety of tie-ups effectuated, with Jackie Coogan and the sure fire box-office picture Metro has evolved from Ouida’s famous novel “A Boy of Flanders,” it certainly looks as though the enterprising exhibitor who takes the small trouble necessary to “tie up” the film can have all Main Street shouting from its shop windows for the town to see your show.

The ‘Buy’ Word

For 75 cents Grosset and Dunlap, the nationally known publishers of photoplay editions, offer to the public in book form the story of “A Boy of Flanders.” The volume terms with illustrations and every single one of them is a still from the picture that will be shown at your theatre.

“Read the book and see the picture” is the by-word. And “buy” word is right! For whoever sees the picture will read the book, and whoever reads the book will surely see the picture. Here is a chance for the strongest kind of cooperation between you and the wide-awake publishers who have proven to the tune of jingling gold that they appreciate the great lure of motion pictures for every man, woman and child in the country.

This tie-up window will put your theatre so well in the lime-light that you will benefit not only at the time of showing this particular picture but for a long time afterward.

And for hot weather it’s a knockout! Just for instance—picture a window alluringly dressed in cooling colors, and suggesting in any of a variety of ways the dolce far niente (which means the sweetness of loafing) so dear to all of us during the warm spell. It might be a hammock, or just a cozy nook, or a bench, or even a table with the books and stills from the production featured. People will stop, buy the book, read it in the afternoon and come to your show in the evening.

Healthy Tie-Up

Borden’s milk brings health and wealth. For over a century this liquid nutrient has built strong youngsters brimful of the joy of living. And for over half a century the Borden product has made money for dealers. Now it will make money for you through the window display tie-up which links Borden’s milk, the best friend of all kids, to Jackie Coogan, the kid himself, and the heart throb drama which Metro has adapted from Ouida’s world read novel “A Boy of Flanders.”

The Borden Company product is known to every mother and every child in America. The child saving campaign conducted in behalf of the six million children suffering from malnutrition right here in these United States is backed up with all the faith and impetus inspired by a quarter of a million dollars spent in advertising.

And this benefit is what the showman will reap in clipping the Borden coupon and getting the very finest publicity for his theatre and his show through the Jackie Coogan-Borden Company Tie-Up.

And don’t forget Jackie figures most prominently in the Near East Relief campaign to secure milk for the kids less fortunate than ours here under the protection of the Stars and Stripes.

Detailed information of how best to utilize the publicity accruing to the child star through his efforts for the other children in connection with the Milk Fund will be found elsewhere.

The Candy Kid

What better tie-up with Jackie Coogan and “The Boy of Flanders” than chocolate goodies actually named after the princeling player? Here is a National Tie-Up effectuated with a prominent confectioner that is bound to create a universal appeal.

The Jackie Coogan Candy is a chocolate confection actually molded in a replica of the head of the boy star! And Jackie Coogan eats it himself, and this information is stamped on the candy.

The kids will go wild over this one. And don’t think for a minute that the older folks won’t indulge a sweet tooth and also a desire to see the boy who has made a million dollars in the first few years of his life.

This will be a jim-dandy window—but don’t let it stop there. Think of the chance to offer a Jackie Coogan chocolate to every kid that comes to a special matinee. There are a dozen different ways that you can publicize your theatre and its attraction through this tie-up, and any one of them will get the kids working for you.

And don’t forget that the small boy—or girl—is the greatest exploiter in the world. The kids cover a lot of mileage every day both with their little busy feet and their busy little tongues. With this one you will have them walking and begging for you and “The Boy of Flanders.”

Caps the Climax

Here indeed is a “crowning” tie-up! No less than the Jackie Coogan Caps and Hats were produced for a tie-up with “the kid” by a national leader in the manufacture of boys’ headgear.

At absolutely no cost to you other than to stamp necessary to carry the clipped coupon to its destination, you may secure publicity for your show and your hat-dealer friend that will bring every kid and every parent in town to the door of the hat shop and to your theatre’s box-office.

The Frank P. Heid Company is all set to cooperate with you to the 1/8th degree. Attractive window and show case displays tie-up copy for newspaper ads, snappy stuff for your mailing list, cuts and mats and special slides for use in the theatre.

Really the prime of the National Tie-Up with a star of the great magnitude Jackie has obtained, this fore-sighted firm has arranged for you a double-barreled merchandising smash that will bring both you and friend dealer big profits and new customers.

This merchandise is sold by the best and biggest stores of the country. The product named for a star, and you will certainly mark “The Boy of Flanders” play date with a big star on your calendar after you count the gate.

Another aid is a very attractive little booklet entitled “Jackie and His Magic Cap.” It’s as sweet a fairy tale as was ever told. Your announcement of the show appearing in the booklet will make Ma and the kid lead father gently to the box-office.

When Jackie finally wins out in Metro’s drama "A Boy of Flanders" he does not forget the canine pal who stuck close to him through many hungry days and cold nights when he was friendless.
Borden’s Means Healthier Children
The Window Tie-Up Means Healthier Profits!

Borden’s Eagle Brand has been handled by dealers throughout the country over with considerable profit for over 60 years. This means that its life in the average home has been about one year for each child.

Borden didn’t stop there. In looking for even further sales fields to conquer, the company experimented for two years and found that over six million children in the United States were suffering from malnutrition. It was found that Eagle Brand corrected this condition more quickly and effectively than any other product.

These malnutrition campaigns are now going on with all the faith and impetus of a quarter of a million dollars of advertising behind them. It means that the sale of Eagle Brand will be doubled or tripled or quadrupled—multiplied we don’t know how many times.

What a whale of a merchandising opportunity for you, Mr. Showman, if your attraction is featured in any of our window displays! No passing mother or father will fail to be an interested spectator to a display that broadcasts such a vital, child-saving message as Borden’s. Every such spectator is a potential patron of your theatre if you clip the coupon in the right hand corner.

Your Chance to Turn Milk Fans Into Screen Fans!

WITH Jackie Coogan, star of “A Boy of Flanders,” figuring prominently in the country wide campaign to conscript milk for the Near East Relief, showmen playing the screen attraction are in a splendid position to profit by the tremendous interest which is being centered on the starlet’s constructive work.

Jackie will personally accompany the milk train which will pick up the donated milk from various parts of the country. Stops will be made at the more important cities and railroad junctions. Mass meetings, posters and newspapers will herald the fact that the magic name of Coogan will be responsible for a great measure of the success of the project.

Jackie’s name will be on the lips of thousands of milk fans. From milk fan to screen fan is a step easily bridged with the proper use of the coupon, here for your convenience.

The Borden Company
JACKIE'S RELIEF WORK OFFERS EXPLOITATION

Milk Ship Fund Will Be Known in Every City and Hamlet

UNDER the caption of Jackie Coogan's Near East Relief Million Dollar Milk Ship and Milk Trains Campaign, has been inaugurated one of the biggest drives of this nature ever recorded.

By arrangement with John H. Coogan, Sr., Jackie Coogan's name and whole-hearted support has been given this most worthy appeal. The affection in which the little motion picture star is held all over the United States assures this milk campaign a joyful success.

The purpose of the Million Dollar Milk Ship and Milk Trains Campaign is to secure within the next four months a ship's cargo consisting of at least two carloads of condensed milk, flour, clothing and quinine for the relief of the orphan children now being cared for by the Near East Relief.

The train will be made up of approximately 60 cars of milk, 20 of flour, 28 of worn clothing and 2 of quinine. Dividing the loading of this train among 48 states makes it impossible for any state to do its part easily and right here is where the exhibitor in every city, town and hamlet who books "A Boy of Flanders" can become the leading factor in his community by putting his campaign over locally, as special exploitation and publicity features have been consummated, insuring the co-operation of the local newspapers, local agencies of the bigger milk distributors, the director and his associates of your Near East Relief state branch office and the Exploitation Department of Metro Pictures Corporation through the branch manager of your Metro Exchange.

In addition to unprecedented publicity and patronage which this publicity will mean for your "A Boy of Flanders" engagement, you will have contributed to one of the most worthy causes ever conceived for the relief of the distressed, thereby gaining the good will of your public and adding to the prestige of your theatre.

One of the main reasons that Jackie figures so prominently is due to the fact that he will personally conduct the famous milk train from the coast to New York and as the personal representative of the Children of America, accompany the milk ship to its destination in the countries of the Near East where the kids the children abroad will be distributed under his supervision.

Special publicity stills showing Jackie Coogan's personal activities are available at your nearest office of your state director of the Near East and your Metro Exchange. These are to be used for special newspapers or lobby displays with explanatory sign cards.

The minute the director of the Near East Relief of your state hears of your "A Boy of Flanders" booking, they will start working with you in hand in hand, help lay out your exploitation campaigns, begin releasing their Jackie Coogan tie-up publicity in your territory and of course will, expect your whole-hearted co-operation as well.

All sorts of advertising tie-up features and ballyhoo will be outlined and many unique and effective methods of operation put up to you.

This Near East Relief Fund will gain you and your theatre a great deal of favorable publicity.

Every man and woman in your community will be interested in the idea.

And the kids themselves can easily be co-conspirators to this stunt abroad—and incidentally your theatre and its ultimate attraction "A Boy of Flanders."

THAT's what Blumenthal Brothers put on every piece of the famous Jackie Coogan chocolate drops. The chocolate is made up in the very image of the little star. The kids will simply go wild over the prospect of winning these alluring sweets. You can't beat this for supreme, high-power drawing power.

EXHIBITORS TRADE REVIEW.

45 West 45th St., New York City.

Please have Blumenthal Brothers forward information and particulars concerning a "Jackie Coogan" chocolate matinee and prize contest. I have listed below my play dates.

Name

Theatre

Town State

A Boy of Flanders Number of Dis- Play Dates play Sets Desired

LIVES there a child in any part of this broad land who won't want to win a box of Jackie Coogan Chocolates—Free! Showmen, here's a chance for you to pull the best exploitation stunt of the year. Run a Jackie Coogan chocolate matinee with free boxes of chocolates to the kiddies holding lucky numbers. When you get the patronage of kiddies it means the whole family comes to your house with them. But enough—just send the coupon for particulars.

A TIE-UP
That Means EXTRA DOLLARS
at the Box-Office
INGERSOLL DISPLAYS ARE A DIRECT ROAD TO SALES

Here's a Big 'Time' Tie-Up For You!

INGERSOLL Offers You a Chance to Cash In on
Its National Prestige—Free!

INGERSOLL dealers always enjoy an extra fine Ingersoll business in the Summer season. On top of the regular demand from farmers, motorists and boys, comes the demand from men who want an extra watch for knockabout use. The attractive free Summer window displays have caught the fancy of merchants all over the country. This means thousands of folks will be seeing and thinking Ingersoll. In your own community our market is your market. You can profit by all this advertising and trade good-will by clipping the coupon. Then watch the constructive powers of co-operation work for you.
Buywords

Jackie Coogan restored to his endearing rags in the sweetest story ever told.

Back to tears and tatters, but still a princeing of the screen.

The miller had riches but Jackie was richer, for he had the heart of the miller’s daughter.

Jackie Coogan—an institution glorifying childhood.

A little boy and a big dog—you can’t beat that for friendship.

Jackie Coogan’s portrayal of Nello, the orphan hero of Ouida’s story, “A Boy of Flanders” will be an inspiration to American youths.

Though you’ll cry for the boy, you’ll laugh for joy.

The most beautiful picture of the season.

Someone once said, “To see better pictures is to become a better man.” Come and see Jackie Coogan in “A Boy of Flanders” and you’ll feel 100% better.

You’ll be thrilled as you were never thrilled before when you see Teddy, the wonder dog, go into the terrific blizzard that sweeps Antwerpian fields and rescue his little master.

Beautiful in its conception, brilliant in its execution, faithful in character portrayal, and replete with unadulterated dramatic punches—Jackie Coogan in Metro’s contribution, “A Boy of Flanders” will live in your memory.

The miller, wealthiest man in St. Agneten, hated him because he scorned money for a sketch he drew of the miller’s daughter. When the millhouse burned Jackie was accused. The customers of his milk route deserted him. Friendless—but for his great Flemish dog. You’ll love Jackie Coogan as never before in “A Boy of Flanders.”

They’re Great!

JACKIE COOGAN
SALTED PEANUTS

TAKE ADVANTAGE OF
THIS NATIONAL TIE-UP

THE KELLY COMPANY, manufacturers of peanut products, have entered into a national tie-up with Jackie Coogan productions, and stand ready to co-operate in every way with all exhibitors. Send in your play-dates on “A Boy of Flanders” to THE KELLY COMPANY, 755-761 CENTRAL AVE., S. E., CLEVELAND, OHIO, and they will immediately get in touch with their dealers in your city and urge 100 percent co-operation. The Kelly Company have gotten out special accessories featuring Jackie Coogan, including window trim, large counter display boxes, and special sample envelope containers for their various products which comprise Salted Peanuts, Almonds and Pecans. They also put out very attractive “Beautiebox” pails as shown in the illustration which contains their brand of peanuts and peanut butter. The cut at right depicts one of many effective window displays that can be put over in connection with this tie-up. With your local dealer you can also work out many angles, whereby small bags of this product can be given out to all kiddies who attend; co-operative newspaper advertising and many other stunts.

DON’T LET THIS NATIONAL TIE-UP GET AWAY FROM YOU

Those who desire may handle this tie-up in conjunction with the others you select in this section by signing this coupon and mailing it to EXHIBITORS TRADE REVIEW.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW
45 West 45th St.,
New York City.

Please have the Kelly Company get in touch with their dealers in my community so that I can take advantage of this national tie-up on Jackie Coogan. I have listed here with my play dates.

Name

Theatre

City

Street

“Coogan” Play Dates

THE KELLY COMPANY
CLEVELAND, OHIO.
The New Jackie Coogan Edition Now Ready
For One of the Most Popular Books of the Year

'A BOY OF FLANDERS'

*NOW*
75c.

When You Book a 'Book Title' Picture
Remember the Bookseller in Your Town

Obviously, a Tie-Up Should Be Established on 'A Boy of Flanders' Between Publisher, Exhibitor and Bookseller. Here It Is—All Ready for Free Delivery

E cannot urge you too strongly to link up your "Coogan" publicity with your local booksellers. Perhaps you have tried it before on other pictures with indifferent success. However, don't be discouraged by that. We have been hammering away on this thing for a long time ourselves. But now things are beginning to hum. Through the remarkable section of Exhibitors Trade Review devoted to assisting the exhibitor in getting national tie-up window displays there is offered to you the last binding link you needed. The merchant—in our case, the bookseller—is strong for it. He is beginning to see a light. Go and see him the same day you book the picture. He has just received a big broadside from us with similar copy to this on the value of the "Coogan" tie-up. There are many things you can talk over that will be of mutual interest and profit. Tell him about the book "contest" as described on another page of this section. And, above all, be sure you fill out and mail the attached coupon to Exhibitors Trade Review so they can help you speed things up. The moment your coupon arrives we get together. Let's go!

As a matter of good business the Bookseller wants to feature your 'Showing' of 'A Boy of Flanders' with his books in Window Displays

GROSSET & DUNLAP
1140 Broadway
New York City

PUBLISHERS

EXHIBITORS TRADE REVIEW, 45 West 45th St., New York City.

Please have Grosset & Dunlap Book Publishers forward to me the necessary material for handling the book tie-up on my showing of "A Boy of Flanders." I would also like to receive all suggestions for the book contest and circulars on other book tie-ups which Grosset & Dunlap may have for other film productions.
No Strings to These Tie-ups -

and not a slip-knot or hitch among them!

JACKIE COOGAN

in

A BOY OF FLANDERS

The most Publicized Star in his absolute Triumph

You won't have to put it over - it's over already!
You’ll Not Only

tie up with the best
box-office pictures
available next season,
with money-making
stars, directors and
stories, but you’ll tie
up with national
advertising tie-ups
to put those pictures
over—free!

The exploitation we give
you on

Jackie Coogan in

“A Boy of Flanders”

outlined in the foregoing
pages, is typical of the
service that’s yours on
every Metro-Goldwyn
picture.
ADVERTISING FREE!  PUBLICITY FREE!  JUST CLIP AND SEND THE COUPONS

Half a Hundred Tie-Ups With Nationally Advertised Products Available to Alert Showmen

HERE is a beautiful line-up of million dollar names to tickle the heart of every exhibitor. Look them over. They represent the names of leaders in the biggest merchandising fields. Names that are household words everywhere.

Six tremendous National Tie-Ups. And six is the smallest number of tie-ups on any one of these feature pictures. For six short weeks' work, you must admit that we have piled up some staggering exploitation for your theatre when you book these pictures.

This National Tie-Up Service has rung the bell. And the sound is echoing all over the industry from coast to coast. Everybody is talking about it. As we predicted in our first announcement of this super-service, it was destined to mark a new era in the motion picture industry. It has.

Not only that, but those hard headed captains of industry who are at the helm of these gigantic manufacturing concerns are already shouting that this National Tie-Up proposition is going to revolutionize the distribution of their merchandise. The official association of national displaymen are featuring it in their publication. Every displayman who dresses the windows of your town's best windows is being told what a wonderful service is at his disposal in connection with your theatre.

Can you ask for more? Now run your eye down the list of merchandising aces all waiting to boom for your theatre from the best windows on your Main Street. If that is not a convincing piece of evidence as to what your trade paper is doing for you—then we ask you to tell us frankly just what we have missed.


Warner Brothers "Beau Brummel" is tied up with The Glove Industry, Fashion-knit Ties, Personality Clothes, Sampson's Jewelry, Mineralava, Viva-dou and Sta-Shape Hats.

Goldwyn-Cosmopolitan's "Recoil" embraces Onyx Hosiery, Insecto Hair Tint, Delth Pearls, Boncilla, Venida Hair Nets, Nemo Corsets and Chinawh Perfumes.

Associated Exhibitors "Chechahcos" has a tie-up with Borden's Condensed Milk, Zepherized Knit Underwear, Auto-Vacuum Ice Cream Freezer, Sterno Canned Heat, Thermo Sport Coats, La Palina Cigars.


Selznick offers exhibitors an unusual national tie-up opportunity with its sparkling display on "Missing Daughters." The line-up for this picture includes, Gage Hats, Criss-Cross Brasiers, Pebeco Tooth Paste, Omar Pearls, Forest Mills Underwear, Gordon Hosiery, and Wonderstoan Hair Eraser.

Showmen alert to the advantages offered in these national window display tie-ups would do well if they haven't booked any of the pictures mentioned in this list to look over the selective list on the right and choose now, so that they may earn the right to figure in an exploitation deal that has increased profits as its keynote.

The Auto Vacuum Ice Cream Freezer
Beats Alaska For Keeping You Cool

The story of the Klondike—in the land of the Yukon—told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS'
WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big cooperative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.
220 West 42nd Street  New York City

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<td>36</td>
<td>Pebeco Tooth Paste</td>
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<td>37</td>
<td>Omar Pearls</td>
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<td>Forest Mills Underwear</td>
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<td>39</td>
<td>Gordon Hosiery</td>
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GENERAL, SELECTIVE TIE-UP SERVICE BALLOT

'BEAU BRUMMEL' (Warner Bros.)

THE PERFECT FLAPPER' (First National)

MISSING DAUGHTERS' (Selznick Dist. Corp.)

THE SEA HAWK' (First National)

Play Dates

Beau Brummel
Recoil
Chechahcos
The Perfect Flapper
Missing Daughters
The Sea Hawk

Name
Address
Theatre
Town
The Exhibitors Round Table

Asks Senators’ Help
With the passage of the bonus bill by Congress Western Missouri and Kansas exhibitors anxiously are awaiting the next course of action.

The M.P.T.O. Kansas City, this week will send letters to Senators Reed and Spencer and Representative Jost, urging unqualified support of the bills, which will revive the status of the music tax, now in congress. The decision to send such an appeal to the Missouri representatives came at a regular meeting of the Kansas City organization last Friday, at which Samuel A. Handy, attorney for Western Missouri and Kansas exhibitors, was present and again assured exhibitors that victory is in sight. No decision has yet been rendered in the Federal court in Kansas City in that music tax test case of several publishers against a number of exhibitors, but a ruling from Judge Arba S. Van Vaulkenburgh is expected soon.

Winnipeg Price Cut
Winnipeg, Manitoba, now has one of its large downtown moving picture theatres on a “ten cent policy,” this being the Dominion Theatre, one of the well-known centre houses which has had a checkered career. The Dominion was re-opened May 5 under the management of E. E. McLaskey, who had been conductor of the orchestra at the Winnipeg Orpheum Theatre for years. Announcement is made that Fred Young will preside at the organ to provide musical accompaniment. Programs will change twice weekly and pictures will be screened from 11 A. M. to 11 P. M. The Dominion will specialize with selected second-run pictures and started off with “Black Beauty” and “The Kid,” during its first week.

Bendell Re-elected
Robert S. Bendell was re-elected president of the Albany Film Board of Trade at the recent election. J. H. MacIntyre was re-elected vice-president and G. A. Woodard as treasurer, Miss Jane Halloran remaining as secretary. The board of directors consisting of Howard Morgan, A. J. Herman and Messrs. Woodard and Bendell was re-elected.

Albany Wedding
Wedding bells chimed in the Universal exchange in Albany last week, when Miss Helen Feinglass, cashier, became the bride of Jack Newell, of Cohoes. Miss Caroline Goodman, of the Selznick exchange and Miss Estelle Lieberman, of the Universal exchange, acted as maid of honour.

Sign Wrecks Lobby
A scare was occasioned at the Globe Theatre, 73 Queen Street, West Toronto, Ontario, on the evening of May 19 when a high wind blew down a permanent sign on the upper part of the building, wrecking a portion of the theatre lobby. Some damage was done to the frames and other display features. The audience was not disturbed.

Managers Round Table Briefs

Manager D. E. L. Fisher, of the Garrick Theatre, Winnipeg, Manitoba, has made a valuable co-operative arrangement with the Winnipeg Tribune whereby the names of five Winnipeg people are scattered in the Want Ad section of the newspaper each Saturday, and those whose names appear are entitled to a double pass to the Garrick if they get wise to their published names. The Tribune has been playing up the stunt in its own advertising displays, mentioning the name of the theatre.

Bill Kalisha, one of Atlanta’s best known showmen, former years manager of the Rialto, has been named manager of the Atlanta Theatre.

Lewis Wener, formerly F. B. O. shipper in Jacksonville, has gone to Ontario, Canada, where he has secured a theatre in the town of Cornwall.

A. C. Melvin, formerly of Washington, D. C., is manager of the Charlotte Fox office. He succeeds Robert J. Murray, transferred to the Boston territory as special salesman.

Ford Anderson, Georgia Supervisor of Theatres for Famous Players, has just returned from a “swing round the circle.”

Georgia’s youngest exhibitor is Ike Kaminkovitz, who runs the Star theatre at Sylvania, Ga. He is just fourteen years of age and goes to high school. He is open three nights a week.

The Queen Theatre, at Cuero, Texas, has installed a new piano and the Dreamland at the same place a new pipe organ, the latter to be played either by hand or power.

Frank Smallwood announces that he will erect a $100,000 theatre in Seattle, Wash.

Robert T. Murphy has resigned from the sales staff of Buffalo Hodkinson Pictures Corporation and has joined Associated Exhibitors in the Syracuse district.

The Alamo Theatre at Bartlett, Texas, has installed a new pipe organ, weighing over 5,000 pounds.

The Star Theatre at West, Texas, has erected a new electric sign.

The Blizzard Sales Company at Dallas, Texas, has moved to a new location at 1913-A Commerce Street, with E. H. Scott as manager.

President Manager Leslie Wilkes of First National at Dallas, Texas, has gone to New York City for a visit with the home office.

Louis Saitikos of the Rialto and Queen Theatres at Dallas, Texas, has left for a visit with relatives in Greece, his native land. He will be gone for several months.

Violets Bond
Roscoe Russell, whose conviction on a charge of grand larceny for the illegal sale of rights in motion pictures, and who is on appeal to the state supreme court, was arrested in Butte, Mont., last week, on the complaint of his bondsmen that he had violated his bond by leaving the state. He will be returned to Seattle.

Played British Production
The Tivoli Theatre, Toronto’s two-a-day moving picture theatre, played a special British production, “Love, Life and Laughter,” starring Betty Balfour, during the week of May 19, with good results. This feature is being released in Canada by Regal Films, Limited, Toronto. Ben Cronk is manager of the Tivoli.

JAMES F. JACKSON
Progressive manager of the Tudor Theatre in Atlanta who is one of the best showmen in the South.

Round Table Briefs

Cooper Brothers have installed two new Powers projectors and a Minusa screen for their theatre at Norphlet, Ark.

The Majestic Theatre at Loiann, Ark., has installed a new Misesa screen.

The Gem Theatre at Dumas, Ark., has installed two new Powers projectors and a Mazda equipment.

Major H. S. Cole has taken over the operation of the American and Lyric Theatres at Romah, Texas.

Max Broek of the Hodkinson Exchange at Dallas, Texas, and Miss Lorene Yates were married at Dallas, May 5. The couple left on their honeymoon via the Automobile Route.

Violates Bond
Roscoe Russell, whose conviction on a charge of grand larceny for the illegal sale of rights in motion pictures, and who is on appeal to the state supreme court, was arrested in Butte, Mont., last week, on the complaint of his bondsmen that he had violated his bond by leaving the state. He will be returned to Seattle.
Pity the Tropical Exhibitor

WITH the coming of hot weather most exhibitors in this country are turning their thoughts on how to keep the box office receipts from becoming almost invisible. This is an annual problem and lasts perhaps three months, but think of the fellows who must endure this the year round.

In tropical and semi-tropical countries the exhibitor has, through years of observation, learned to combat the heat in many ways. Of course the patrons of theatres in the tropics are accustomed to heat and are willing to undergo more or less discomfort to see their favorites on the screen, while audiences in this country would howl to the heavens if they were required to endure the same temperature.

In South America picture theatres thrive in spite of hot weather. In the countries on the West Coast—Ecuador, Peru and Chile—where rainfall is scant, open air theatres are the most common type. In the larger cities, however, enclosed theatres, very much like those in this country, are popular.

IN some of the small towns throughout South America, there are little theatres resembling those of the early days in this country. There is no ventilation whatever and as Barnum would have advertised, there is the most varied assortment of smells ever assembled under one roof. In larger cities patrons will not stand for this.

Buenos Aires, the most modern city in South America, has theatres that compare favorably with those in this country. The climate is very much like that of our Southern states and patrons demand comfort with their pictures.

There are several large open air theatres in the city, the largest being located in Palermo Park, on the waterfront. Here pictures are thrown on the screen while the patrons sit at tables and consume huge mugs of beer. American exhibitors could no doubt pack their theatres by offering the same inducements.

In the city there is a large theatre that is a combination airdrome and enclosed structure. Half of the roof is arranged on rollers in such a way that when the heat becomes too strong the roof is rolled back and the audience may gaze at the picture or the stars. When clouds gather and rain threatens, the roof slides back into place.

THIS form of theatre is popular with tenants in the surrounding buildings. They bring out chairs and sit on adjoining roofs and enjoy the performance. Of course there is great indignation when the roof rolls back into place and shuts off the view.

In one of the larger theatres in Buenos Aires the management tries to keep his theatre filled by running three different shows each evening. When one enters the theatre, if he wishes to witness the whole entertainment, he buys a ticket that looks like a roll of wall paper. The first show might be a Western picture, which is run off in an hour. A collector then comes around and tears a strip off the ticket and those whose ticket calls for only one show are gently but firmly informed that they must move.

The next show is an entirely different one and the third show of another variety. In this way one may choose the picture to his liking and not be compelled to sit through the heat looking at something that does not interest him. The first show starts at 19 o'clock. The second at 21 o'clock and the last show at 23 o'clock.

THE writer attended a movie in a small town in Chile, near the Peruvian frontier. The feeling between the Chilians and Peruvians is proverbially antagonistic. On a sign above the ticket window was the friendly legend "Dogs and Peruvians Keep Out." This helps keep up delightful existing conditions.

On entering this theatre one gets the idea that neither dog nor Peruvian would care to attend the shows. There is absolutely no ventilation. The air is thick with bad tobacco smoke and an odor of garlic and beer that fortunately places one in semi-consciousness and causes the foreigner to remain in a state of coma until the last clinch of the hero and heroine.

It is only in the modern cities that much of an attempt is made to combat the heat element. In Rio de Janiero, Valparaiso, Buenos Aires and Lima the theatres are equipped with American (Continued on Page 68)
Kid Originality Knocks Out Old Man

Humidity In First Round

When the summer slump hits your theatre don't look across the street at the competing theatre and blame that theatre's competition for the falling off in your box office receipts. The chances are the manager looks across the street and thinks the same about you.

The summer competition comes from bathing beaches, automobiles, outdoor movies in parks and front porch swings. If you can make your theatre attractive and offer an inducement for patrons your box office should take care of itself.

The manager of the New Lyceum Theatre, in San Francisco, found his attendance slipping. He decided that something was necessary to counteract the outside competition and appealed to Walter W. Kofelt, Pathé branch manager in San Francisco. The pair got their heads together and framed up a stunt that could be used in any theatre and give old man humidity a terrible battle.

First of all the manager obtained a number of one-sheets from Pathé. The sheets are specially prepared for short subject programs. They are in color and at the top is Comedy Carnival in big letters. The rest of the sheet is blank, to be filled in with the program. These sheets were distributed about the city. The program consisted entirely of short subject comedies.

Handbills announcing the Carnival were scattered about the city. The bills announced that there would be a big serpentine battle royal, cash prizes for original costumes and flashlights of the big event. The patrons were assured of "A Riot of Joy."

On the afternoon of the Carnival the theatre was closed. The outside was billed heavily announcing the big attraction and the interior was decorated appropriately. Wires were strung across the interior and each person entering the theatre was given several rolls of serpentine confetti and following the run of the pictures the colored paper ribbons were thrown over the wires and the theatre was a riot of color.

The original idea proved to be a winner and that demonstrates that summer slump is a state of mind. It is merely a matter of competition with outside amusements and the theatre that offers something novel need not worry about the falling off in business.

Day by day in every way the short subject is proving its value to the exhibitor. Instead of a filler it is becoming a life saver. Give them a chance and let them have you. There is wide enough range to fill every need and the short subject program is certainly worth a trial.


'THAT OLD CAN OF MINE'

Paul Terry shows what can be done with a flivver. His cartoon is extremely funny. Flivver owners will especially like this as many of the workings of the tin can are shown to the public. This flivver climbs up the sides of mountains; jumps canyons and dives in rivers. In fact it is the nth degree of flivering.

The most outstanding scene in this cartoon is the flivver going down a perpendicular cliff. One almost instinctively grasps the chair to keep from falling out.

'Suffering Shakespeare'

The Shrewsbury family decides to put on an amateur show for a charity benefit. Brother Ambrose is director, leading actor and general supervisor of everything. Mrs. Shrewsbury is the heroine and general disrupter of action. Mr. Shrewsbury is merely one of those who manage to do everything backwards and in the end grabs the show.

Anyone who has had "anything to do with amateur theatricals will appreciate this picture. The actors are also the stage hands and their efforts at shifting scenery is worth a good laugh. They do most everything backwards and as a result the scenery falls over at the psychological moment.

A source in the audience adds merriment to the picture. His antics are very funny. The audience is made up of persons of refinement and the drunken visitor drives them home.

The "Spats" family does noble with this piece. They take advantage of every opportunity to bring forth a laugh and their efforts are successful. This is probably their masterpiece thus far.

This picture should be placed on your program. Few persons have the distinction of never having been implicated in an amateur show in some capacity and it will bring fond memories of those days.

The "Spats" are well known and have a large following. You can give them good advertising.

'FAST BLACK'

Some people will do anything for money as is shown in "Fast Black" when Earl Moman accepts a position as pullman porter. He and his pal find that one of them must get a job and Earl is the victim. He sits near a flivver to ponder and when the car starts the smoke from the exhaust hanks him a fast black and he gets a job on a train.

Earl's friend expects to travel on the train and Earl makes an effort to hide him but a railroad detective discovers the ruse and the inevitable chase follows.

Many of the situations are new and funny. There is less slap-stick in this than in most one reel comedies, but the laughter is there and the action is fast enough.

This is an exceptionally good single reel subject.

'ON GUARD'

Granit Rice shows how since time began, men learned to be on guard against enemies. He shows the cave man protecting his food with the use of a war club. Next he shows the dueling in the good old days. The dueling scenes are excellent and wonderful swordsmanship is displayed.

Last he shows how men in these days of puffed mitta conduct themselves and protect their person by guarding. James Corbett, one time heavyweight champion, shows the most famous punches in history and methods of blocking. The slow motion camera is brought to play and it makes an interesting sequence.

This is one of Granit Rice's most interesting subjects and has a popular appeal. It teaches the art of self defense without formality of tin ears.

You can't go wrong with this one. Your patrons will like it.
THE LION AND THE SOUSE
Pathe 2 Reels

This Mack Sennett comedy shows the horrors connected with an effort of amateurs to produce a motion picture. The picture is sponsored by a society dame who takes the leading part. The scenes are shot on the lawn of her summer home and most of the scenes are devoted to dancing by spritely maids. When the society leader tries to emulate their antics she has poor success.

When the picture is completed it is given a preview at her home. A large crowd is assembled and in the midst of the picture an assistant director arrives, leading a lion.

There is a lion baring on the screen and the live animal starts on a rampage.

The guests are chased from room to room and many of the male characters are given some rough treatment by the beast. The animal is finally overcome when a skunk is placed in a chest with him.

This is a typical Sennett comedy. It has all the things that go to make laughter. There is considerable slapstick but it is not overdone.

The lion is a wonder in this picture. He looks like business and he treats his fellow actors with such vim it is remarkable that they get away alive.

Slow camera work is used to good advantage in this. In several scenes the slow motion brings out wonderful results. In the scene of the dancing sprites the camera work is especially good.

You can book this one safely and give it good advertising.

* * *

‘Declaration of Independence’
Pathe 3 Reels

This is the tenth of the “Chronicles of America” series and it is a fine presentation of an important episode in American history. In this picture many of America’s greatest characters are portrayed. When Benjamin Franklin appears on the screen, the resemblance is so great no caption is needed to enlighten the audience.

The picture shows the events leading up to and the signing of the Declaration of Independence. It shows the split in political parties prior to the memorable Fourth of July.

The scene in the Continental Congress on the day of the adopting of the Declaration is thrilling and the climax comes when Congressmen Rodney arrives on the scene after an all night ride and is just in time to answer roll call in favor of the document, which threw Delaware to the side of Liberty.

The street scenes about Philadelphia during the trying days before the declaration are well done and show just what our forefathers had to contend in taking such a step as breaking with the mother country.

The characters shown in this picture are Thomas Jefferson, father of the Declaration, Ben Franklin, John Adams, and John Hancock.

This picture should be shown in the schools and other public educational centers. It would be a good thing if everyone could see it and realize the obstacles that had to be overcome before the colonies were able to present a unanimous vote when the roll was called in Congress.

Book this one by all means.

* * *

NEW PATHESERIAL IS BEING MADE IN EAST

Another important step in the prosecution of the Pathé policy of “greater and better serials” was taken last week with the launching of a new Patheserial production at the Fort Lee Studios, New Jersey, under the working title of “The Golden Panther.” This is the fourth chapter-picture of the Pathé campaign of bigger and greater serials, which was inaugurated with the release of “The Way of a Man,” followed by “Leatherstocking” and the forthcoming release of “The Forthieth Door,” on May 25.

George B. Seitz, who directed each of the three serials already produced under the new Pathé policy, will again wield the megaphone for “The Golden Panther.” Mr. Seitz, following the completion of “The Forthieth Door” on the West Coast, came East a few weeks ago and has been busy since his arrival with the preliminaries for the filming of the new Patheserial, which will be made entirely in the East.

* * *

‘PATHÉ REVIEW
Pathe 1 Reel

This reel shows the making of linoleum from the covering of felt with asphalt to the cutting. It is an interesting subject and since linoleum is a commodity that we see every day it is of unusual interest. The human hair is shown under the microscope and demonstrates why some persons have curly hair and others hair that is straight. This will be of interest to women.

This subject will make a good filler.

CHRISTIE STUDIOS STARTING NEW PRODUCT

Completing production of the 1923-4 series of comedies last week, the studio organization has immediately plunged into the making of the first of the new series of release for fall, with no lay-off period for the actors and staff.

Vernon now has his unit for the making of a series of six comedies for the season of 1924-5, and while Al Christie has been devoting most of his time for the past year to supervising and assisting the four directors on his staff with pictures, selection of people and editing of pictures, he was on direct duty first Vernon which will be on a big scale and the opening battery of the laugh brigade for the fall season.

Plans are now being made for a big comedy program from the Christie Studio in addition to the series of Vernon Comedies, and Charles H. Christie will be in New York next week working out the final details of the year’s product with E. W. Hemenway, head of Educational, which will release all of the two-reel subjects for the fifth consecutive year.

In the meantime there is a string line of comedies ready for release during the summer months, the Christie two-reelers being Bobby Vernon in “Corned;” Jimmie Adams in “New Tonic;” Neal Burns in “Tootsie Woostie” and Kathleen Clifford in “Grandpa’s Girl.”

* * *

‘SAILOR MAIDS’
Universal 2 Reels

The Century Follies Girls enliven this comedy. This bunch of peaches could make an interesting picture by merely parading in front of the camera, but in “Sailor Maids” they follow a real honest to goodness plot and an entertaining picture is the result.

A staid show troupe broke, travel’s by freight. The chorus girls hide in a baggage car and discover a bandit about to rob the safe. They set an alarm but are accused of the job. They hide in a packing case and at the end of the train ride they are placed aboard a boat and finally discovered by the captain. They vamp him and manage to get to their destination.

There is fun galore in this picture. The Century Follies Girls are well known and have a large following. Give the picture good advertising and use lobby displays unsparring.
A modern Romance bigger than "Manslaughter"

CECIL B. DeMILLE'S "TRIUMPH"

with LEATRICE JOY and ROD LA ROCQUE


A Paramount Picture
Tried And Proved Summer Business

By L. F. GUIMOND

Director of Advertising and Publicity Selznick Distributing Corporation

The problem of keeping the movie theatre open and on a paying basis throughout the summer is once more at hand, and this year the wide-awake showman, from all indications, is going to make extraordinary efforts to convert the season from one of utter dullness to active interest, instead of, as in the past, giving it up as a bad job before starting.

The man who says that you can't make a picture house pay during the summer, including hot and other varieties of weather, is half beaten before he starts. There are various ways of putting pep into summer showmanship, and the most important of them is the Tried and Proved picture.

Why do people stay away from motion-picture theatres in the summer time? If a full and accurate answer is obtained to that question, you would be on the road to a solution of the problem that is plaguing the showman.

In the first place, the attraction of out-of-doors entertainment and amusements is strongest at this season of the year. Swimming, athletic sports, the thousand and one diversions of the country, are calling.

The showman would be foolish if he attempted to compete actively with this program. But he can run his theatre so as to fit with it perfectly, and make the visit to the movies a pleasant part of the round of pleasures.

For it is a well known fact that the movie habit, contracted by untold millions throughout the year, is most difficult to break, and it is only when little attention is paid to their comfort and interests that fans break this habit in the summer.

As summer is the time for lighter diversions, make it a part of every program to have a lighter bit of entertainment. A Jimmy Aubrey comedy, with its outdoor setting, refreshing antics and general hilarity, will be welcomed as much as an ocean breeze after a long day of either work or play. A Colonel Heeza Liar cartoon, with its fantastic adventures among strange people, will send audiences away feeling cheerful.

As for the meat of the program, the feature, it must be of absolutely the first quality—sure-fire—in order to please summer audiences. People will not stand for an ordinary picture—their minds and thoughts will wander to the other attractions of summer, and it will be difficult to get them back.

That has been the chief difficulty with summer business in the past. With only a few exceptions, distributors have not put out big new productions in the summer, preferring to hold over finished productions until the fall. What was left were mediocre productions, with little interest for anybody at any time, and particularly undesirable in summer.

All this is remedied effectively by the use of Tried and Proved pictures. Here are productions which have demonstrated their success before every type of audience in every part of the country. They are big productions like "Rupert of Hentzau," "The Common Law," with flawless direction and exceptional casts.

To the pictures of this type summer has no terrors. But the showman must put at least the same amount of care and expenditure in the advertising and exploitation as at any other time of the year. He must play up the big names in the cast, use his posters to the best effect, have teaser and other interest-getting campaigns—all based on the angle of appealing to people out of doors and getting them to come inside. Make the theatre comfortable—have it cool and airy at all times, and make it look cool, inside and out. Summer covering on the seats are good, and the application of fresh paint in some summer color like green, white, etc., on the outside, all tend to make your house inviting. Once inside, there will be no kick against the sort of program it is possible for every showman to give.
In the Tried and Proven Hall of Fame

Here is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights.

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across unbreakable barriers of success on both first- and second-showing runs.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has a character who is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and liked abroad.

THE ACQUITTAI—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box-office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,473 times. Triangle Melodrama. Reviewed February 2. BECAUSE one of the outstanding box-office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.


A WIFE IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of everyone loving audience.

MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Mareno and Mary Miles Minter have made of this picture a highly interesting and extremely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and is an exceptionally appealing picture.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment wherever it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 2. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Reviewed April 3, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted piece that sends audiences away pleased and happy.

Selmick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humanness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful story is based on the present merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings to the screen one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and in which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.
WHEN a picture has passed the box-office window test, it is a safe picture for you to book. These Universal Chapter plays have been "proved up" by exhibitors all over the United States, in theatres of all sizes, under all sorts of conditions. They have produced a steady business and have established regular patrons wherever shown.

"BEASTS of PARADISE"

starring WILLIAM DESMOND
Directed by WILLIAM CRAFT
"The best serial I have run so far, full of action and getting me good money. Don't fail to book it!"
Rialto Theatre—Toledo, Ohio.

"The GHOST CITY"

starring PETE MORRISON
and MARGARET MORRIS
Directed by JAY MARCHANT
"A good serial. Holding out fine. If your people like Western serials give them this one."
Russell Theatre—Barnesboro, Pa.

"The FAST EXPRESS"

starring WILLIAM DUNCAN
"This serial is going over big. Duncan is a great drawing card. The serial has a lot of pep and that's what the people want. Had capacity attendance."

NOW BOOKING

"The IRON MAN"

starring ALBERTINI
with a great cast including MARGARET MORRIS and JACK DOUGHERTY
Directed by JAY MARCHANT
'The Flame of Life'

**Mine Tragedy** Released by Universal

**BRIEF:** Fighting against her environment, and seeking to place herself on a higher plane, the delicately sensitive girl who rolls daily in the coal mines, finds love almost unbearable. She finally proves a real heroine, when she does some brilliant rescue work when the mine blows up. Among those she saves, is an overseer whom she loves and finally marries.

**THE purpose of producing this story was to provide the rather dated fan with a real thrill, a satisfying love theme, and a heartfelt pathos. In none of these details has the film fallen short. Time has proven that the story, complete as it is in every detail, has a wide appeal and a satisfying interest,** and that it has by no means exhausted its drawing power.

Priscilla Dean probably does some of the finest work of her career in these few reels, and the public is duly appreciative of this fact. The film is a continuation interest in a film that has been on the market a considerable length of time. And it still presents a wealth of new exploitation stunts which serve to give the picture a new angle.

Merely using the title as a catch line you should be able to effect a number of clever stunts. A few of the state officials to allow you to place on every traffic sign or at each street crossing, a sign which reads: 'Drive carefully. The Flame of Life is a privilege bestowed upon pedestrians as well as autists. Give the man on foot a chance.'

If any charitable organization is making a drive at this time, and there is one such at all times, you could give these organizations ideas for ads like this: "The Flame of Life is a precious thing. Help us to maintain and make life more livable for the less fortunate who are finding life almost too hard to bear, by contributing to the...fund."

Then, too, there is this rather unique scheme which should certainly attract attention to your showing. Costume a man in a uniform fashioned after the one worn by employees of the gas company. Have the words "Gas Tester" on his sleeve and his cap. Let him go from door to door and as each doorbell is answered have him ask how the gas is working. In most cases he will probably receive complaints on how the bills are over-large for the service received. Then hand the person an envelope in which is contained a facsimile gas bill on which is printed: "This is not a gas bill. It is an announcement that 'The Flame of Life' opens at the...Theatre (date)." This stunt is sure to get the housewives talking, which means the whole town will soon know of the coming attraction.

To attract attention to the theatre at the time the picture is running it is a good idea to burn variegated-color street torches, such as are used through the fairs. These torches are visible for great distances and will bring a large number of persons to your door. Once you have them there it is comparatively easy to get them.

**'What's Your Hurry'**

**Auto Picture** Released by Paramount

**BRIEF:** Dusty Rhoades, a racing driver, loves the daughter of an auto truck manufacturer, but the old man will not consent to the marriage because he does not like racing cars and racing drivers. Finally, however, when the father and daughter are in danger of destruction through a flood, the young man proves worth his weight in trucks, whereby he saves the endangered valley. He not only wins publicity for the trucks, but the hand of the girl he loves and a job as general manager for the old man.

**HERE is a picture with a made-to-order title and a screen star who has put the picture across to many a capacity house. The scene in which he rushes the truck through the scene of the threatened disaster and saves the day is a humdinger. It's the sort of these that gets the audiences on the edge of their seats and has them leaving with a host of smiles of content.

And the title! Could one ask for an easier exploitation stunt? To quote the original phrase from the tie-up title the logical tie-up is with the road authorities who can make splendid use of "What's Your Hurry" as a slogan to discourage fast and careless driving. The local authorities will probably place the roads with signs bearing this message and also the announcement of the showing of the picture at your theatre.

Then go to the agents for some race car and the dealer in auto trucks and arrange for a display using stills taken from the picture.

'Cool Laughs for Hot Nights'

**Colonel HEEZA LIAR COMEDIES**

The Novelty Pictures With

**The Humor of Newspaper Comics**

Presented by

**BRAY STUDIOS, Inc.**

**STANDARD CINEMA CORPORATION**

Thru

**selznick DISTRIBUTING CORPORATION**

'The prints are in FINE CONDITION'

'A Lady's Name'

**Love Comedy** Released by Selznick

**BRIEF:** A young authoress, a bit fed up with the routine of affairs, adjures her husband. One of her possible suitors is a disreputable fellow who promises to visit her next day to tea. During the repast she master walks in. She caps the climax by marrying the raconteur.

**HERE is another Norma Talmadge picture with a title that is easy to exploit. Crowd in the name of Norma Talmadge whenever you can. Her latest picture has already become tremendously popular, it is a good time to show any of her pictures, since the public is keen to see her.**

For this type of picture, which is comic in its make-up and whose name is interest arousing, the teaser ad is the best bet. Just get a good number of signs made such as these: "A Lady's Name' is her fortune'; 'The most sacred possession of all—A Lady's Name; "A Lady's Name" has wrecked many a home." These should be widely distributed in the neighborhood several days or even a week in advance of the showing.

You might also be able to arrange a tie-up with the local engraver, whereby for the advertising of the picture you give him by means of the scheme, he will consent to make visiting cards for a reduced rate. Then you can arrange with him to send out form letters to women on your mailing list announcing that they can have cards made at a reduced price during the showing of "A Lady's Name" at the Theatre.

The merchant tie-ups may also be profitably worked in connection with some special tie-up advertisements. The scene in the wine shop of the man who finally becomes Norma's husband, shows a beautifully furnished drawing room. Stills from this scene would make splendid material for a background in a furniture window. You should have no difficulty in arranging this type of tie-up.

You might also try the stunt of sending out letters to the men on your mailing list, asking them to take the undersigned out on such and such a night. The place of meeting can be designated as your theatre, and the letter should be signed with a fictitious name. The men will probably soon start coming in with notes, and with some of the wives will start tongues wagging. The result will probably be increased business.

'The Sagebrusher'

**Blind Love** Released by Hodkinson

**BRIEF:** Sid Gardner, friend of a lazy farmer in Montana, put an ad in the paper for a wife signing the name of his friend’s fiancé. Finally a meeting is arranged and Annie takes Mary to Montauk to meet the prospective husband. Mary is blind due to eye strain and does not see her cruele face. While the two men go for a minister, Mary and the house burned down. She is finally rescued but the man is killed. The scene is wrapped up by a handsome young physician with whom she falls in love and marries. The two friends who were responsible for the whole thing also marry.

**A BIG forest fire, and a spectacular flood scene are undeniably the highlights of this Margaret La Mott vehicle. Before gold was discovered the two girls were clerks in a Cleveland department store. It would be a good idea, on the strength of this, to appeal to the clerks in your vicinity who might write a letter which makes plain the fact that the picture will be of interest to them because the heroine held the same position they do.

You might find it worth while to run ads which seemingly are inserted by the state conservation commission, in which you urge the reader to help avoid forest fires.
**Current Production Chart**

**FEBRUARY**

<table>
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<tr>
<th>Feature</th>
<th>All</th>
<th>Distributor</th>
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<tbody>
<tr>
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<tr>
<td>Alimony</td>
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<td>Cause For Divorce</td>
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<td>Change of Heart</td>
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<td>Foreign Minister</td>
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<td>Not of Nevada Bay</td>
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<td>Piel Piper Malone</td>
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<td>Under Red Banners</td>
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<td>Way of a Man</td>
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<td>Western Feuds</td>
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<td>White Sister</td>
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<td>Yesterday's Wife</td>
<td>Jesse Boyd</td>
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<td>Yankee Colis</td>
<td>Douglas MacLean</td>
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**MARCH**

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<td>Arizona Express</td>
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<td>Darcy Beuku</td>
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<td>Blackmail</td>
<td>Edmund Cobb</td>
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<td>By Divine Right</td>
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<td>Closed Trails</td>
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<td>Daughter of Today</td>
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<td>Daughters of the Red Star</td>
<td>P. M. S. Hughes</td>
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<td>Don't Change Your Mind</td>
<td>Jan. Kirkwood</td>
<td>Columbia</td>
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<td>Drums of Jeopardy</td>
<td>H. E. Hammeteer</td>
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<td>Encouraged, The</td>
<td>Harry Barthelmess</td>
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<td>Fair Week</td>
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<td>Gardens of the Night</td>
<td>Philbin-O'Malley</td>
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<td>His Darker Way</td>
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<td>Icedown</td>
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<td>Irish Girl</td>
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<tr>
<td>Jacksonville's First</td>
<td>Frank Forester</td>
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| JUNE**
Coming Productions

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<th>Cast</th>
<th>Additional Information</th>
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<td>Last Frontier, The</td>
<td>Special Cast</td>
<td>F. O. O.</td>
<td>First National</td>
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<td>Let's Get Your Husband</td>
<td>Independent</td>
<td>F. O. O.</td>
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<td>Let's Go</td>
<td>Preferred</td>
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<td>Listen Lester</td>
<td>Special Cast</td>
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<td>Like a Mother, The</td>
<td>Universal</td>
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<td>The Lost</td>
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<td>Love,</td>
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<td>Man From Montana, The</td>
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<td>Madame Satan</td>
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<td>Madame Tussaud</td>
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<td>Madame X</td>
<td>Universal</td>
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<td>Mark of Calm</td>
<td>Universal</td>
<td>Paramount</td>
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<td>Mark of the Man</td>
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<td>Mary the Third</td>
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<td>Meekins</td>
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<td>Moon of the Mill</td>
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<td>Mrs. Munson</td>
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<td>Mother of the Bride, The</td>
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Notes on the images:

- The page contains a list of film titles and information about the distributors, cast, and additional notes for the films.
- The text is presented in a table format with columns for the film title, distributor, cast, and additional information.
- The page number is indicated as 66 in the upper right corner.
Projection Hints

By WESLEY TROUT

Over-Speeding Your Projection Machine

THE over-speeding of a projection machine is an outrage to the public; it is an outrage to the owner; an outrage on the film exchange as any time you spend a poor film you are sure to tear it up so badly that the next projectionist that may have to run it will have some time in trying to get it through. It is not fair and it is an outrage that should be stopped. There is and can be no excuse for it—absolutely none whatever.

If you have a crowded house it would be much better to cut the reel of the show out and run your machines at a standard speed than to butcher the whole performance. Some scenes will call for more speed than others and in many cases a projectionist may operate his machine at the speed that will give correct presentation of the picture projected on the screen. The standard speed of a machine is about fifteen minutes to a thousand feet of film. This speed will vary according to the action of the picture projection. The correct speed of projection is the speed at which each individual scene was taken, which speed may, and very often does, vary widely. One of the very highest functions of projection is to watch the screen and regulate the speed of the projection to synchronize with the speed of taking.

The writer has visited Cincinnati, Ohio, and found that projection was very pleasing in most all of the theatres. I was in the Palace Theatre and found screen results far better than for a house running vaudeville and pictures. The changes were very good and the light was nice and even at all times. The projection in most all the theatres was very good as to proper speed, good light and a steady picture. The projection rooms were all well equipped. The theatre in which I visited, Cincinnati has a live wire bunch of projectionists and I hope that it will be my pleasure to visit Cincinnati soon again.

Oiling the Projection Machine

The one important rule that the projectionist should keep in mind when oiling his projection machine is that never, under any circumstances, use oil in any moving picture projector bearing. Remember that one drop of oil in each bearing will lube your projector just as well as pouring a half oil can in each bearing. The bearing of a projection machine will take so much oil and no more, the rest you pour in is a waste.

In many of my previous articles on oiling and projection I have always recommended a good grade of light dynamo oil for the lubrication of the projector bearings and I see no reason for the changing of this recommendation. This oil you can very easily buy any day in any store at a very reasonable price, but I do recommend that you purchase, where it is possible, from your ideal light dealer, because you know that they sell only the very highest grade of oil to use for the bearings of their dynamo.

I believe that nearly all the manufacturers of moving pictures will use about the same oil that they recommend for the use on their projector, I can safely recommend these oils because, in the very nature of things, the projector manufacturer would not select an oil for the use on their machines which would not give good results. I recommend that the exhibitor and projectionist purchase this oil direct from the maker of your projector. These oils are sold at very reasonable prices.

For the lubrication of your intermittent movement I recommend that you use a heavy bodied, non-carbon oil, such as a heavy dynamo oil, still, I advise you to use the oscillator cement with one of the patent white kalsomines, such as abestostone or muriatic, which the exhibitor or projectionist may secure from his local paint store dealer at a very small price. Most any projectionist or exhibitor may apply this coating with a little practice, though it is of course, always better to have this work done by a competent painter.

This surface will form a very good screen surface but I give reference to certain results. Use a large paint brush when applying this and be careful to paint same on as even as possible. A shadow box of dead black should make a good screen after you have all the white painted on. Project your light on the screen while painting the shadow box around the picture.

Theatre Equipment for Hot Weather

Ventilating and Cooling

WHY pay drug store prices for ventilating and cooling? asks James M. Seymore, of Newark, N. J., who claims to be able to instruct house managers where and how to buy the necessary motors at first cost. Seymore is in the very highest class of service in installing fans and motors. His announcements says: "Thirty-six years experience in building Air Moving Machinery and installing apparatus, is at your disposal for the asking. Send your plans and I will send you specifications for your requirements. Whether metal, wood or carpenter can assemble and erect a cooling system from the plans furnished as well as it can be done by men sent hundreds of miles to do this work."

** Dixie Cups **

With the coming of warmer weather one might naturally expect a greater frequency on the part of audiences for a trip to the water cooler. The modern manager, actuated by a desire to give his patrons a sanitary drinking cup, offers Dixie Cups as a product that will perpetually fill the bill. The Individual Drinking Cup Company, of Easton, Pa., and New York City manufacturers these cups, together with a penny vending machine, which maintains itself without cost and yields a revenue to the house. Silent, throughout performance, and in any theatre, these machines provide patrons with white, round, unwaxed Dixie Cups.

** Typhoon Fans **

A cooling system which is easily installed and which in the heat of a very warm day will create a rousing breeze is bound to be a success. The most successful of the portable fans made is the Typhoon Fan Company of New York, with branch offices in Philadelphia, Jacksonville, New Orleans, Dallas and Los Angeles. Prospects are advised by this firm to write for booklet 32.

About Theatres—New and Old

PLANS for a new modern $2,000,000 motion picture theatre to occupy the site of the old Grand Theatre in Worcester, Mass., have been very recently announced by S. Z. Poli. The new house will seat about 1,900. The latest type in equipment will be utilized. Work will be rushed in order to have the new house completed at an early date.

The little town of Whiting, Ind., can now boast of one of the finest and most up-to-date motion picture theatres in the central west States. The New Hoosier, which opened its doors to the public on February 1st, stands as a modern theatre and will be a very pleasing to copy from. The theatre will seat about 1,000 people, has a nice large stage, good dressing rooms, and is complete in every respect from the projection room to the stage. The New Hoosier theatre is very tastily decorated in tan, ivory and burnt orange, with deep carpets and draperies, very tasty wicker chairs in the main lobby and in the mezzanine boxes. The seats were installed by Heywood-Wakefield and have the most comfortable seats which are made by this company.

The projection room is large and very commodious, the very finest in motion picture projection machines have been installed. Projector projection is used along with direct current motor generator set.

The new house is under the very capable management of Mr. Marget V. Bennett, who formerly operated the Princess Theatre, Whiting. The staff consists of Mr. W. Schalter, chief projectionist, Paul Voulges, house man.

C. D. Buss has recently purchased the old Roosevelt Hotel at St. Petersburg, Fla., and has announced plans for the erection of a modern theatre on this site. Mr. Buss also owns several theatres at Easton, Pa.

J. U. McCormick, of the Carolina Theatre Supply Company, announces that he is at present equipping theatres to open soon in Pineville, Stanley Creek and Fayetteville, North Carolina.

Messrs. Brock and Borden, of the Grand, Oklahoma, Mississippi, have recently installed new Simplex projection machines.

The new Lyric Theatre at Brownwood, Texas, has just opened under a very pleasing business, with pictures as the present policy.

The Liberty Theatre, Bailey, Okla., is being very thoroughly remodeled by the management and pictures will be the policy when the Liberty re-opens.

It is reported that L. F. Brower has just recently purchased the new Criterion Theatre at El Reno, Okla., and will present pictures as the new policy of this theatre.

From Texas comes the report that business is greatly improving at most all the theatres. Many new motion picture and vaudeville theatres have opened recently at Galveston, Tex., the Queen Theatre is being completely remodelled and completely re-equipped and will be reopened at an early date with pictures as the opening policy. From Fort Arthur, Texas, comes the news that a new $3,500 pipe organ is being installed in the Liberty Theatre. R. Thrash, who has a large theatre supply store in Dallas, reports that he is installing quite a number of new Motograph machines in Texas.
FISCHER OPENS NEW THEATRE
AT WEST ALLIS, WIS.

George Fischer, manager of the New Milwaukee Theatre, in Milwaukee, opened the $200,000 Capitol Theatre and Red- tion building in West Allis, Wis., a few nights ago and made the occasion of the formal dedication a gala one. He opened the theatre with Associated Exhibitors' "Going Up." To mark the event a special eight-page newspaper, describing the theatre and its policy, was issued several days in advance. The business men of the town gave splendid support to the enterprise, filling six of the eight pages with advertisements. This announcement of the new house and the management's plans was published:

"The handsome new theatre will serve not only the large and growing amusement of West Allis, a community of homes, populated by families whose members like to take their pleasure together, old and young, but will also make it appeal to the resi-
dents of adjoining communities. The new Capitol has been established to fill the wants of the community and will do so to the fullest of its capacity."

Lamp Coloring

The Austin Brand Lamp Coloring of New York have perfected a type of lamp coloring which has stood all the tests and is in many ways superior to the various other lamp colorings on the market. This concern is always glad to receive requests for particulars and invites equipment dealers to write for jobber's prices. The variety of colors included in the lamp tints are, red, light blue, violet, deep blue yellow, green, amber, orange, canary, sun-
set glow, and white and golden glow.

'Haftone' Screens

The Raven Screen Corporation of New York City announces its peculiar type of "Stay Put" screen which has won distinction in being used by Famous Players for "The Covered Wagon," "Ten Command- ments" and other super productions. Theat-
re owners and house managers are invited to write in to the Raven concern for further information and particulars.

Roll or Folded Tickets

What purports to be the world's largest exclusive amusement ticket plant is run by the Arcus Ticket Company of Chicago. This firm has been engaged in the manu-
facture of theatre and other amusement tickets for twenty-eight years and offers the full weight of its experience and know-
ledge of the showman's requirements in render-
ing service to clients.

Stage Lighting in Detail

Edison Lamp Works have a bulletin of lighting data concerning stage lighting that covers the field in every detail. From switchboard and wiring, "effect" apparatus, production or colored light, footlights, border lights, bunch or flood lamps, spot lamps, to the effect of color on appearance of objects. To make your atmosphere pro-
longues a complete success it would be well
to read what they have to say concerning colors best reflecting light and lights best to use for said colors.

Side Line to Aid Profits

If you are looking about, with the idea of utilizing space and making your profits larger it would be worth your while to get the advertising literature of the Hol-
comb & Hoke Manufacturing Co., Indian-
apolis, Ind. They manufacture the "But-
ter-Kist," corn popping machine and ad-

dvantages of use in a theatre lobby are obvi-
ous, as people like sweets of some sort, while attending the performance.

Keeping 'Em Cool

(Continued from page 14)

cool atmosphere. This lobby was kept for a period following exhibition of the picture.

You Have to Make Good

But—

You can't Barnum-ize the public all the time—and we don't. At four in the morning, when Iowa air is coolest. Lacey Smith, three years custodian of the Strand, opens the doors wide and circul-
ates the air throughout the theatre. At

now the doors are closed and remain thus until after sundown.

With the canopy hanging with foliage and the lights in the auditorium and foyer in a delicate green, the lobby suggestive of shady nooks, the attendants properly schooled, we make our bid against outdoor attraction as a purveyor of genuine com-
forts as well as entertainment.

The Strand uses a whole bag o' tricks to get them in during hot weather but our chief aim is to keep them cool, physically as well as mentally, so they will come back again and again.

"Gosh, it was nice in there and a darned good show, too," chuckles Mr. Customer as he leaves.

And the manager chalks up another vict-

ory over Old Sol and his beaming co-
horts.

Have You an Equipment or Accessory Service for Exhibitors? A Classified Ad Will Bring It To Their Notice and Help Move the Merchandise Off Your Shelves.

PITY THE TROPICAL EXHIBITOR

(Continued on page 55)

ventilating systems and the air is clean and cool. Aside from these cities, how-

ever, one must be content to let nature take its course and suffer in a worthy cause.

No special treatment is given films in the tropic. In a few instances a heavier container is used but in most parts the films are shipped in the same manner as in this country.

The only hot country requiring special containers is Japan. There is a national law that requires films to be wrapped in burlap sacks and packed in straw. No one has ever been able to learn just why this law was passed but it is on the books and every film entering that country is packed according to law.

The tropics is not neglected as far as cam-
eramen are concerned. The International News Reel seekers of the unusual penetrate the deepest parts of the jungle and show tropical theatre patrons views of their own country of which they would be otherwise ignorant. The photos in this story are fur-

nished by courtesy of the International News Reel.

C L A S S I F I E D A D D E P A R T M E N T

Rates, 2 cents a word. Cash with copy.

CAMERA EXCHANGE

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best equipment. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.


FOR SALE

Completely equipped theatre live town drawing 1600 population. Address Playhouse, Randleman, N.C.

AUSTIN CHEMICAL CO., Inc.

AUSTIN BRAND LAMP COLORING

1692 Boston Road
BRONX, NEW YORK

PHONE INTERVALE 2625

The Austin Chemical Company has perfected a new type of LAMP COLORING which has stood all tests and is in many ways superior to the various other lamp colorings on the market. Keith, Moss and Loew Theatres are using this coloring. The following colors are in stock: Transparent Colors: Red, Light Blue, Violet, Deep Blue, Yellow, Green, Amber. Opaque Colors: Red, Green, Blue, Orange, Canary, Sunset Glow, Milk White, Golden Glow, Amber.

EQUIPMENT DEALERS ARE INVITED TO WRITE FOR JOBBER'S PRICES.
Photographic quality has a definite box-office value—your audiences appreciate it.

EASTMAN
POSITIVE FILM

With its wide latitude and long scale Eastman Positive Film reproduces every gradation of tone from highest light to deepest shadow that the skill of the photographer has secured in the negative—it carries quality from studio to screen.

Look for "Eastman" and "Kodak" in black letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
HAL ROACH presents

The King of Wild Horses
A Feature

Directed by
Fred Jackman

Story by
Hal Roach

Filled with surprises

How many persons have seen two wild stallions fighting for the ownership of the herd?

Have you ever seen a horse leap a tremendous chasm twice, first for his own safety, alone, and secondly with a rider for the rider's safety?

Have you ever seen a picture dominated by a horse from beginning to end, a horse so intelligent, so beautiful, so courageous, that he wins you completely, and holds your attention just the way a great actor holds it?

That's this great feature, declared by every reviewer to be an outstanding novelty, and certain to hold and arouse any audience. It's filled with surprises.
THE FAMOUS 40

SANFRANCISCO CALIF 3

SIDNEY R KENT

465 FIFTH AVE NEW YORK NY

WE HAD ALREADY SEEN THE ENEMY SEX AND LAST NIGHT SCREENED BOTH
WANDERER WASTELAND AND MANHANDLED IF THESE PICTURES ARE ANY
CRITERION OF YOUR FORTY RELEASES FOR THIS SEASON WE UNQUESTIONABLY
FEEL THAT YOU HAVE THE GREATEST LINE UP THAT HAS EVER BEEN OFFERED
TO THE MOTION PICTURE WORLD STOP IN MANHANDLED MISS SWANSON GIVES
US EVERYTHING THAT ONE COULD POSSIBLY HOPE FOR AND THE ACTING
STORY PHOTOGRAPHY AND DIRECTION ARE EXTRAORDINARILY BRILLIANT STOP
WE ARE MOST HAPPY AND PROUD OF THE PRIVILEGE TO SHOW SUCH PRODUCT

HERBERT L ROTHCHILD
WEED 'EM and REAP!

Pull out the bargain prints and
Get a Satisfied Crop of your
Exhibitors and Distributors
due to Greater Brilliance and
Real Durable Prints

The Standard Way
in Hollywood

Standard Film Laboratories
John M. Nickolaus  S.M. Tompkins
Seward and Romaine Streets
Holly 4366
Hollywood, California
"WHAT SHALL I DO"

Starring Dorothy Mackaill

~ offers you an unprecedented tie-up with the most popular song hit of the day

IRVING BERLIN'S Sensational Success "WHAT ILL I DO"

RIDE IN ON THIS WAVE OF POPULARITY

Every music dealer in your town is willing and eager to cooperate with you. As soon as you book the picture, the Irving Berlin people will immediately ship free window displays to every song dealer in your town or neighborhood, advertising the song and picture.

BOOK THE PICTURE NOW ~ and cash in on this big free tie-up

Distributed by HODKINSON Season 1924-1925 ~ 80 first-run pictures

Foreign Distributor WM. VOGEL Distributing Corporation~
The Death Ray

It's in

The Lone Wolf

Amelodramatic kick like a Big Bertha!

DOROTHY DALTON and JACK HOLT

A ready-made audience of 1,000,000 readers of the novel!

Grab it while the news is hot!

Associated Exhibitors

Physical Distributor: Pathe Exchange, Inc.
WITH

Wallace Beery

W.C. Graves
PRESENTS

UNSEEN HANDS

A smashing title, a creepy story of the kind the fans just eat up and a box-office star, supported by such favorites as Fontaine La Rue and Cleo Madison. A combination that gives you a real money-getter just at the time you need it most.

ASSOCIATED EXHIBITORS
Arthur S. Kane • President

PHYSICAL DISTRIBUTORS
BATH EXCHANGE

FOREIGN REPRESENTATIVE
SIR LIONEL CARRETT
Shout It With Windows!

Learn How by Reading National Tie-Up Section Every Week—It Means

Dozens of Extra Lobbies Leading to Your Theatre

THIS National Tie-Up Super-Service for Exhibitors Has More Than Made Good. In Eight Short Weeks Exhibitors Trade Review Has Provided You With Over 50 National Advertiser-Partners. Nothing Ever Done for Showmen Touches This Record for Providing Them With Standardized Publicity. It Will Draw Dollars from Every Corner of Your City by Reaching People Who Never Pass Your Theatre. Look Over These Million-Dollar Trade Mark Names. Check Those You Want to Put to Work for You. Now Read This Week's Section Beginning Page 30.

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Distinctive Pictures Corporation
presented
George Arliss in
"$20.00 A WEEK"
with TAYLOR HOLMES and
EDITH ROBERTS at the
MARK STRAND Theatre week of June 8 and
the papers said:—

NEW YORK DAILY NEWS: "$20 a Week" is "amusing, exciting, everything a picture should be. Mr. Arliss has something that no one else brings to the screen. * * * Don't miss this picture. It's good. Yes, it's even worth waiting in line to see."

EVENING POST: "Of the films shown this week, George Arliss' "$20 a Week" should be declared the winner."

NEW YORK TIMES: ""$20 a Week" should amuse everybody."

Directed by Harmon Weight
Forrest Halsey's adaptation of Edgar Franklin's novel "The Adopted Father"

Thematic Music Cue Sheet given away with this picture.
Selco Pictures

presents

"Missing Daughters"

A Choice Production
Direction Wm. H. Clifford

Selznick Distributing Corporation

Thematic Music Cue Sheet Given Away With This Picture
“Missing Daughters” will grip your audiences with its sheer power—

It will clutch at their sympathies and their fears—

It will sweep them with the most human and universal of appeals
It Can Be Done!

If you have ever been among the hundreds who daily and weekly enter Universal's offices at "1600" you must have seen that card conspicuously posted above the desk in the reception room and bearing not only the striking phrase quoted but under it the signature of Carl Laemmle. It is the executive's slogan to all his vast crew scattered over the face of the earth.

Speaking About Reviews

When Mr. Laemmle penned that brief admonition he was not thinking of reviews of motion pictures. But he might well have been. For we are here to say that not only can it be done but in this journal's pages.

It Is Being Done!

It Is Being Done because the basis of a Dependable Review is a Dependable Writer. And what constitutes a Dependable Writer? Years of experience, native good judgment and absolute sincerity; the telling of the truth as it is given him to see the truth; to tell the truth simply rather than untruth smartly.

George T. Pardy

Every week in Exhibitors Trade Review stands between Producer and Theatre Owner and holds the scales evenly, describes a picture from the viewpoint of the man who sits between the projection machine and the screen—your public; of the man who is neither blase nor unsophisticated; who recognizes the clear notes and detects the false. With Mr. Laemmle we, too, say

It Can Be Done!
Our Answer To Inquiries

WITH painstaking care and an unlimited expenditure of money, Fox Film Corporation has prepared its product for the coming season, embracing 52 dramatic subjects.

This is the greatest assemblage of BOX-OFFICE ENTERTAINMENT ever offered the motion picture theatre.

An announcement, the most important this Corporation has ever made, will be published in the trade press July 1st.

It will contain titles and full details of the entire Fox output for 1924-1925—the outstanding production achievement of any company or group of companies in the history of our business.

Simultaneously with this announcement there will be in the Fox Branch Exchanges, for screening, fifteen of the new dramatic productions.

your profits for the new season
are involved in your selection of pictures!

William Fox, President
FOX FILM CORPORATION
Having won the leadership of the Motion Picture Industry for last season by the most consistent line of fine pictures and box-office hits ever offered in any one season by any company—

We—FIRST NATIONAL are out to maintain our leadership for next season.

With all due respect and regard for the entire field—a review of our product

That FIRST NATIONAL It is never going to stop
and lineup makes us confident of holding the leadership.

We throw our hat in the ring—and may the best man win.

But—regardless of the outcome, the standard as set up by FIRST NATIONAL will result in the greatest array of pictures ever offered to exhibitors—

For which FIRST NATIONAL will be responsible.

STRIDE will be a big one—It never will be equalled.
Smashed records in Los Angeles~

M. C. LEVEE presents
'A Maurice Tourneur
PRODUCTION
'The
WHITE MOTH"
by IZOLA FORRESTER
with
Barbara LaMarr,
Conway Tearle,
CHARLES DeROCHE
and BEN LYON
Personally directed by MAURICE TOURNEUR

Opens in New York
at
MARK STRAND
June 15th

The Motion Picture News said—
"Should net tidy Box-Office Returns"
and that's just what it is doing!

A First National Picture
Laughter is necessary to life. The screen artist who lightens the burden of humanity with a smile, who rests weary hearts with an hour of pleasure, is performing an important and worthwhile mission.

There are several varieties of fools in the world. One gives advice; another doesn't take it, and still another fails to profit by National Tie-Ups.

"I don't see where we can put that film salesman up for the night."

"Don't worry—he always brings his own bunk!"

Talk plainly to your friends in private—but in public always declare they are right. If you have a kick within the industry don't blame it to outsiders.

An ex-slave visited the law offices of his former owner's son. He confessed he wished a divorce in order to remarry, and asked the cost. The young attorney having a sense of humor said: "Uncle, a divorce will cost you all of seventy-five cents."

The old darky pondered, then hobbled toward the door muttering, "Reckon Ah'll fo'get it, Mahse Lee; there ain't six bits difference 'tween n'ice and 'em."

The bigger the man the deeper his sense of decency and delicacy, the greater his courtesy. It takes the fifteen-dollar boys to come through with the snappy retorts.

Don't waste time worrying about what may happen tomorrow. If you do you will fail utterly to enjoy the pleasant things at hand today. Today and its memories of happy yesterdays are all any of us can bank on—for tomorrow never comes.

To capably conduct a theatre and intelligently direct employees, it is necessary to be thoroughly familiar with every ramification of management. To teach a dog tricks you must know more than the dog.
"For Sale"—First National!!

Not the Company. "For Sale" Is the Title of a First National Release Depicting a Colorful Drama of Life as It Really Is...
THE NEWS AT A GLANCE

Universal temporarily has held up film shipments to Japan, pending clearing up of situation, although a good business was done there last week.

Sol Lesser, President of Principal Pictures, is considering the establishing of several theatres exclusively for children.

Erie, Pa., is in the midst of a battle with the Blue Laws. Mayor Joseph Williams will make his decision in a few days.

J. D. Williams, of Ritz Pictures, intimates that the first Valentino picture under the Ritz banner will be made in England.

Famous Players has declared a regular quarterly dividend of $2 a share on preferred stock payable August 1.

New Britain, Conn., exhibitors have won a fight against higher licenses.

Joe Brandt, of C. B. C., after a visit throughout the West says business in Mid-West is far from good and admission prices should be reduced to help the situation.

Claude Friese-Greene on June 13 at Wurlitzer Hall in New York gave the American premiere showing of his spectrum color process.

Samuel Rothafel is celebrating his fourth anniversary as presentation chief at the New York Capitol.

New Jersey Theatre Owners complete elaborate plans for annual convention, to be held at Asbury Park, June 24-27.

Grand-Asher has received assurance from the Directors' Association that its sixteen pictures to be made yearly will be of high standard.

Associated Arts Corporation, backed by a group of six men headed by L. G. B. Erb and O. E. Goebel, will make six pictures in Hollywood.

President M. J. O'Toole of the national body of Theatre Owners addressed the weekly meeting of the unaffiliated New York T. O. C. C.

A San Francisco Jury in the case against James Calnay charged with conspiracy to defraud has failed to agree.

Mayor Marshall of Warren, Ohio, says theatres in that town will be kept open Sundays according to referendum despite K. K. K. request to close.
Some Bread and Butter
Tips for Showmen—

Stuckel's Box-Office Success Secrets

MEET the man who creates the publicity with "that pleasing box-office echo" for you when you book an Associated Exhibitors attraction—H. Elliott Stuckel.

He has some sane and constructive showmanship ideas, which it gives us pleasure to pass along. There is added pleasure in the fact that they come from a modest exponent of the fine art of exploitation.

Mr. Stuckel could write a best seller on "How Not to Use a Press Book." It would throw a great light on why a lot of exhibitors fail to break into their local newspapers with proper publicity on their theatre's attractions. So many theatre owners seem to have adopted the lazy motto: "Clip the press book and pass the buck to the editor."

Then what happens? Mr. Editor looks at the tell-tale printed clipping, yawns wearily, and as he flips it into the waste basket mutters: "Another original news story—only printed in about a thousand newspapers to date."

Editors are peculiar that way. They can't afford to have it said of them that they edit their paper with scissors and paste. Besides, as Mr. Stuckel points out, it is also a matter of personal pride with the editor. He does not want you to think that he is so lacking in originality that he will run any reprint that you hand him.

Please the Editor

H. E. S. is a constructive critic. He hands you the remedy along with his criticism. It is this: Have the press book story neatly typed. Copy the headline on a separate sheet of paper. Attach a note stating that there is a one or two column cut accompanying the article. In this way the editor feels that he is getting original copy.

He may know perfectly well that it is press sheet stuff. Most editors will. But the big point is that you submit your copy the same as any regular contributor or reporter. It is businesslike. It furnishes him with an alibi. He cannot be accused of knowingly running a reprint. Therein lies the secret of thousands of dollars of lost publicity to theatre owners. They failed to play the game according to Hoyle. Play with the editor, and he will play with you.

Another cause for complaint among editors is that exhibitors so often commit the fatal error of handing them a press story that already has been passed out to a rival paper. You only require to stage this stunt once. If you ever get a return engagement to appear in that particular editor's columns — well, you're a wizard, that's all.

The skipper at the helm of Associated Exhibitors' publicity suggests to theatre owners that they arrange with a newspaperman to go over the press book on each featured showing. Thus you have a trained specialist to pick the bits that will carry in your locality. He is in close touch with all phases of practical value to any showman theatre owner.

If the exhibitor can secure the active co-operation of a representative local organization in exploiting an attraction," he states emphatically, "this is worth one hundred times the exploitation that a publicity man in New York can furnish him."

He gives this illustration: From a friendly contact with a dancing school, a private school, or social organization. All of these embrace a good proportion of the local talent. They are always eager to appear in public. You can give them the opportunity they seek, and incidentally secure a strong squad of enthusiastic publicity agents. The organization of which they are members will naturally use its influence to sell tickets for the performance.

This local talent can be employed in many ways—prologues, tableaus, dancing and singing numbers. Make your theatre the public forum where their friends can encourage and applaud them. You can use them in connection with programs throughout the year.

Timely Tips

On every feature you book, says Mr. Stuckel, look it over carefully to see if it gives opportunity to directly interest any particular group or prominent individual. For instance, several live exhibitors when showing "The Chechahcos" have discovered that there were a considerable number of one-time Alaskans in their cities.

In some cases private showings were given to these sourdoughs and chechahcos. Then again the old time Alaskans were able to offer first-hand information about the frozen country that gave the theatre owner a brand new exploitation angle. The press book doesn't contain it all, a fact which Mr. Stuckel frankly admits.

Another tip this box-office boomer presents should be welcomed by any showman when the heat waves surge upon him and leave him mentally fagged. If his brain refuses to create a money making exploitation melody, let him send a wire to New York headquarters for aid. The producers' publicity department will send him a night letter giving a complete exploitation ensemble with that captivating box-office refrain: "Money—M-M-M-o-n-e-y."
O'Toole Tells Exhibitors of Work in Public Service
Calls It Their Report on Dividends

In presenting for your consideration a report of the public service work and certain legislative activities of our organization I find the subjects cover such a vast area, both with respect to actual accomplishments and fields for observation, that I could not attempt to go into details except in a few instances and will in the main confine myself to concrete statements and accepted facts.

You have heard considerable about public service in the motion picture theatre. You heard it from me many times in national conventions, state gatherings and elsewhere. You may, if you have not carefully studied its application to our business, consider it a hobby or a fad.

If you have examined its outstanding elements, if you have given this subject the close attention it deserves as the central feature in our advancement as Theatre Owners, then you will be as appreciative of it as you would be listening to a dividend report at an annual meeting of a company in which you were a stockholder, for that is exactly what it means.  

Must Have Good Will

I make these observations as I fear some Theatre Owners do not entirely understand this line of effort. They know how to locate and build theatres, secure film and provide other physical accessories.

But the most essential things are public good will and business protection, and some may not know how to secure these. Some Theatre Owners may not actually believe that their theatres are community institutions and that their theatre screen is a part of the screen press.

They may not fully appreciate the duty they owe to the community in this relation and of course, not realizing just what it is, naturally do not give the government and the public the assistance and support required of them and consequently do not bring to their theatre and themselves that real measure of good will and support.

Greatest Business Asset

I want you to know that public good will is your greatest business asset. Without it you can have the finest theatre in America and you will not make money.

With it you can make money in the most ordinary kind of a theatre. I want you to believe with me that public service is the surest and quickest way to secure this good-will and the most certain way always to retain it and insure the success of your enterprise.

At this annual business meeting of our great national organization I earnestly invite you to a careful and complete consideration of this important matter.

Plain Business

Your relation with the public is the most fundamental phase of your business. It is the very life-blood of your enterprise, the master element of all your efforts.

It is no mysterious thing. It is plain business. It is the carrying out of your "Good evening" salutation to a patron.

B EFORE the delegates to the recent convention of the Motion Picture Theatre Owners of America M. J. O'Toole, chairman of the Public Service Department and now president of the body, told of the work of his committee. We present herewith the first installment of that document, which we are sure will have interest for every Theatre Owner. Other installments will follow.

Through public service you give a friendly "Hello" to all the people in the community and they respond in kind, making your theatre a great community institution and making you a great business success.

For the better part of three years I have been Chairman of the Public Service Department of the Motion Picture Theatre Owners of America. I happen to have been one of the first Theatre Owners to carry forward any plans of this character and my initial statements along this line were met with many misgivings on the part of Theatre Owners generally.

In fact, some of my closest friends in the business were frank enough to say to me that I was introducing into our theatres a line of procedure which did not belong there and that it was simply one of my fads.

Securing an Investment

I have endeavored in many ways to advise the Theatre Owners of the importance of this work. I sought in every reasonable manner fully to acquaint them with the details of this necessary form of service.

That we succeeded in this relation and that this service is being appreciated in official quarters and with the public generally is amply proved by the prodigious strides Theatre Owners have made in protecting themselves against harmful legislation. It is proving the decentralizing influence within the business which would take their theatres from them, obtaining relief from Congress in the matter of tax repeals and in other ways consolidating and fortifying their business positions and making their investments secure.

It is one of the easiest understood of all business principles by Theatre Owners that if you can convince the people in your neighborhood that you are an entirely responsible person, that you are a great help to the community and that you give them screen programs which will entertain, edify and instruct them that they will come to your theatre and make your business a success.

Real Factors

Everything about your theatre from the building itself, its accessories, appointments, embellishments, ornamentations, lighting facilities, heating and ventilating features, safety appliances, comfortable seating arrangements, good projection, excellent picture program, courtesy of attendants, well conducted advertising and exploitation of film plays, the popularity of your theatre and your own standing in the community are the real factors which bring people to your house and make your business a success.

If you are a member of the Chamber of Commerce or Board of Trade, and Rotary, Kiwanis, Commercial or other civic clubs, member of leading fraternal societies and prominent in the affairs of these and in the community and treating every one on the level and enjoying public good will it will add immeasurably to your success.

Owning the Screen Press

Then in addition to all these elements and supplementing every one of them you are in possession of a means of shaping and directing this essential public opinion, such as is the case with the proper use of your theatre screens, where in pictured form and otherwise you bring to the attention of all in direct and vivid fashion the things which tend to better the community, the state and the nation, what a great power you wield and what a pronounced degree of leadership and business and other advantages it gives to you?

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JULES E. MASTBAUM, president of the Stanley Company of America, sailed June 7 for Europe. He was accompanied by Mrs. Mastbaum and their three daughters, Billie, Peggy and Betty. A tour of England and the Continent is on the cards, and it is planned to remain away from Philadelphia until October. It is said Mr. Mastbaum will forget business during the course of the trip, that is, in the larger phase, but that does not mean he will not keep close tabs on what is going on abroad in a motion picture way. As a member of the mayor's committee on Philadelphia's sesqui-centennial, in 1926, he will take every opportunity to present to Europeans the claims of the City of Brotherly Love. Much of the Mastbaum's traveling will be by motor.

RICHARD BRADY, of the New York City department of the Eastman forces, acquired or achieved the title of "Hole in One Brady" at the golf tournament June 4. It was the 15th hole, of 105 yards, where the green is at the summit of a near cliff and out of view from the tee that it all took place. Mr. Brady's feat, however, that anything serious had happened was when the caddy, sitting on the brow of the elevation, suddenly shouted: "It's in! It's in!" and in his excitement promptly fell down the embankment. The other members of the foursome attended the event by their signatures on the score-card. We will wager that by that time the card is duly framed. Mr. Brady was awarded a loving cup.

AFTER seven years with Goldwyn-Cosmopolitan B. B. Reingold, manager of the Des Moines office, has resigned. Mr. Reingold is planning a fishing excursion in a country noted for the voracity of the fish. When he is well rested he will take steps to get back to the film business. He likes the business too well to think of parting from it. During his connection with the Goldwyn company he has been resident manager of the offices in Omaha, Chicago and Des Moines.

ILLIAN GALE, who some time since laid aside the trials of a reviewer's job on the Motion Picture News and made her debut as a screen player in "The Way of a Man," is about to begin work on her third picture—"Ten Scars Make a Man," a Pathé serial to be produced by C. W. Paton. Miss Gale also appeared in "The Forlorn Door." She admits she expects to remain in California indefinitely, although she affirms she has not yet reached the stage where she ceases to rehearse the wonders of Broadway.

The Hodkinson Corporation was represented at the tournament by a quartet of its executives—President F. C. Monroe, Treasurer Raymond Pawley and Vice President Paul C. Mooney and John C. Flinn. They struggled valiantly in the rain, but did not land in the prizes.

Oscar Shaw, who made a hit as the press agent in "The Great White Way," was the winner of three cups at the tournament. He lost the toss on the tied low net score of 75 for the grand prize, a leg on the Film Daily Cup, but came in for the low net runner-up (Pathé trophy) and the low gross runner-up (Motion Picture News trophy). Then, with a cup under each arm he was able to stow a third one for something or other. He took all comers. His "side-kick," Rudy Cameron, the top man, also corralled a couple of cups, a leg on the Film Daily Cup and the Ruben Samuel's trophy.

VICTOR SHAPIRO had the unique experience of winning the first duffer's prize—the occasion was his debut as a golfer—and also one of the major awards, the Hirsagraph prize, a handsome Sept camera. The latter, however, was allotted by chance, which goes to show there is luck in the game of golf.

Harvey Gates has been appointed scenario editor for the Harry Carey and Priscilla Dean Productions. It was something over nine years ago Mr. Gates resigned a reviewing job on the Dramatic Mirror and went to the coast to take up scenario work. In the intervening years he has done a large volume of free lance script writing and has registered many successes. Mr. Gates is a native of Salt Lake.

President R. F. Woodhull of the New Jersey Theatre Owners has issued a formal call for the fifth annual convention of the organization of which he is the head. It will be held June 24, 25 and 26 at the New Monterey Hotel, Asbury Park, N. J. The Jerseymen are gallant entertainers at these annual gatherings, and they also have a habit of sticking to their knitting during business hours.

Archie MacArthur, for many years advertising manager of the Moving Picture World and for the last two years director of the publicity forces of Mack Sennett in Los Angeles, is in New York. Mr. MacArthur accompanied Major L. S. Ramsdell, who has entered picture production from the field of finance in San Francisco. He has been a follower of the links for several years, and arranged his arrival so as to be present at the film tournament June 4, where he met a host of his old friends.

Sidney Olcott is reported to have changed his mind about the shifting to eastward of the course of film empire. Following the completion of "Monseur Beaucera," the director took a short vacation in the form of a journey to the west coast, where incidentally he is guiding the production of Norma Talmadge's "The Fight." It was Mr. Olcott's first visit to the colony since he completed "Scratch My Back" a couple of years ago. He has been greatly impressed with the growth and improvements and the enlarging of picturamaking spaces. He declares he is convinced the west will continue to be the scene of the bulk of production.

Harry D. Buckley, acting general manager for Douglas Fairbanks, announces two more openings of "The Thief of Bagdad." The first is at the Savoy, in Atlantic City, July 27, for a five weeks engagement, and the other is at the Woods Theatre in Chicago on Labor Day. Plans are well under way for road showing the production on a large scale with a dozen companies.

John B. Rock, general manager of Vitagraph, is home from his third tour of exchanges. Although it is not so long since Mr. Rock re-entered the business in which he was raised, so to speak, he has been a consistent traveler over the country, re-establishing contact with the forces with which in other years he was so close. He was one of the contenders at the spring golf tournament last week. While waiting for the call to "Go" he spoke of the fine enthusiasm he noted in the course of his visits to exchanges. At the coast he was impressed with the spirit he found at the studio and of the high expectations for the coming season. Mr. Rock especially referred to the elaborate preparations they have been making for the production of "Captain Blood," the title role of which will be portrayed by Warren Kerrigan.
Federal Court Decides Against Kansas Exhibitors In Music Tax Fight

WESTERN Missouri and Kansas City (Mo.) exhibitors figuratively were stunned June 6 by a long awaited decision in a test music tax case before Judge Arba S. Van Valkenburgh in the Federal court at Kansas City. Damages and attorneys' fees in twelve decrees, amounting to $4,200, were awarded against eight exhibitors, whose cases were tried jointly against four music companies.

The decision comes as a termination of two years' tireless work on the part of the exhibitors and was a crushing blow. However, the principal point at issue—the contention upon which Samuel A. Handy, attorney for the exhibitors, hoped for victory—was not even mentioned in the written decision of Judge Van Valkenburgh, therefore leaving both parties with hope, according to Mr. Handy, for an appeal.

"It is the biggest surprise I ever had in my life," Mr. Handy said. "We based our whole fight on the contention that the suits were not brought by the principal parties at interest, in that the individual music companies had assigned their rights over to the American Society of Composers, Authors and Publishers, thereby making the filing of the suits contrary to the provision of the federal statutes. This point—the main point, as far as we are concerned—was not mentioned in the decision of the court. We are not one whit disheartened and intend to appeal to the circuit court of appeals and the United States Supreme Court, if necessary. Music tax suits have been decided in other courts before, but never has our point previously been brought up—and it still hasn't."

In each case $250 and $100 attorney fees were awarded by the court, more than one case being filed against an exhibitor in several instances.

The plaintiffs were Leo Feist, Inc., Jerome H. Remick & Co., Irving Berlin and Broadway Music Company.

Those Who Are Hit

The defendants were the Gillham Amusement Company, Gillham theatre, Kansas City; Capitol Enterprises, Gladstone theatre, Kansas City; H. H. Barrett, Colonial theatre, Kansas City; A. K. Boussad, World-in-Motion, Kansas City; Mrs. Lucy Weaver, Mozart theatre, Kansas City; Stockdale Brothers, Empire theatre, Kansas City; A. M. Eisner, Broadmoor theatre, Kansas City; J. T. Wilson, Queens theatre, Kansas City.

The decision does not affect suits pending in the state of Kansas, as only Kansas City (Mo.) theatres were represented.

The court's decision, in part, is as follows:

"All the questions involved in this controversy have been passed upon by the courts heretofore. Judge Cochran in the Witmark case has considered exhaustively all the general matters of defense urged in the case at bar. His opinion is in the highest degree able and illuminating. I am in entire agreement with all his conclusions and the matter has by him been so well and comprehensively stated that it is unnecessary to attempt further elucidation.

Evidence Indefinite

"It remains only to consider the special defense urged in the instant cases, and this was that the defendants had received an implied license from plaintiffs to play their copyrighted music through the receipt of copies of music and letters urging that the same should be played in defendants' places of amusement. In cases Number 251, 314, 479, 455, 459, 464, 458, 465, 461 and 462 either no testimony at all was offered in support of this defense, or the evidence fell far short of supporting it.

"In all of these cases in which any evidence was offered, tending, even remotely, to establish the license pleaded, it was too indefinite and uncertain to contain any probative value.

"It appears from the evidence the above named acted in concert, and have been defended by the same counsel. They have proceeded advisedly on the theory that the demands of the plaintiff were non-enforceable.

"While I am convinced that the actual damage suffered has not been great, nevertheless, the law was intended strongly to preserve the integrity of copyrights, and by it I am constrained to hold that the court has no discretion to award less than the minimum of $250 in each case."

"Furthermore, under the circumstances above stated the court must allow a reasonable attorney's fee, and in view of the labor to which plaintiffs' counsel has been put I feel that a fee of $100 in each case is neither unreasonable nor unjust. Decrees, therefore, may be prepared, awarding damages and attorneys' fees as above indicated."

Japanese Boycott U. S. Films as Result of Exclusion Act

ASSOCIATED PRESS despatches from Japan carry a story that on June 8, Tokio motion picture exhibitors held a meeting and decided to boycott American films. This was brought about by public demand owing to the exclusion law passed in this country against Japanese.

At first the movement included only Tokio, but later developed into a nationwide campaign, and present indications point to a complete boycott.

A wire received at the foreign department of First National from its offices in Japan advised the cessation of all film shipments until further notice. Universal has also been advised to hold up shipments for the present.

It was stated at the foreign office of First National that the whole affair is probably only temporary and that business will be resumed very soon.

Japan is almost entirely dependent on American films. Pictures from this country are popular, and it is not thought likely the fans can easily be divorced from their American screen favorites, and public demand will no doubt bring about resumption of relations.

The feeling of resentment against all things American is being fanned by a fanatic group and does not represent the large mass of Japanese people that make up the motion picture public.

At present Japan produces a limited number of pictures, and although they are more or less popular, they do not begin to touch American pictures.

Productions of Europeans do not have an appeal in Japan, and should the boycott continue for any length of time it is doubtful if enough film can be imported to keep the theatres running.

It is considered likely in political circles that the American note to Japan regarding the exclusion law will serve further to incense the people of that country against America, as the note is said to be a more or less cold blooded document.

Latest news cables assert that China is taking a stand with Japan in the matter, but no boycott has as yet been established.
JAPANESE EXHIBITORS FIGHT DISHONESTY
Will Force Dishonest Exhbitors Out of Business

FIVE of the largest distributors of motion pictures in Japan have formed an alliance designed to wipe out the dishonest exhibitors in the land of the Cherry Blossom.

K. Morishige of Nikatsu, A. Yokota of Nikatsu, J. Inoue of Shochiku Kinema, K. Yamakawa, of Teikoku Kinema and S. Makino of Makino Kinema gathered at their favorite tea house in Osaka on May 9 and agreed not to supply films to any theatre in Japan that in the future fails to meet its obligations. This move automatically will shut up the offending theatre, as none of the Japanese companies will supply them with film, and it will be impossible for them to buy but few foreign pictures, as the majority of subjects imported into Japan are also controlled by the five distributors in the alliance.

Mr. Makino controls the exhibition of the Goldwyn-Cosmopolitan group, having recently consummated a contract that puts him in possession of the sixth and seventh year productions, and in addition exhibitors United Artists pictures in all of his sixty-two theatres.

Shochiku and Nikatsu import Metro and First National pictures as well as many independent productions so their position is well founded when they make their endeavor to control the crooked exhibitor.

GOOD CAST FOR RAY IN 'DYNAMITE SMITH'

"Dynamite Smith," first of the Thomas H. Ince productions starring Charles Ray under the Pathe banner, is to bring back to the screen under the guidance of the producer who first discovered him the lovable country youth which won for Ray his enviable reputation as an actor of note in the film world.

According to Mr. Ince this will be the finest of all Charles Ray films, offering an ideal character study of the type which has endeared the star to the public.

'ALMANAC' FOR SELZNICK

Standard Cinema Corporation announces that it has acquired, for release through the Selznick Distributing Corporation, E. V. Durling's "Screen Almanac," a series of one-reel subjects consisting of intimate and unusual views of leading personalities in the world of entertainment.

The first release, already finished, is called "Behind the Screen.

TECHNICAL EXHIBIT AT STATE CONVENTION

Many Manufacturers Apply for Space at Meeting

IN conjunction with the convention held by the Motion Picture Theatre Owners of New York State at the New Statler Hotel, Buffalo, July 7 to 11, there will be given a technical and mechanical exhibit by the accessory and equipment manufacturers.

William Brandt, president and the committee in charge of arrangements desire to make this convention a real business session that will be constructive and educational and, with that end in view, have invited the manufacturers catering to the motion picture industry to exhibit their newest devices to the exhibitors in attendance.

The equipment end of the business has taken such forward strides recently that the committee feels all the exhibitors in attendance should become acquainted with the great improvements that can be made to their theatres both economically and constructively by using newer appliances.

The manufacturers have been invited to participate in this exhibit without any charge whatsoever, and among those who have already made application for space are:


ASSOCIATED PICTURES OUTLINES POLICY

'Sandra' to Be First Picture for First National Release

THE first official announcement concerning the production activities of the Associated Pictures Corporation since the return of the Sawyer-Lubin producing unit from California, was made this week by Herbert Lubin, who issued the following information:

"Following the signing of a releasing contract with Associated First National Pictures for the issuance of our new productions starring Barbara La Marr, it was decided to move to New York our producing unit, which has just completed a ten picture contract with Metro Pictures Corporation, almost all of these pictures having been made in Hollywood.

"Our initial production activities in New York will be marked by the filming of 'Sandra,' the first of a series of starring vehicles presenting Miss La Marr, for release through Associated First National Pictures, Inc. 'Sandra' will be made at the Fox Studios and we have engaged George Melford to direct it.

"It is our sincere intention to make the most noteworthy pictures of our career as producers in connection with our contract with Associated First National Pictures, and I am very proud of the opportunity offered to have our La Marr vehicles released in such distinguished company as Norma Talmadge, Constance Talmadge, Corinne Griffith, Colleen Moore and the other great stars of this organization."

DAGMAR GODOWSKY has been chosen to play the vamp in "The Story Without a Name" for Famous Players, which is now in production.
THE scene of the dinner at the Vitagraph Convention held at The Drake Hotel, in Chicago on May 23.

All division and branch managers of the Vitagraph sales forces in United States and Canada were present. Albert K. Smith, Vitagraph president, outlined the plans for the company for the coming year.

M. P. T. O. A. Directors Hold Busy Session

DEFINITE lines of procedure comprehending the particular problems of exhibitors featured the meetings of the National Board of Directors of the Motion Picture Theatre Owners of America last week at the National Headquarters, 25 West Forty-third Street, New York. Eighteen members were present.

The most important move made was that which will care for the financing of the National Organization.

Director A. A. Elliot of Hudson, New York, chairman of the membership committee made a comprehensive report, which was adopted and the following schedules of theatre owners endorsed:

- **Theatres of 500 seats or under**.....$1.00
- **Theatres 500 to 1000**........$1.50
- **Theatres 1000 to 1500**........$2.00
- **Theatres 1500 to 2000**........$2.50
- **Theatres 2000 to 2500**........$3.00
- **Theatres of 2500 seats and over**....$3.50

Arrangements will be made by the board definitely to designate and classify the theatres so that the fund will be made available for the National Organization in such installments as may be agreed upon.

Special action was taken on complaints presented by Theatre Owners against the business methods pursued by the Loew, Inc., and allied interests.

It was agreed that the position of the Theatre Owner would be entirely secure as any action taken would be based on a desire to effect a restoration of fair business relations and that was all the Theatre Owners desired.

The board has taken action and will make an announcement soon.

A special Finance Committee consisting of Harry Davis of Pittsburgh, M. E. Comerford of Scranton, and Sydney S. Cohen, of New York, to handle such divisions of the organization’s financial affairs as may be submitted to them by the board was appointed. The finance committee will cooperate with the new treasurer, L. M. Sagal, of New Haven, who has already opened accounts in the banks designated by the board.

A committee of labor union officials headed by Peter J. Brady, of New York and Daniel McDonnell of Boston met with the board during the Tuesday session and presented the case of the Allied Printing Trade counsel of Boston, stating that it was their desire to have the union label placed on all printed matter issued by the producing interests.

It was decided to conduct a National Motion Picture Day or Week this year and a committee with power to act was named in this matter as follows:


President M. J. O’Toole made the following appointments as national executive committee members at large, which was approved by the board:


The following National Executive Committee members to act in the different film zones in the United States and Canada and in accordance with the arrangements made at the Boston convention were named:


The new fiscal policy adopted by the National Organization will in no way affect the present standing of the state or regional organizations; at the same time, they will immeasurably strengthen these in every way. Theatre Owners membership in the national organization is direct.

* * *

TAX REPEAL EFFECTIVE JULY SECOND

Hays’ Office Notified Officially of Admission Tax Repeal

THE office of Will H. Hays, on June 11, received the following official notification from the Treasury Department in Washington on the use of admission tickets following the repeal of the admission tax:

> "You are advised that tickets printed in accordance with the regulations issued under Revenue Act of 1921, the established price of which was fifty cents or less, may be sold until September 1, 1924, for a price not printed thereon. A ticket printed 'established price thirty cents, tax three cents,' total thirty-three cents,' may be sold for thirty cents, but such a ticket could not be sold for thirty-three cents merely because the established price and the former amount of the tax to be paid totals thirty-three cents."

> "With regard to the destruction of tickets, your attention is directed to a provision which will appear in Regulation 43, Part 1, revised, issued under the Revenue Act of 1924. This action of the Regulation will provide that tickets which have become obsolete due to change in price or for any other reason shall not be destroyed except in the presence of a Deputy Collector or other representative of the Bureau. After the destruction of tickets a certificate will be issued stating the number of tickets destroyed, their denominations, and all other pertinent information. One copy of this certificate will be retained by the tax payer and another copy will be kept by the Collector."
THE group of desperate characters shown here are plotting to steal some space in the Exhibitors Trade Review. In the center is Rockcliffe Fellowes surrounded by Clasy Fitzgerald, Lon Young, William Beaudine and Raymond Hatton, all of whom appear in Warner Brothers forthcoming picture "Cornered."

**PRINCIPAL LINES UP 30 OUT OF 48 STATES**

Irving Lesser Announces Rapid Closing of Territories

FIVE more new territorial franchise holders to handle the Baby Peggy and Harold Bell Wright Master Productions for Principal Pictures Corporation were announced this week by Irving M. Lesser, Vice President and General Manager of Distribution for Principal. They are:

A. H. Blank, operating the A. H. Blank Enterprises, taking in the States of Iowa, Nebraska, Kansas, Western Missouri, with exchanges at Des Moines, Omaha, Kansas City, under the direction of Harry Weinberg and E. C. Rohden.

Ben Friedman, owning and operating the Friedman Film Corporation, handling Minnesota and North and South Dakota, with exchange in Minneapolis.

Jules Wolf, who is President of the Inter Mountain Educational Film Exchange, Inc., operating in Utah, Wyoming, Colorado and New Mexico, with exchanges at Denver and Salt Lake City. Mr. Wolf is operating individually as a territorial franchise holder for the Principal Master Productions.

Col. Fred Levy, owning and operating the Big Feature Rights Corporation, of Louisville, Ky.

Harry Grelle, vice president of Supreme Photoplays Co., of Pittsburgh, with exchange in Pittsburgh, embracing Western Pennsylvania and West Virginia.

Already signed as Territorial franchise holders are Gene Marcus, of the Twentieth Century Film Co., of Philadelphia; Oscar S. Oldknow, of the Southern States Film Co.; Louis Hyman, owning the All Star Feature Distributors, Inc.; and Alex Rosenberg of the De Luxe Feature Film Co.

In addition to handling Baby Peggy in "Captain January," and Baby Peggy in "Helen's Babies," these territorial franchise holders will have the forthcoming Harold Bell Wright Master Production, "The Mine With the Iron Door," and Principal's Big 6, consisting of "Daring Youth," "Listen Lester," "The Masked Dancer," "The Good Bad Boy," "Daughters of Pleasure," and "Girls Men Forget."

**METRO STUDIO PASSES AFTER NOTED CAREER**

'Little Robinson Crusoe' Last Picture for Famous Studio

WHEN Jackie Coogan's latest picture, "Little Robinson Crusoe," comes out of the cutting room, the famous Metro studios in Hollywood will be no more. Jackie's company is the only one left on the studio lot since the Metro-Goldwyn merger, and the little star's troupe and business staff will close their offices in about two weeks.

For seven years the Metro studios have been the birthplace of many great motion picture productions. Jackie Coogan's "Long Live the King," the first picture on his Metro contract, was made in its entirety on the lots as was his "A Boy of Flanders," Rex Ingram's "Four Horsemen" and "Scaramouche."

The Metro studios first gained prominence under the management of Richard Rowland, now head of the First National Pictures. The company flourished under the management of this capable executive. Then came the purchase of the Metro properties by Marcus Loew who now heads the gigantic Metro-Goldwyn combine.

**REAL RECORD MADE BY PATHE NEWS**

New York City Shows Cleveland Shots Taken Ten Hours Earlier

WITHIN a few hours after the formal opening of the Republican Convention at Cleveland June 10 Broadway audiences in New York were viewing motion pictures of the political conclave. This remarkable record was made possible by the arrangements of Pathe News for the rapid dispatch of its convention views to all sections of the country.

The convention was called to order at 11 o'clock Tuesday morning with Cleveland's New Public Auditorium, the convention site, packed to capacity.

A special staff of Pathe cameramen under the supervision of Emanuel Cohen, Pathe News editor, occupied points of vantage about the great hall and "shot" the proceedings under the glare of great arc lamps especially provided for the occasion.

Nearby laboratory quarters had been fixed up for the development of prints so that when the various Pathe News planes had reached their respective destinations the film would be ready for immediate presentation on the screens.

At 3:15 Tuesday afternoon the first Pathe News plane took off from Wilbur Field for New York with its precious negative and consignment of Broadway prints.

At West Side Park, New Jersey, a high-powered auto stood at the fringe of the flying field ready for the final dash that would bring the convention prints to the waiting screens of Broadway's great first-run houses.

At 8:15 Pathe News plane was sighted in the gathering dusk. Ten minutes later the prints were loaded aboard the speedster.

By 9:15 the Pathe News prints were in the projection rooms of the various big New York theatres, the regular programs being interrupted in several instances to permit of the immediate presentation.

The Chicago plane arrived at its destination at 7:30 Tuesday evening and the views were being shown in the big first-run houses of the Windy City within a short interval after the plane's arrival.

**STORY FOR VITAGRAPH**

"The Beloved Brute" by Kenneth Perkins has been selected as J. Stuart Blackton's forthcoming production for Vitagraph. This is a story in which a youth reared in the sturdy environment of the West gains spiritual redemption by offering his life to save that of the man whom he had come to hate. Mr. Blackton is now selecting his cast.
Associated Exhibitors Has Five Units In Full Swing

WITH five units under full swing, and one of these with its first production for Fall release, season 1924-5, practically completed, Associated Exhibitors production campaign, according to the report by Allan Marr, assistant general manager in charge of production, has reached a height of activity which is keeping its studios on the West Coast and in the East humming.

The first production of the 1924-5 output to near completion is Murray W. Garsson's "The Lawful Cheater," the first of a series of four being made by this producer. "The Lawful Cheater" is being produced under the direction of William Christy Cabanne and contains the type of all-star cast which Associated Exhibitors is insisting upon in all productions, numbering such players as Alma Rubens, Frank Mayo, H. B. Warner, Walter McGrail and Lilyan Tashman.

In commenting on "The Lawful Cheater" Mr. Marr said: "Producer Garsson has taken full advantage of the recent nationwide survey made among exhibitors to determine the type of material they were favorably inclined to in production."

"The Lawful Cheater" is a well-balanced picture in every respect. Its story contains every element to make it a successful box office attraction, so much so that the leading players were uncommonly enthusiastic over it.

"The locations especially are going to be a treat to exhibitors and public alike. The famous Kountz estate in Morris-town, N. J., was used for many of the exteriors. This estate has never before been used for films, and because of the beauty and extent of it Mr. Garsson tied it up under exclusive option for a number of years.

"The estate is over half as big as Central Park, New York, and contains, beside a magnificent dwelling, sunken gardens, an outdoor pool, Italian gardens with statues by old famous sculptors. In addition to this there are some sequences in aeroplanes and aboard a magnificent yacht.

Powerful Love Theme

"The story contains a powerful, human love-theme and in addition to the beauty of the settings many thrills are also incorporated in it. One, for instance, is the jump from a schooner's mast into the ocean almost a hundred feet below. I am confident that 'The Lawful Cheater' will be one of the outstanding pictures of the new year."

This week saw the start of the second production unit in the East—that the Howard Estabrook company, which is filming "The Price of a Party" under the direction of Charles Gilbyn. The production is being made at the Tec-Art Studio and the leading members of the cast are Hope Hampton and Harrison Ford. It is the first of a series of four to be made for 1924-5 distribution by Howard Estabrook.

On the coast two units are already under way and the third is about to start. William K. Howard is making an adaptation of "Where Is the Tropic of Capricorn," a Saturday Evening Post story, and will follow this with three other pictures during the forthcoming season.

Arthur S. Beck is in the midst of production of "The Great Chicago Fire," the first of a series to be released by Associated during 1924-5.

Monty Banks, who has just returned to Los Angeles from a trip to New York, is about to start the first of a series of four feature-comedies of the type of "Racing Luck," which is being so favorably accepted everywhere. The first picture will be a sea story, to be entirely filmed aboard a ship.

In addition to this line-up, production manager Marr also reports negotiations with two other units which he expects to be able to announce shortly.

Warner Brothers Franchise Holders Become Partners In Organization

THAT Warner Brothers' products are being well received by the public was demonstrated at the convention of the franchise holders at the recent meeting in Los Angeles. It was announced that territories have been sold 100 percent.

In order to make a keener interest among franchise holders and create a closer feeling, the twenty-eight franchise holders have each taken a financial interest in the Warner organization and will work as partners in the business. It is thought this new incentive will boost the company's products considerably.

A committee of six was chosen to represent the exchanges and they will meet with the Warner Brothers at least four times a year and perhaps more often. This was decided as the company wishes to keep in close touch with its men.

The exchange men will suggest types of plays to be chosen for the next season. They are in close touch with the theatre public and their words will have weight in making a choice of material. Bobby North, of the Apollo exchange, in New York, was made chairman of the committee.

It was decided to hold annual Franchise Holders' conventions, the place to be decided upon at the preceding convention.

Work at the Warner studios is going at top speed. The units are busy at work making the 20 productions scheduled for this year. Among the pictures are some of the best known plays and stories.

It was announced the Warner organization is in excellent financial condition and has sufficient funds on hand to complete its program of twenty feature productions.

Conditions on the Coast are not at their best. Although a large number of units are at work there is still idleness in some quarters, but there is better prospects ahead and it is expected that things will be back to normal in a short time.
COHN ON COAST
Jack Cohn of C. B. C. Film Sales Corporation, and also chairman of two important committees of the I. M. P. P. D. A., is leaving Thursday for the West Coast to remain several months. His absence will be keenly felt by the association, as he was a tireless worker.

In addition to directing the membership and advertising committees he has frequently looked after the work of those committees on which Joe Brandt acted when the latter was absent from New York.

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DRIVE PROGRESSING
The last week of the Vitagraph drive in all territories show by increased bookings the appreciation of exhibitors for the policy inaugurated by John B. Rock, general manager, that the newest and best productions possible must be released at once to help the exhibitor over the lean days of summer. This policy placed at the hands of theatre owners “Between Friends,” “The Code of the Wilderness” and “Behold This Woman,” which have just been completed at the Hollywood studios.

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DE MILLE GOES HOME
William De Mille, who has been in New York for a month conferring with Clara Beranger, his scenario writer, on the adaptation of the Frederick Lonsdale society comedy, “Spring Cleaning,” has returned with the script to Hollywood where the production will be filmed. Miss Beranger will go to the Coast in about three weeks, at which time the picture will be started.

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‘PLASTIGRAMS’ IN CANADA
The entire Paramount Circuit of Canada has booked the Educational Pictures Special, ‘Plastigrams,’ the third dimension movie, establishing another record for this short subject attraction.

HERB CROOKER MARRIES DELIGHT EVANS
Herb Crooker, the Jimmy Valentine publicity man, who steals space with a pleasant smile and a clear conscience for “When a Girl Loves,” put over a daring piece of exploitation. He got married.

The girl who was willing to take a chance is none other than Delight Evans, the fair and talented writer whose pennings are featured in “Screenland.”

For once in his young life Herb shied away from publicity. He and Delight hid them away, all unannounced, to the “Little Church Around the Corner.”

Herb and Delight have more friends than Cupid has arrows, and if good wishes count their household gods will be thrice blessed.

FINISH ‘PAINTED FLAPPER’
Work has been completed on the final scene of “The Painted Flapper,” in which James Kirkwood and Pauline Garon are co-starred. The screen version was adapted from the original stage play by Alan Pearl and directed by John Gorman.

Prominent in the supporting cast are Claire Adams, Johnny Harron, Kathleen Williams, Hal Cooley and Al Roscoe. John Gorman, the director, is under contract to Chadwick Pictures to direct two more productions for them.

PEP CLUB
The Paramount Pep Club, the organization of employees of the New York offices of the Famous Players-Lasky Corporation, has elected Messrs. Jesse L. Lasky, S. R. Kent, E. E. Shaurer and E. J. Ludvigh, honorary vice-presidents and Eugene J. Zukor, former active president of the club, has been elected honorary chairman of the Board of Governors.

TIMELY SUBJECT
The timely release on “On Guard” in which Gene Tunney, America’s light heavyweight champion, is shown in a fast boxing exhibition with James Corbett, former heavyweight champion, is of particular interest to exhibitors throughout the country.

Tunney is scheduled to fight on the first or second week in July, either Georges Carpentier or Tom Gibbons. Carpentier was originally to be Tunney’s opponent, but due to an injured ankle received in a recent contest with Gibbons, is unlikely to appear. In this event Gibbons will be signed for the battle.

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LUBITSCH FINDS TITLE
“Three Women” has been definitely decided upon as the title of the next Ernst Lubitsch Production to be released by Warner Brothers. The picture was recently put in work at the Warner studios on the West Coast, Mr. Lubitsch working from one of the carefully prepared scenarios for which he is celebrated, with the result that the production is going ahead with unusual rapidity.

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BACK ON THE OLD LOT
James Morrison has been engaged for the role of Jeremiah Pitt, the young shipwright in Vitagraph’s “Captain Blood,” the picturization of Rafael Sabatini’s novel. Jeremiah accompanies Blood on all of his adventures while commanding a pirate fleet on the Spanish Main.

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MARMONT IN VITAGRAPH
J. Stuart Blackton has begun production of “The Clean Heart,” by A. S. M. Hutchinson with Percy Marmont in the leading role of Philip Wriford. Mr. Blackton and his staff went to La Jolla to shoot the episode where Puddlebox in a terrific storm gives his own life to save that of his young friend.

MERMAIDS thrive in Miami. The above picture shows the Olympic candidates getting in trim for the international contest. Betty Compton is shown in the center with Jackie Ott, the phenomenal swimming youngster. The picture was taken while Betty was making "Miami" for Hodkinson.
AN EXPERIMENT
J. C. Ellis, an exhibitor in Alexandria, Va., will try out a rather novel scheme this summer in connection with an open air theatre, which he has just acquired. No admission will be charged to see the pictures, but the soda water fountain inside the theatre is expected to bring in sufficient in the way of revenue to meet all running expenses and leave a profit.

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EASTERN BUYS STORY
The rights to the Earl Derr Biggers Saturday Evening Post story "Trapping With Ellen" have been secured by Eastern Productions, Inc., for release through Hodkinson and production of the play will be started immediately at the Biograph Studios, where "Her Own Free Will" from the Ethel M. Dell story has just been completed.

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STROMBERG SIGNS
A wire from J. E. Chadwick, who is on the coast, announces that he has just signed Hunt Stromberg to produce five more specials for Chadwick Pictures Corporation.
Hunt Stromberg is the young director who recently jumped into prominence by his masterly direction of "The Fire Patrol."

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LEE-BRADFORD SALES

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'BABBITT' ARRIVES
The first print of "Babbitt," which Warner Brothers have made from Sinclair Lewis' much discussed book, is on the way to New York from the Warner Brothers' West Coast Studio. The picture is scheduled for release some time this month.

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BERN'S FIRST PICTURE
Paul Bern, recently appointed a Paramount director by Jesse L. Lasky, has started the production of his first picture at the West Coast studio. It is "Open All Night."

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'MERTON' COMPLETED
James Cruze has completed his Paramount production of "Merton of the Movies" and the film is now being cut and titled. Glenn Hunter, who starred in the Cruze picture, has returned to New York.

WOODY OPTIMISTIC
J. S. Woody, general manager of Associated Exhbitors', who has just returned from a four weeks' swing around the circle of eastern and middle-western exchanges, declares that exhibitors expressed the utmost approval of Associated's plan of releasing really big box-office features during the summer months. For years first run releases have been restricted to the fall and winter, with the exhibitor left to face the difficult summer season with a bunch of program pictures. Associated decided that the logical way to put over the strongest attractions was when the market really needed them.

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TROY FIGHTS SLUMP
The Lincoln, in Troy, is the first theatre in its section to reduce its admission prices during the summer months. On June 1, the theatre dropped its admission prices by five cents.
The American theatre, also in Troy, is now trying out double features for a few weeks, in the hopes of bringing up business during the summer. This theatre recently reduced its orchestra from ten to six men.

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WHITTAKER WRITES
Charles E. Whittaker, well known playwright and adaptor of foreign dramas for the American stage, has written the titles for Marshall Neilan's production of Metro-Goldwyn-Mayer of Thomas Hardy's "Tess of the D'Urbervilles."

BANNER CLOSES CONTRACT
Sam J. Briskin and George H. Davis of Banner Productions, Inc., have just closed a contract with Morris Kohan and Charles Goetz of Dependable Exchange, Inc., whereby the Dependable will handle the series of four Banner productions for New York and Northern New Jersey territories.
Banner Productions also announce that the first of the four features to be made on the coast has gone into production with John Bowers and Clara Bow added to the cast.

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NEW GARSSON PICTURE
With the benefit of the opinion of the hundreds of exhibitors whose advice was sought before the filming of "The Spitfire" upon which to base his second production for Associated Exhibitors, producer Murray W. Garsson selected "The Lawful Cheater" as the second of the series, and in all respects, as to story value, calibre and number of stars, direction and settings, strive to outdo even these exhibitor-approved features in the first picture.

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ESTABROOK AT WORK
Word comes from Associated Exhibitors that Howard Estabrook has started filming his first production, "The Price of a Party," this week at the Tec Art Studio. The picture is a screen adaptation of the Cosmopolitan Magazine story by William MacHarg, and will be filmed under the direction of Charles Giblyn.
The Music Tax Decision

The decision of Judge Van Valkenburgh in the Federal Court in Kansas City whereby a dozen Theatre Owners will be asked to pay a total of $4,200 as the result of a suit entered by the American Society of Composers, Authors and Publishers will be read with genuine interest by exhibitors all over the country.

An appeal will be taken from the decision, it is announced. One of the disappointments was the failure of the part of the judge to pass on the contention of the Theatre Owners’ attorney that as the individual companies had assigned their rights to the society the filing of the suits was in consequence contrary to the provisions of the statutes.

The remedy plainly lies in legislation. Congress has the controversy now before it. The campaign for relief from the exactions of the society is well under way. Committee hearings have been held and arguments pro and con have been heard. The question is slated to come up for settlement in December.

In the meantime there will be opportunity for strengthening the campaign that is being waged for an equitable adjustment of a situation that to many Theatre Owners has been declared to be intolerable. And it should not be forgotten that exhibitors have learned a thing or two about working together in a common cause.

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What of the Tax?

Now that Congress has passed and the President has signed the measure eliminating the tax on theatre admissions up to and including those of 50 cents the question arises as to what following action will be taken by exhibitors.

As the situation appears to us the paramount obligation of the Theatre Owner in this situation is to keep faith with his public and also with his Congressman.

Just in proportion as that faith is maintained today will the influence of the Theatre Owner with his public and his Congressman in the future in similar controversies be measured.

There are almost innumerable instances where Theatre Owners have for one sufficient reason or another been absorbing the admissions tax, paying out of receipts the 10 per cent that was the government’s share.

For the exhibitor who charged his patrons 20 cents admission and out of that slender sum set aside 2 cents for the tax collector there is justification for continuing the same admission as before.

He will be able to go before his patrons in many cases and in all truth say there is no valid reason for changing his price to 18 cents, because the tax has been coming out of his pocket.

In conceivable instances where a small house is in competition with a powerful one the Theatre Owner has found by experience that his patronage will not support a charge of more than 20 cents—yet he may have felt that all of that amount net was necessary to enable him to put on the show required to hold his clientele.

In this situation he has absorbed the tax and tried to look pleasant.

Where the price has been 22 cents we see no possibility of the exhibitor continuing that sum after the formal lifting of the impost without subjecting himself to the charge of increasing prices. If he is prepared to do that then he should boldly announce that he is raising the admission, and if it be the case that he also is enlarging his show to correspond.

The chief point to be kept out in front is the duty of maintaining faith with the legislator and the executive. If that be not done there will be other legislative bodies, state and municipal, who will take advantage of the excuse to put on another impost—and perhaps one that is heavier than the tax just rescinded by Congress.

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A Fair Exchange

PRODUCERS of motion pictures long since learned the value to them of novels that had been widely read. That there is another side to the shield is forcibly brought to public attention by Bernard McConville, scenario editor of Universal Jewel, who points out how book publishers have profited through fresh editions of stories that have been popularized by successful adaptations.

The scenarist cites many instances of revival of public interest in books new and old following the transfer of their stories to the screen. He points out the interrelationship between the clientele of the producer and that of the publisher.

Mr. McConville draws attention to a development of the adaptation of novels that will impress exhibitors as important. That is the simultaneous issue of book and picture, with direct tie-up in exploitation and advertising.

Possibly in the days to come the producer when taking over screen rights also may ask for the book rights, especially in the case of a novel that already has attained its normal maximum sale. If through a successful adaptation a story is given a rebirth of popularity in book form it hardly will be denied the producer is responsible for the enhancement of the property value.
For sixteen years John Samuel Woody, general manager of Associated Exhibitors, has been a part of the amusement world. For twelve of those years he has been much in that department of motion pictures having to do with exchanges and exchanges.

He has been through the mill, from shipping clerk up. He was early intrusted with responsible positions, and for the past six years has held executive places in national organizations.

Mr. Woody was born in St. Charles, near St. Louis, and was educated in the latter city, in the grammar schools and Central High.

His introduction in the field of amusements was in Riverview Park, in Chicago, with the E. W. McConnell shows.

Then he returned to his home town and entered the employ of O. T. Crawford, one of the pioneer exchange men of the country, with whom Arthur S. Kane, now president of Associated, was then connected as general manager.

In 1911 Mr. Woody went to Seattle, where under Mr. Kane in the office of General Film he became a shipping clerk. A little later he was promoted to salesman, and covered much of the country west of Denver.

Then came promotion to the management of the feature department of General Film and in quick succession to the head of the office in Butte for the same company. After a year in Montana Mr. Woody was made manager of the district comprising Seattle, Portland and Spokane.

In 1915 an offer from Mutual to take over the Pacific Coast division of that concern was accepted. In 1917 Mr. Woody became manager for Triangle in Chicago, and in 1918 became first manager for the Pacific Northwest and then general field manager for Select. In this position he again was allied with Mr. Kane, who then was general manager of the company. Later he was made general sales manager.

When Mr. Kane organized Realart, in April, 1919, Mr. Woody was appointed sales manager and shortly afterward was elevated to the position of general manager.

The next two and a half years were unusually busy ones for Mr. Woody. Mr. Kane, in order to open his own offices, retired from the presidency of the company not long after it was under active headway, leaving upon the shoulders of his former associate much of the responsibility for the management.

On January 1, 1922, upon the absorption of Realart by Famous Players, Mr. Woody returned to Select Pictures as vice president and general manager, remaining in that position until the summer of 1923, when he went to his present position.

Besides being general manager of Associated Mr. Woody is secretary of the corporation and a member of the board of directors.

While Mr. Woody had much to do with production during his association with Realart it was not until he took up the duties of his present position that he found his responsibilities in that department equal to those in that of distribution. Capitalizing the experience of previous years in the field he has had the supervision of the making of the later pictures for Associated, from selecting the story and naming the cast and director through the various stages of production.

At the present time there are a dozen pictures about completed and ready for the coming season's distribution that have been produced under Mr. Woody's supervision.

Throughout his business career Mr. Woody has maintained close contact with Mr. Kane. Five times they have been under the same general roof, in St. Louis, with O. T. Crawford; in Seattle, with General Film; in New York, with Select, with Realart and now with Associated.

Through these years the two men have been close friends and strong partisans one for the other.

Mr. Woody, as seen by one of his closest friends, is a natural born salesman, a "remarkably vigorous, virile, genial character."

It has been said of him that by reason of his varied experience, from shipping clerk in an exchange to general manager of a national company—of three of these, in fact—that he probably numbers as many close friends among exhibitors as are possessed by any one in the industry.

Mr. Woody's intimate knowledge of men and houses and conditions generally in all of the important towns in all territories has been of advantage to him in his newer and larger present responsibilities.

To his broadening activities he has brought an accurate idea of picture values and what can be best marketed to advantage; how to frame productions and what the public requires.

It has been said of him, too, that by reason of his large acquaintance in the field and of the confidence reposed in him by exhibitors he can probably book by telegraph as many shows as any man occupying a similar position.

Mr. Woody is a stout-hearted optimist; he never has been said of him that he is a quitter.

He is strong in council. He is fertile in expedient. He has an unusual faculty of discerning the best way and the right way out of a "situation."
IT is not difficult to understand why Monte Blue as the likeable young hero is very much taken up with pert little Marie Prevost when she uses all her feminine wiles to ensnare him.

As the pampered daughter of a family of wealth, diminutive Clara Bow is so childishly appealing it is quite natural that she should win a place in the hearts of all who meet her.

Two Popular Flappers Star in 'Daughters of Pleasure'

Marie Prevost and Clara Bow Share Honors With Monte Blue and Wilfred Lucas in a Delightful, Jazzy Story of Youth and Its Refreshing Irresponsibilities as Depicted in the Selznick Photoplay
ThE Most Worth While Exploitation Stunt We Ever Pulled

BY IRVING M. LESSER

Vice President and General Manager of Distribution for Principal Pictures Corporation

Irving M. Lesser is one of the few men in the producing end of motion pictures who is thoroughly familiar with exploitation and its value to the box office. He and his brother, Sol Lesser, president of Principal Pictures and vice-president of West Coast Theatres, Inc., and of First National Pictures, Inc., are 100 per cent. on exploitation. Moreover, they are practical exploitation men and showmen as well as producers.

Editor's Note.

MENTIONING the subject of "The Greatest Exploitation Stunt Ever Pulled," reminds me of a story. A truthful newspaper man out in Missouri, who was jobless, sold himself to a branch exchange as an expert on exploitation and was sent to the late Champ Clark's town of Bowling Green to handle a picture. He looked up the exhibitor and introduced himself.

"What do you know about exploitation?" asked the exhibitor.

"Nothing," was the reply. "What do you know?"

"Nothing, suh," drawled the exhibitor; "but I'm blamed glad to meet you. Now we can get right down to hard tacks and exploit this here picture as it should be done."

And they did. They ran wild, but they woke up the town and brought big crowds to the box-office. Which is another proof that exploitation pays, even when engineered by tyros.

Historical Stunts

When we think of big exploitation stunts we involuntarily turn back the pages of history. First we have Noah, who built the Ark Theatre and had to "paper" the house liberally until he got standing room. His patrons were duly grateful for the show he provided.

Another great stunt was the wooden horse used at the Siege of Troy. The most blase Broadway exploitation man wouldn't think of pulling that.

"Alexander the Great, meeting the army, much stronger than his own, and knowing that the Persians always sent cats, gave each of his three front ranks a cat. The Persians, seeing the sacred animals, would not attack the enemy, but turned and fled. There was an exploitation stunt that averted a catastrophe, so to speak. The Colossus of Rhodes was fine exploitation. We won't go into details about Joan of Arc, but she certainly made good.

He agreed to develop Baby Peggy as a great star. Baby Peggy had never been East.

Now, before knowing what her first picture as a Principal star would be, Sol Lesser decided to have her visit New York with her parents. The expense involved in this trip was anything but small. There was no way of computing the returns to be had. There never is a method of computing returns from exploitation.

At any rate, after Mr. and Mrs. Montgomery had said they would take the child East, Mr. Lesser provided a special car for them, detailed Harry Wilson to handle the trip, and the party started out. Before the train reached Chicago they received wires asking them to have Baby Peggy appear at department stores and other places there. Then came requests from New York.

Triumphal Tour

THE result was that by the time Baby Peggy reached this city the interest in her journey was so great that crowds met her at Grand Central Station. News reel and newspaper photographers snapped her. The newspapers carried big stories about her.

She was invited to the office of the Daily News where Mr. Paine, the managing editor, had her photograph taken as a "reporter" sitting at the typewriter. Then the Boston Post wired in and invited her to go to Boston as its guest. She went there and was given the freedom of the city by the Mayor.

On her return trip she was again invited to stop off in Chicago. Invitations were received from 150 other cities. What had started from Los Angeles as a simple Eastern journey developed into a huge triumphal tour.

We take no credit for this. It was the personality of Baby Peggy herself that did it. And I consider it one of the greatest exploitation stunts ever pulled.

In this case a simple appearing stunt caught the popular fancy from coast to coast—and went big.
SEATTLE SPECIALIST
STAGES STUNTS

Breaks Into Paying Publicity Via
Searchlight and Newspaper

SEATTLE was treated to two snappy
exploitation stunts by Vic Gauntlett,
the Blue Mouse Theatre "tell 'em" spe-
cialist, whose publicity pulls right from
the pay envelopes.

For the run of "The Great White Way" he did some very appropriate
sky advertising with a powerful search-
light from the roof of the theatre
every night. It had the same effect as
a big fire downtown. Young and old
followed the great white way till they
traveled it to the theatre. Lots of them
bought seats—if they got there before
the S. R. O. sign. Moral: You can
catch moths with any old light, but
when you want a crowded house use a
searchlight. Have you a little search-
light in your town?

Having thus shown everybody how to
reach his theatre, Victorious Vic im-
mediately spread himself on publicising
"Nellie, the Beautiful Cloak Model," who
had hung her cloak in his house
for a week. There was no scandal, even
though he bragged about it in all the
newspapers. He mesmerized the ed-
tor of an evening sheet into giving up a
third of the front page. Or is it sim-
ply that even an editor is human if you
show him a zippy story? Vic did.

The story issued a challenge to Seat-
tle's screen-loving sisters to breeze
through a week of thrills such as the
star had done in making the picture. A
prize of $25.00 to the winner. Every
day the paper featured the "news" story
of the terrible dangers faced by Seattle,
Nellie, the Cloak Cleopatra. Of course
they were a series of mock dangers
written in melodrama, with actual pho-
tographs of scenes about town that ev-
eryone knew.

* * *

'Babbitville' Realtors

When a flashing 24-sheet stand
planted on location, announced to the
world, last week, that George F. Babbit
was ready to sell lots in the new town
of "Babbitville," and a real-estate office
was erected for business, the surround-
country flocked to "Babbitville" to
hear the news.

Innocent of any intent other than
getting set on location to shoot the
real-estate scenes in the Warner produc-
tion "Babbit," Harry Beaumont, directing
this screen version of Sinclair Lewis' novel,
was bewildered at the resulting
publicity.

From an adjoining tract came two
enterprising agents who, fearing com-
petition, rushed over to inquire who
this Babbit was, what the proposition
meant, and "whoinell ever heard of
'Babbitville.'"

Camelman Davin Abel, who hap-
pened to be leaning in the doorway of
the "Babbitville" headquarters, was
hard put to it to explain the situation,
but when others began to arrive on the
scene, he decided to capitalize this un-
usual opportunity for publicity.

For the benefit of the onlookers, he
went through the action of closing a
deal for several "Babbitville" lots.
Prospective customers came over to
Mr. Beaumont, addressing him as "Mr.
Babbit," and sought detailed informa-
tion.

After a while, as the entire company
came on the lot, it was explained that
the whole outfit was just one of the
scenes that would appear in the motion
picture "Babbit."

No one can say that the ex-plotation genius of the Majestic Theatre, La Crosse, Wisconsin, was off his trolley when he put across this unique piece of publicity for the Ingram screen's attraction. The house was sold out for the engagement of the picture which is based on Raphael Sabatini's novel.
June 21, 1924

Dance of Youth

"Flaming Youth" danced on a wine cup in front of the Theatorium, Lewiston, Idaho, when the First National picture had its run. The display was simple but unique and effective.

Cut-out figures, about seven feet high, formed the basis for the central idea. A masked compo board front was put over the theatre painted in broad, two color stripes. Black letters were used to announce the attraction.

In the center, suspended from this compo board, the title was spelled out in skeleton letters, while streamers hanging from compo board gave a festive background and carried out the atmosphere of the picture.

A novel little touch was the erection of two cardboard trees on each end of the compo board mask. Stills from the production were set on these, instead of the customary lobby panels.

* * *

Kidnapped

Manager Bender of the Columbia Theatre tried out a highly successful stunt the other night when he kidnapped his audience at the close of a very late showing of "The Hunchback of Notre Dame."

While the orchestra continued to play, "The Reckless Age" was shown. Regardless of the lateness of the hour, the entire house remained. At the close of the picture, the audience in high good humor, declared it worth missing the last car to get in on the special preview.

Plenty of word-of-mouth advertising followed.

* * *

Let George Do It

The Missouri Theatre, St. Louis, of which H. H. Maloney is manager, advertises "George" in its current program. It seems that "George" is the name of a life-sized image of a diminutive colored person clad in Oriental costume. On "George's" outstretched hands is a handsome box designed to hold the written suggestions of patrons.

The introduction of "George" reads: "George is the name of the colored boy now stationed in the main lobby at the Missouri. We hope George will be a personality. George is made of bronze, and let's hope he has a heart of gold. George is one of the servants of Missouri Theatre patrons. He is at your service constantly. If you have any suggestions of any nature, please leave them with George. If you have a message for the management which you are unable to deliver in person, let George deliver it for you."

And on the back page of the program heading a column appears: "Sure George Will Answer All Questions About the Missouri Theatre, Paramount Pictures, Their Stars and Directors."

Souvenir Passes

A novel exploitation stunt which will have far reaching results was inaugurated in Los Angeles during the showing of "The Thief of Bagdad" at the Liberty Theatre.

Twenty thousand visitors from all corners of the country were escorted through the Pickford-Fairbanks Studio. They were admitted on passes distributed through the various hotels, and only out-of-towners were eligible.

At the studio the passes were taken up and carefully filed in an elaborate cataloging system. Each pass carried the name of the bearer and the home address. And now when the picture plays in the visitor's home town, the pass will be sent to him as a souvenir together with a letter calling attention to the local showing.

* * *

Stiff's Stunt

An old stunt of C. B. Stiff's, but one we just learned about from him in connection with "Fool's Highway," is his idea of planting small boys on the trolley cars in Chattanooga to make the trip from one end of the line to the other distributing heralds to all the incoming passengers.

It works out fine for the Tivoli Theatre, and it may work out for you.

* * *

Tie-Up Broadcasted

Ralph Peckham, Hodkinson's Detroit manager, hit on a good one via radio. He has arranged with Station WCX to broadcast the popular song hits "Miami" and "What'll I Do," which have been tied-up with the photoplays of similar names.

Cathleen Carroll, a well-known Middle Western vocalist will sing the songs on specified days for the next six weeks, and everyone who tunes in will know that the attractions are playing—and where.

The answer to "What Shall I Do?" will be "Go to the Show."
ADVERTISING AIDS

For opening Len has a special front. A twenty-four sheet was placed on top of canopy, and streamers carrying a line about the "world's perfect lovers" hung from the canopy. All lights were dipped in purple and amber, and all frames were touched up with a dash of blue silk. Did Len do a capacity business? Write and ask him.

A MAN SIZED VOLUME
This book paced the thoroughfares of Huntington, West Virginia, during the engagement of the very popular Universal picture at the State Theatre.

ONE thousand bookmarks with "Dorothy Vernon of Haddon Hall" on one side and a list of books pertaining to the Elizabethan period on the other side, and presented to the public library of Missoula, Mont., was one of the forms of bringing this Mary Pickford photoplay feature to the attention of the public when it was shown at the Liberty theatre.

Another method of getting attention for the attraction was an address by a representative of United Artists Corporation to the dramatic department of the State University, where full cooperation of students was had.

AFTEB a preliminary private screening of Universal's "The Hunchback of Notre Dame," for representatives of the press, clergy and leading civic organizations of Burlington, Iowa, the film was locked up for the night.

The Iowa State Trust and Savings Banks put the film in their vaults, all of which resulted in a big story with photographs appearing in the local papers.

It was also arranged with one of the big department stores, John Boesch Co., to run a picture each day in their ads of one of the players in the picture.

A notice appeared with the picture announcing that the store would give a ticket to the showing of the Hunchback at the Rialto theatre, to all who turned in the actor's name at the service desk of the department store.

TAKING advantage of the envelopes containing "dope" on the races which are sold at the various tracks for a dollar or more, a herald was made for the series of racing stories known as "Fast Steppers," in which Billy Sullivan of "Leather Pusher" fame is being starred.

The herald was inserted in envelopes resembling those sold at the tracks, and given away at the races. Every one opened them, read, laughed and stuck them in their pockets. They were also distributed, during the racing season, at all of the local sporting events, base ball games, and boxing matches.

Racing fans and other sportsmen are not the only ones who will take these mysterious envelopes and read their contents, for the reason that they are printed in such a way as to arouse the curiosity.

UP Connecticut way the Olympia Theatre has an up-and-coming manager in H. Browning, as shown by the nifty way in which he put over a kid show for the Harold Lloyd feature, "Girl Shy."

He joined forces with the big local newspaper, which printed coupons for the entire preceding week for a preview showing just after the kids' Sunday morning. The coupon announced that it was good for admitting two children if accompanied with a dime. The newspaper spread itself in daily announcements and "news" stories. Parents were besieged by the youngsters for loose pennies. On investigating to find out what all the riot was about they learned that their young hopefuls were clipping coupons in order to write all the rest of their gang. That trick of making the coupons good for two admissions brought the kids to the theatre in delegations. The Saturday performance was like a political convention—only more enthusiastic.

Pretty work, H. B. Let us have some more. Your brother-exhibitors can do lots worse than follow your lead.

LAUGH-a-Week* is a nifty phrase to pin to a comedy booking. Again the California Theatre, Los Angeles, shows that it is hitting on high. They just plastered the town with special twenty-four sheets featuring Will Rogers in his Hal Roach two-reel Pathe comedy, "Big Moments from Little Pictures," and packed the house.
FREE

Box-office boosting tie-ups on this great picture
SEE FOLLOWING PAGES

Betty Compson in "MIAMI"
Story by John Lynch
An Alan Crosland production
Produced by Tilford Cinema Corp.

Distributed by HODKINSON
Season 1924-1925
Thirty First-Run Pictures
She Sought Sensation!

'Miami' Hodkinson's Speed-Drama of Life Without Brakes Among the Ultra-Rich in Search of Thrills, Offers Showmen Sensational Tie-Ups With Feminine Wearing Apparel
SMASHING WINDOW DISPLAYS
EXPLOIT 'MIAMI'

Betty Compson in "Miami" provides your screen with a summer showing that will draw crowds like an ocean breeze on a hot night. It is as cool, zippy and refreshing as a tempting mint-julep. Director Alan Crosland waves a magic wand that will make your audience forget the heat waves in this Hodkinson picture.

It is crowded with sure-fire elements for making your box-office popular on the hottest night. This photoplay makes folks forget everything—including the thermometer. Read—and be convinced.

Sure Sellers

Here are a few attractions in "Miami" to sell to your patrons: The winter paradise of the ultra-fashionable set as the setting—the exclusive resort that every woman longs to see. Royal palms and cocoanut trees; picturesque islands on coral ledges. The harbor of Miami, alive with palatial yachts, speed boats, airplanes, aquaplanes.

The Flamingo Hotel is shown, the most gorgeous hostelry in the world, featuring Venetian gondolas, afternoon lawn dances. Polo field and club house showing the favorites of fortune and fashion.

Sandy beaches and ocean surf. Wonderful marine shots; lavish sets and beautiful exteriors. These are sure sellers for any theatre.

Ultra-Modern Story

Betty Compson as Joan, a daughter of wealth with a passionate craving for sensation, lives up to her reputation as "a 1924 speedster." Her irritation with a married man and the resulting compromising situation makes the man she really loves shun her.

She tells him she was only playing with him. To prove it she takes a dare from a swimming party, rips off her evening dress and dives into the pool.

Compromised

On pretense of taking her to a jazz party, the married man lures her to his deserted yacht. The next morning Tate, her compromiser, threatens to tell Grant, the man she loves, of her escape if she does not come to him.

She recklessly goes with him to the island which is the base of his bootlegging operations.

Then a hurricane climax. Rum runners operating by sea and air, government coast guards, and a furious fight between the two men for the girl. Grant triumphs, and spirits Joan away before the scandal becomes public.

Play These Up

Here are the big bits to play up in your publicity. The reckless daring dive on a dare. The fashionable bathing scenes. Riotous jazz parties. The realistic rescue from drowning and a hair-raising surf riding thriller. A fight between bootleggers and coast guards. The trapping of the heroine aboard the villain's yacht, in which the girl matches him in a battle of wits that is "different." A nerve-tingling fight at the finish between Grant and Tate for possession of Joan.

Above all, play up Betty Compson in all the alluring charm of her vivid red bathing suit. You have a dozen stills showing her in as many captivating poses.

Love Story

Joan's love adventure has a slant that will intrigue the interest of every female. This ultra-modern girl with a craze for sensation, falls in love with a man with old-fashioned ideas about women.

Piqued at his indifference, she starts out deliberately to show him she does not care. Fate draws this man into her escapades. She flouts all the conventions—but she cannot flout her heart yearning for his love. It is the story of a high-speed daughter of today who learns life's lesson that there are bigger and finer things in the world than rioting jazz and sensational escapades.

Hootch-Running

If you can get the women to casually remark to their hubsies that "Miami" gives the inside facts on modern
A 'MIAMI' Window Trim That Teems with Life

IF a Jantzen advertising man and a Hodkinson exploitation man had been on the job together before actual production was started on 'Miami,' the result could be no better than the Jantzen Window Display which is available to all exhibitors booking the picture. It fairly reeks with life! It actually breathes the spirit of Miami. And what a tie-up! The Nation's Swimming Suit and the Nation's Summer Resort! Whatever else you do, grab off this greatest of box-office exploitation stunts by signing the attached coupons as soon as you book the picture. It means a lively tie-up with a lively product. More lively patronage for you. More lively sales for the merchant. Ask the merchant about the diving-girl stickers for auto windshields. They'll help you both too.
bootlegging methods, the male population will come out in force.

A fleet of ten aquaplanes swoop down at a signal, and drop thousands of cases of Scotch in the Atlantic, near the famous winter resort. A fleet of launches and fishing snags salvage them. Thus the millionaire revelers are provided with liquid energy to keep up their dizzy pace.

Town Tattlers

Nothing in your town talks more convincingly than store windows. We have picked the best window-talkers for your showing of "Miami." National advertisers spend their publicity money scientifically. When these merchandise leaders came in on this National Tie-Up, they knew they were getting "value received."

Then clip the Coupons. Sweep your city through your theatre doors on this wave of wonder-working windows.

Swimming Suits

The famous Jantzen swimming suits give you a tie-up on "Miami" that fits in 100 per cent with the featured swimming exploits of Betty Compson. Exploit Betty in her swimming poses. That is the big angle to play up, for the entire plot of the photoplay, and a big proportion of the scenes feature the swimming. And the bathing attire of Betty in a wonderful selection of suits will certainly appeal to warm-weather crowds.

Bathing Caps

The I. B. Kleinert Rubber Company of New York are backing up "Miami" with their nationally famous line of bathing accessories, principally caps and shoes for the fair swimmers.

They have prepared for your dealer on this tie-up a special display. It is a window display background screen in full colors. The art work is from the brush of the well known illustrator, T. H. Magee.

There is also ready for your dealer's window a gorgeous poster showing a group of beauties in bathing attire, attached to a box for featuring the mermaids' millinery.

"Miami" Waltz

Chappell-Harms, music publishers, present "On Miami Shore," a waltz dedicated to Betty Compson, with a specially posed bathing picture of the star in a Miami setting.

GORGEOUS bathing scenes as depicted above, make of "Miami," the splendid feature a real record-smashing summer attraction, with Betty Compson in the leading role.

The publishers have ready a complete orchestration of this popular waltz for the musical setting of the picture. They are sending out special letters to leading orchestras everywhere, sending copies of this orchestration.

Perfume

Cheramy, the house of fragrance, swings into line with world famous Cappi perfume. "Miami" is a picture of perfume. So here is a dainty Parisian-packed product to catch the favorable attention of all femininity that passes this window.

And that's only the half of it. The other half is the bank-roll half—the men. The stills of Betty and her beauty galaxy will stop 'em in their tracks. They will look at the display, buy Cheramy's bottled love charm for the "sweetie," and see the show that very night.

Hair Nets

Another admirable product appropriately lending itself to exploitation of the Betty Compson picture is the famous Vogue Hair Net. This is the net "with the graduating meshes," a feature that every woman is in a position to appreciate. There is none other like it on the market.

This net is distinctively presented in a folder packing, which permits millady to open and inspect it before purchasing. A sheet of X-ray paper, placed over the center of the net, makes every mesh of the net visible, and at the same time prevents any two parts of the net from coming in contact.

Talcum Powder

The nationally advertised Rigaud's Talcum, fragrant with Mary Garden perfume, is as distinctive as the personality of the great singer whose name appears on the dainty glass container. It is the choice of the smart set, and therefore this dainty product blends perfectly with the atmosphere of "Miami," showing women of fashion disporting themselves at the exclusive winter playground of the rich.

The window display that the Rigaud concern has prepared will make your druggist eager to feature it along with your showing of the picture. Note the article on page 39 explaining the life size cut-out of Betty Compson. Here is a stunning way to feature this talcum powder.

Hosiery

The Gotham Silk Hosiery Company is right behind "Miami" exhibitors with a tie-up on Gotham Gold Stripe Silk Hosiery.

These sheer silky stockings that wear so well link-up most appropriately with the picture. For instance, visualize the cut-out of Betty on page 39, or a still such as appears on page 34, featured in a window display of these most popular articles of feminine adornment.

And Gotham Gold Stripes will make most wonderful prizes for any one of the bathing girl contests you stage in connection with "Miami."
YOU CAN GET THEM ALL IF YOU GET THEM DANCING AND SINGING THE MIAMI WALTZ

The Big Musical Number that has Already Made A Tremendous Hit On Broadway...

Over the Radio—On the Records Everywhere...

Your Patrons Will Soon Be Hearing This Great Musical Tie-Up. Be Sure You Help Them See It By Co-operating With Your Local Music Stores. Get in the Band-wagon by Signing the Coupon Below as Soon as You Book the Picture.

We will be glad to furnish free orchestrations and window display assistance to all exhibitors who book the picture. Any co-operation we can give on your special prologue will also be a pleasure—Chappell-Harms, Inc.

| EXHIBITORS TRADE REVIEW, 45 West 45th St., New York City. | Name .................................................. |
| Please have Chappell-Harms, Inc., Music Publishers forward their Miami Waltz Orchestrations and Window Display so I can take advantage of this tie-up. I have listed herewith my "Miami" play dates and the number of displays I desire. | Theatre .................................................. |
| | Town .................................................. |
| | 'Miami' .............................................. |
| | No. of Displays ................................. |
| | Play Dates ........................................ |
| | Desired ............................................ |
Mermaid Millinery Wakes Father Neptune

It is not so easy for the girls to look all “sweet and pretty” after being buffeted by ocean waves, or disheveled by contact with the waters of bay or river. But Kleinert mermaid-millinery makes the feat feasible.

Kleinert doesn’t make just bathing caps and shoes. They put out a brand of swimming hats that are really millinery—and the bathing shoes are just about the last word in attractive utility.

Feature this tie-up with stills and cut-outs of the bathing girls and bathing scenes in “Miami.” Tell the girls about the products and about the picture. Every girl in town will just insist on buying from your dealer friend, and be “just crazy” to see “Miami” at your theatre.

‘MIAMI’ NAMES ‘VOGUE’ FOR HAIR NETS

Was there ever in all the civilized world a girl who never said: “I have just washed my hair and I can’t do a thing with it?” Next time you hear it remember that the snappy retort has been discovered. The answer is: “Why not use a Vogue Hair Net?”

There is an abundance of gorgeous tresses pictured in the stills from “Miami.” Feature them in the displays. Use the Betty Compson cut-out to sell your dealer-partner’s merchandise and tickets for your show.

Why not tie-up with a hair store and crown Betty with real hair as was done recently on Broadway.

BATHING SUIT TIE-UP
A SURE WINNER

There are so many ways to tie-up Jantzen water togs with the beauties of “Miami” and its aquatic Venuses, that it is hard to know just where to start.

Stage a prologue with girls in swim-suits playing “ukes” and harmonizing on the waltz song. Put on a bathing girl-bathing suit contest as elsewhere outlined. Feature a bathing girl orchestra prologue. Get a real jazzy girl orchestra, dress it up in attractive bathing suits, advertise it—and you will pack the house.

Then why not a Betty Compson-Venus de Milo beauty contest? Let the girls appear in bathing suits on your stage in order that the audience may judge which girl in town has the finest figure. Or get newspaper backing and have the girls photographed by the paper.

Betty Compson Sells Your Show!

Among other accessories that the versatile brains of the Hodkinson publicity outfit have devised is a clever cut-out made from a three sheet.

This is no less than a full length, life sized portrait of beautiful Betty herself clad simply and solely in an alarming and elaborate negligee.

The fetching figure of the fair film favorite in devastating dishabille is so posed as to be adaptable to the display of any type of merchandise featured in the tie-ups.

‘Miami’ Waltz Song is Real Hit

The “Miami” waltz is a really beautiful number. One of those tuneful bits for which so many composers strive and so few attain. It is one of those ideal waltzes which will remind its hearers of sweethearts and summer nights, crescent moons, subtle perfumes and first kisses. Its memory lingers and leaves a longing.

A complete score has been arranged for your orchestra. Feature the music. Have a contest for new song verses. Stage a waltz contest. Get the Chamber of Commerce to back you up in a campaign to procure a song that will put your town on the map as this one has done for the famous Florida resort.

A BIG THREE-WAY MONEY TIE-UP

The finishing touch that completes perfection! Rigaud’s Talcum! The talc with the Parisian name exuding the fragrance of Mary Garden perfume.

Here is a product backed by an intensive advertising campaign that makes it known from coast to coast. A window display of the daintily packaged toilet requisite tied-up with stills from “Miami” will mean big business for both you and the merchant.

GOLD STRIPE HOISERY ATTRACTS ATTENTION

Silk hosiery has a universal appeal, and in Gotham Gold Stripe you are offered a tie-up that will stop traffic before your dealer’s window and at your box-office.

There are all sorts of stills that come with “Miami” which offer ideal hosiery tie-ups. And don’t think for an instant that the “Miami” beauty galaxy doesn’t show hosiery to excellent advantage.

A LUXURY PERFUME GETS ‘MIAMI’ MONEY

Cheramy, Inc., present you with a class tie-up on their nationally advertised perfume known as Cappi.

Cappi is now sold by over 5,000 dealers. Your local druggist can’t go wrong on this one. Thousands of women have named Cappi their favorite. A superb window display goes with this tie-up. A special floor plan is given the dealer for the window dress.
Reports From Everywhere That Indicate a Box-Office Sensation

"'MIAMI' opened with a bang. Opening day eclipsed only by 'Hunchback of Notre Dame.' 'MIAMI' one of the classiest pictures ever shown in Capitol Theatre. Compson great favorite. As box-office attraction 'MIAMI' is one hundred proof sure-fire. Give us more pictures like 'MIAMI' say all of our patrons. We second the request." —Charnisky & Stinnett, Capitol Theatre, Dallas, Texas.

"Opened 'MIAMI' Saturday, May 24th, despite weather conditions and strong opposition had largest receipts in last six weeks. A real audience picture and a credit to Betty and Hodkinson." —R. A. MacMullen, Merrill Theatre, Milwaukee, Wis.

"'MIAMI' just closed big week in spite of three days of cold, rainy weather, which did not keep crowds away from the Kings. Consider 'MIAMI' Compson's best to date and one of the biggest box-office attractions we have had this year." —Wm. Goldman, Kings Theatre, St. Louis Mo.

"'MIAMI' opened big. Picture well received by audience." —Metropolitan Theatre, Los Angeles, Calif.

"'MIAMI' opened to biggest business of the year yesterday and today against opening two big resorts. Give us more like this one." Ralph Kreutzberger, Mgr., Amer. Theatre Salt Lake City, Utah.

SET YOUR PLAY DATE NOW

and

CASH IN WITH THIS MONEY-GETTER

"Miami" waltz dedicated to
Betty Compson

A toe-up with every music
store in your town
Seeing is Believing — Prints at all Exchanges

IAMI

Story by JOHN LYNCH
an Alan Crosland Production
Produced by TILFORD CINEMA CORPORATION
with a cast of exceptional merit including

LAWFORD DAVIDSON
HEDDA HOPPER
J. BARNEY SHERRY
LUCY FOX
BENJAMIN F. FINNEY, JR.

Distributed by HODKINSON
Foreign Distributor
WM. VOGEL
Distributing Corporation

Season 1924-1925
30 first-run pictures
The Very Same Millinery
The Mermaids Wear
In ‘Miami’

KLEINERT'S MILLINERY FOR MERMAIDS—known from coast to coast—is exactly what you will see on all the bathing beauties in Miami. Can you imagine Betty Compson selecting anything but the most practical and stylish headgear for bathing? Hardly. And we can't think of any better reason for your making doubly sure that this window display tie-up possibility is yours for keeps when you play Miss Compson’s latest Hodkinson feature, “Miami,” at your theatre. Simply sign the coupon and let us ship our superlative displays so that you can hook up with our dealers in the best business windows of your community.

CLIP THIS COUPON
EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have the Kleinert Rubber Company forward their special window displays so I can take advantage of this national tie-up with my showing of “Miami.”

Name ..................................................
Theatre .............................................
Town ...................................................
State ..................................................

“Miami” How Many
Play Dates ..............................Desired

KLEINERT'S
REG. U.S. PAT. OFF.
DON'T MISS BATHING GIRL STUNTS

Here Is Your Chance to Pack Them In On the Hottest Nights

BETTY COMPSON and the other beautiful girls featured in the Hodkinson speed-play “Miami” give exhibitors every chance in the world to stage some bathing girl stunts that will set the town by the ears—and eyes.

There is nothing more appealing to either men or women than beautiful forms clad in the raiment assumed for a dip. And there are girls in your community—bathing girls—who will make old Father Neptune have young ideas.

Stage a bathing suit contest. It will crowd the house. Arrange with your local merchant to offer prizes of swimming suits to the most beautiful girl arrayed in the most beautiful costume. Advertise the contest in the papers, and you will play to S R O—and not much of that.

Betty Compson in her red bathing suit will attract attention anywhere, and a cut-out showing the beauty prepared for a dip in the briny, accompanied by a card telling of your bathing girl contest, will bring entries galore.

Another one is a bathing girl jazz orchestra. Get a feminine orchestra and dress them in the latest vogue of swimming suits. Feature them as a prologue, and they will pack the house.

MIAMI BREEZES are very little different from the breezes this Summer all over the country. After a dip at the beach or in the lake of your own community! After a drive in your car for an outing! Up in the woods! Anywhere! And just as the girls in Miami know the essential hair net for style and durability, the girls of your own community know that the VOGUE HAIR NET is the one best bet of them all.

Think, then, of the exploitation possibilities at your very door by tying up a window display of Vogue Hair Nets with your showing of Betty Compson’s latest breezy photoplay, “MIAMI.” Such a co-operative bit of showmanship and merchandising means just two big things: more patrons at your theatre and more sales for your friend merchant, who is our dealer. Get in on this possibility right now. If you haven’t booked the picture get in touch with your nearest Hodkinson exchange and settle that part—the play dates. Then get in touch with us by signing the attached coupon and mailing it immediately.

SEIDNER & HITZIGRAPH, INC.,
1146 Broadway, New York.
WHO IN THE LAND does not know of the fragrance and superlative qualities of MARY GARDEN Face Powder and Rouge. The beautiful girls shown in a majority of the still photos from the picture MIAMI all represent the fragrancy and vibrancy of youth that makes this tie-up so worth while from a co-operative exploitation viewpoint. The window displays are beautiful. Our dealers will be glad to join with every exhibitor who books the picture in tieing the Rigaud message with your message of Miami. It means you are appealing to every feminine fan in your community. Every woman who prides hers if in appearance. And what woman does not? Simply sign the coupon below when you book the photoplay and the co-operative ball will start rolling in your direction.

Geo. Borgfeldt & Co.
16th Street and Irving Place, New York

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

I want to tie up with Rigaud's Mary Garden Face Powder and Rouge on my showing of Miss Betty Compson's photoplay, "Miami." Please start the ball rolling without obligation or cost to me.

I am going to play "Miami" ........................................

On (dates) ..................................................

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

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

Town ........................................State ........................................

Number of displays I would like to arrange........................
Play Bathing Fad for
‘Miami’ Money

EVERY community has some spot
where folks throng in the summer
time to frisk about a bit on the shore
and have a plunge into the cooling
depths of ocean, bay, river—or perhaps
just plain swimming pool.

There is in every town some place
to go for a dip. And, of course, at that
place there is a bathing pavilion, more
or less a picnic ground, and the usual
number of concessionaires.

Remember that “Miami,” the picture
that will eventually play your theatre,
is essentially a bathing picture. It is
a “shore” picture—picture featuring
bathing beauties de luxe—with no other
than Betty Compson, herself, topping
the list.

EXHIBITORS TRADE REVIEW, with
these things in mind, has provided you
with a set of National Tie-Ups abso-
lutely apropos to the picture. With
them you can tie-up with every beach
resort in your neighborhood.

Get together with your tie-up dealers.
They will lend every co-operation.
They will all be able to exploit their
merchandise—not only in town, but at
the shore. And don’t think for an in-
stant that cut-outs and stills from this
production displayed at bathing places
will fail to pack ’em in at the theatre
when they return to town in the even-
ing.

The proprietors of the bathing pa-
vilion or swimming pool will be more
than happy to co-operate with you. Let
them have some of the stills and you
can fix it so that their merchandise will
sell better and they will be able to sell
more hosiery, bathing caps, etc., than
for many a long day.

Then by way of reciprocity there is
no reason why they should not have a
little ticket agency selling tickets for
“Miami.” Folks will buy them and
stop to see the show on the way home.

Your Lobby Can Sell
Bathing Fans

Don’t overlook the chance to use
your lobby to the utmost on “Miami.”
It is essentially a summer attraction,
and you can make your lobby most at-
tractive and inviting on the hottest
night. The stills of Betty Compson
alone, in her alluring bathing attire
shown in illustrations, will draw ’em
inside.

You could rig the front of your box-
office like the ticket window of a bath-
ing pavilion. Feature signs like these:
“Come on In. The ‘Miami’ Water Is
Fine. See the Most Beautiful Bathing
Girl of Them All—Betty Compson.”

Place a box in your lobby for votes
as to the various types of bathing girls.
You can work up a list that will get
every bathing fan enthusiastic. Here
are some suggestions for the contest:
1. Who Is the Most Popular Bathing
Girl?
2. Who Is the Prettiest Bathing
Girl?
3. Who Is the Best Girl Swimmer?
4. Who Is the Best Male Swimmer?

Prizes can be donated by the tie-up
merchants. The prizes can be placed
on exhibit in your lobby. The awards
will be made on Saturday evening. You
will pack them in on this one.

DO I PASS?

In this eye-arresting
scene we see Betty
Compson in “Miami,”
the Hodkinson feature
with the bathing girl al-
lure, presenting herself
to her indulgent father for
his approval. If father did
don’t think that she would
pass in this alluring
bathing attire then we
have no respect for his
opinion. This is only one
of many entrancing
scenes in this attraction.
Betty is the bathing girl
de luxe. She crosses it
all the way through this
screening.

GET IN THE SWIM!

Here is just one of the many stills show-
ing you can easily attract the in-
terest of summer girls and men in the
beach picture de luxe—Hodkinson’s “Miami.”

Headline Yourself With
Bathing Carnival

A Bathing Carnival would be a
corking piece of publicity to put over
on your showing of “Miami.” It
could be worked in co-operation with
business interests in your city who
would benefit from it as much as would
your theatre.

Try to interest your local newspaper.
You can sell him the idea in this way:
If he took the project up with some
nearby summer resort, he could get the
various amusement places to come
across with advertising that would
reimburse the paper for its part in the
plan.

A certain day could be set aside—a
Saturday afternoon, preferably.
Various events could be arranged, and
a real live program worked up.

Beach games, music, a parade, bath-
ing beauty contest, and carnival events
in the evening, along with dancing.

It would be a real novelty which
would prove of real financial advantage
to every business interest that got be-
hind the event.

Get your Board of Trade interested.
Have the merchants in the National
Tie-Ups offer prizes for the various
featured events.

Have them advertise it in their win-
dow displays. Announce it from your
theatre at every performance.

Here is a chance for the tie-up deal-
ers to work a split-a-page ad that will
be a winner. An announcement of the
Bathing Carnival would occupy the cen-
ter of the full-page smash. Their an-
nouncements of their window displays
and your ad of “Miami” would cer-
tainly prove a piece of publicity that
would bring big returns to everyone
concerned. And at a nominal cost.
WHEN you play "Miami" at your theatre you are going to be blessed with plenty of exploitation ammunition that surely should spell a packed house for you. Especially during the warmer months. Because the very atmosphere of Miami is irresistible. But, if you overlook the possibilities of a window display tie-up with Gotham Silk Hosiery for Women, you are overlooking one of the surest and strongest attention arresters that goes with the picture's possibilities. Every woman is always alert to the new shades and styles of Gotham Stockings. And especially the new lower prices.

FATHER AND SON BOTH LIKE TO HELP MOTHER AND SISTER SHOP WHEN THEY START LOOKING FOR GOTHAM STOCKINGS. THAT MEANS YOU ATTRACT THE ATTENTION OF EVERYONE

SAY IT WITH A GOTHAM WINDOW

<table>
<thead>
<tr>
<th>Exhibitors</th>
<th>Please have Gotham Silk Hosiery Co. forward their special window display material so that I can take advantage of this national tie-up with &quot;Miami.&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre Review, 45 West 45th Street, New York City</td>
<td>I have listed herewith my play dates and the number of play sets I can use.</td>
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"Miami" No of Displays Play Dates Desired
PLAY THESE UP FOR
'Miami' Money
Betty Compson Gives You a Chance to Feature Bathing Girls

A FEW exhibitors may be sufficiently fortunate to have a real tank in which the girls may dive. But if not, why not try this one: Behind a screen have several bathing tents erected. They will just be large enough to allow the girls room to turn around. Their figures will be silhouetted as they disrobe and don the apparel of the bath. Then as the lights go up they grouped about a ladder leading to a spring board, with one balanced on the board in the attitude assumed preparatory to making a headlong dive.

Bathing Girl Prologue
There are a variety of pretty and effective stunts that will suggest themselves to you by way of featuring pretty girls in bathing suits, and don't ever forget that there is no more alluring subject in the world.

Another prologue idea would be to have a group of girls and good looking chaps gather around the stage-beach clad in swimming garments and singing the song “Miami.” A tuneful ballad that will send your audience out humming the refrain.

Play the bathing girls and you will be able to laugh at hot weather. Your audience will come to your theater in preference to any summer resort within miles of your lobby.

Cut-Out Feature
The tie-up with Jantzen, “The Nation's Swimming Suit,” gives you the advantage of the all-summer advertising of this manufacturer appearing in every issue of Saturday Evening Post. You can secure from this advertiser a high grade colored cut-out showing a beautiful girl garbed in a red suit featured in a diving pose. It is a cacker. It catches the eye, and holds it.

Attach some of these to your marquee or suspended on strings across the lobby entrance. Swinging to and fro, they will prove a knockout. This attractive cut-out is known as the windshield sticker, as it was originally planned to use it on autos. Place some of these on motor cars around town, and with the posters swinging from your theatre front, you have a tie-up that brings the publicity right to your box-office.

We are trying to emphasize the possibilities for publicity you can gain from playing up Betty Compson as the Bathing Girl, as any exploitation on this line is your best bet.

Work every stunt possible with bathing resorts.

CAPPi
WINDOW DISPLAY
TIED UP WITH
'Miami'

MEANS YOU ARE SURE TO SELL MORE SEATS WHEN YOU PLAY BETTY COMPSON'S LATEST FILM

CAPPi PERFUMES and the general line of Cappi Products, including Cappi Toilet Water, Cappi Bath Salt, Cappi Tale, etc., mean as much to the woman aspiring to health and beauty as anything which can possibly attract her attention. And if you doubt that every girl in Miss Compson's latest photoplay, “Miami,” is anything short of healthy and beautiful, just look over the still photos. By using them in a tie-up with the Cappi window displays, you are insuring yourself with a capacity audience. Every woman is a real prospect. To her the Cappi Window is irresistible. Don’t delay. Don’t hesitate. Just as soon as you box the film, sign the attached coupon and mail it to the Exhibitors Trade Review and the display will be shipped direct to you.

CHERAMY, Inc.
102 West 72nd St.,
New York

Clip This Coupon

EXHIBITORS TRADE REVIEW, 45 West 46th Street, New York City.

Please have Cheramy, Inc., forward their special window display material so that I can take advantage of this national tie-up with “Miami.” I have listed herewith my play dates and the number of display sets I can use in my exploitation campaign.

Name
Theatre
Town
State
"Miami"
No. of Displays
Play Dates
Desired
A GREAT PICTURE PLUS GREAT EXPLOITATION!

Don't Ask Us If It Is a Money Maker—Ask Them


Betty Compson in "MIAMI"

Story by
JOHN LYNCH

An ALAN CROSCLAND Production
Produced by TILFORD CINEMA CORPORATION
Distributed by HODKINSON
Here’s How National Tie-Ups Work

These illustrations give positive eye-proof of the pulling power of National Tie-Ups for Metro-Goldwyn’s picture, “A Boy of Flanders.” Every time you book a feature listed in this extraordinary Exhibitor Service, you present yourself with a free exploitation campaign. That means your receive standardized national window displays on one-half dozen or more products that are household words in every American home. You can literally corral the classiest windows on your Main Street for the run of your picture. Only through Exhibitors Trade Review is this gigantic publicity available to theatre owners. Read the full page announcement in this issue, giving complete listing of tie-ups. Over fifty merchandise leaders. All yours. Check your choice. Send them in to the Review. Any kind of window you want. From hose to hats. Clip current coupons.

Fifty Tie-Ups Shout For You!
The Biggest Boost Ever Given to Showmen—National Tie-Ups

So there you are! That makes it unanimous. The powers that rule both motion pictures and merchandising publicity state openly that National Tie-Ups mean Dollar Success for Showmen and Dealers.

“One for All—All for One.” Exhibitor and dealer work hand in hand. That’s the spirit of National Tie-Ups. And you can’t beat that combination.

The Auto Vacuum Ice Cream Freezer—Beats Alaska For Keeping You Cool

The story of the Klondike—in the land of the Yukon—as told in “Chechahcoo,” so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

‘CHECHAHCOOS’ WINDOW DISPLAYS

All you have to do is mark the spot in the “Chechahcoo” coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.
220 West 42nd Street New York City

Some Partners
And what do the manufacturers of nationally advertised products think? There’s only one answer. Glance down the honor roll of manufacturers who have become your business partners.

You’ll find the complete list elsewhere in this issue. That tells the story. Look at the names. You know them as well as your own. And millions of citizens of the U. S. A. greet these products as old, beloved friends. Substantial staple products manufactured by solid reputable concerns and advertised nationally by the best publicity brains procurable with a tremendous bank roll...

Can you fool million dollar advertisers like these? They have made a science of spending their money where it will get cash returns. They are not gamblers. They are shrewd financiers. They are with you. They are right behind you and your National Tie-Up picture. Are you with them?

Check the List
The best windows in your city are all set to shout for your theatre.
The work has all been done for you. The scientific advertising machinery of million-dollar organizations is waiting for you to press the little button which will electrify it into action in your behalf. And the little button which ignites the vital spark is merely the coupon which you clip and mail in. The minute you do that things begin to happen. And your bank balance grows.

Everything is ready to flood your neighborhood with exploitation such as was never before dreamed of.
BOX OFFICE REVIEWS

HUMAN APPEAL
IN THE TURMOIL

Screen Adaptation of Booth Tarkington Novel Offers All Necessary Elements for Box Office Success


CAST AND SYNOPSIS

Bibb Sheridan .................. George Hackathorne
James Sheridan, Sr. .................. Emmett Corrigan
Mary Verrites .................. Kitty Bradbury
Jim Sheridan .................. Theodore Bex
Roosevelt Sheridan .................. Edward Hearn
Sybil Sheridan .................. Eileen Percy
Edith Sheridan .................. Pauline Garon
Mrs. Sheridan .................. Victory Bateman

James Sheridan, Senior, industrial magnate, in-structs his three sons, Jim, Roosevelt, and Sybil, to follow the commercial trail he has mapped out for them. His plan is brilliant, but one who has literary ambitions, breaks under the strain. Recovering, he resums his role. Jim, engaged to Mary Verrites, is distressed by the bursting of a dam. Roosevelt's marital relations become badly involved. Billy, the one without a fortune, is the one who thrives. After many domestic disasters, Sheridan, Senior, realizes that he has made a mistake and homes in on Sybil and brings about a marriage between him and the girl he loves.

By GEORGE T. PARBY

Yet another Universal-Jewel goes over the top with a bound and scores a palpable hit! There's unadulterated good stuff in "The Turmoil," all of which bears the genuine "human-interest" brand, domestic drama at true to life, that it is certain to awaken sympathetic throns in the hearts of the onlookers.

Presented by a cast of sterling value, well directed and handsomely photographed, this latest adaptation of a Booth Tarkington novel possesses all the elements of mass appeal and registers as a sure-fire box office asset for any theatre.

It's one of those rare examples of a film which contains a用ful moral with tremendous force without any sacrifice of entertaining power. The self-made, successful father whose mind is centered on money-making and the endeavor to shape his children's destinies in a similar mold to that which has developed him as an industrial king, stands out in the story, a living monument of iron-willed selfishness, so real that you feel that he is no mere flight of fancy, but a type like' e to be encountered anywhere, at any time.

The same atmosphere of realism envelopes the other characters. They are everyday folk whose everyday joys and sorrows find an answering echo in your own emotions. And herein lies the true dramatic strength of this production—its clear-cut reflection of actual life as shown by the mirror of the screen.

Director Hobart Henley has dealt with the manifold troubles of the Sheridan family as only a master craftsman could. He had wondere' material to work with, both as regards nature of talent and the type of situation, but all alike he to his skill, just the same, for we all know that the touch of a blundering director carries the seal of the finest output of the best author's brain.

One of the most poignant situations is that in which the family mourn the death of Jim Sheridan, who, as we know, was killed in the war, and here Mr. Henley's excellent judgment is keenly manifested, for a sense of agonizing grief is suggested and projected with every necess'iy without baby'hooning or picturizing of physical suffering.

That bursting dam scene, by the way, is wonderfully well handled, putting over a soul-stirring blend of pathos and excitement which leads to another, and finally a dark, menacing wall of water sweeps everything before it to de-struction....

Those who retain grateful memories of the superb work done by George Hackathorne in "The Merry-Go-Round," may well look for-ward with interest to the portrayal of Bibbs Sheridan, a performance notable for its artistic polish and pathetic appeal. Eileen Percy as Sybil appears to better advantage than in his wonderfully impressive impersonation of the grim, dominating Sheridan senior. Eleanor Boardman registers as a wistfully appealing heroine, Eileen Percy shines as the irritating Sybil, and Pauline Garon plays the youngest daughter with sparkling vivacity. Space does not permit further detail, but it may truthfully be said that every member of this remarkably fine cast contributes handsomely to the features' success.

The fame of Booth Tarkington as a "best-seller" of guaranteed drawing power naturally suggests tie-ups on a big scale with book stores, but the picture is too exalted for the film, but remember that each member of the company is well known to the fans and deserves mention.

You can emphasize the fact that "The Turmoil" is particularly well suited to the family circle. Don't forget the big thrill stories will be the big feature of the film, and refer to this production as worthy successor to "The Flirt," another Universal picture directed by Hobart Henley which proved a great money-maker.

* * *

JUST AN AVERAGE FILM

'Broadway or Bust!'s Drawing Power Lies Solely in Star's Populariry

BROADWAY OR BUST, Universal Photoplay. Authors, Edgar Sedgwick and Raymond Schrock. Director, Edward Sedwick. Length, 5,272 Feet.

CAST AND SYNOPSIS

Dave Hollis .................. Hoot Gibson
Virginia Redding .................. Virginia Redding
Jeff Peters .................. Russ Dwyer
King Zamy Count Dardanella .................. Fred Malatesta
Mrs. Dean Smythe .................. Gertrude Astor

A COMEDY drama of no particular originality either as regards plot or picture, "Broadway or Bust" does not measure up to the standard of the best Hoot Gibson re-leases, yet the present attempt will prob-ably "get by." The formula, where the star reigns so favorably, for Hoot works with an ener-getic devotion worthy of a better cause and can transform any type of material into a story overloaded with hokum trimmings.

The leading man only appears in his usual cowboy regalia for a few opening shots, then dons a costume to the tune of a New York clad in painful's new and ornate gaunlets of pronounced "hick" variety, with gal-lant heading of a small hotel suite. The hero's ignorance of city customs and social ethics result in his getting into all sorts of queer mix-ups, and when he is "taken in hand" by the society leader who has his fortune投资 in the town, matters become still more complicated.

There's a strong bur' esque flavor to the whole picture, which can be viewed seri-ously from any angle. Its action is a bit deliberate at times but speeds up considerably as the last reel slides into a melodramatic ending, with Hoot Hollis rescuing his girl from a beastly foreign Count, who has ab ducted her.

One of the most amusing incidents is the stabbing of the horses in a hotel apartment and their introduction to the fashionable lady who hires Dave aboard her yacht as a guest. Hoot Gibson's work as the greenhorn visi-tor to the city of bright lights is excellent, in fact his versatile performance is the one thing of guaranteed merit in the film. Russ Dwyer fills the heroine role acceptably, Ger- trude Astor plays Mrs. Dean Smythe tolerably well, and the support is adequate.

The photography shows some great Western stuff at the start, the New York shots are skillfully filmed and clear lighting effects achieved. The subtitles are terse, witty and a big help in developing the course of events.

The title is attractive and ought to prove useful in your exploitation campaign. Play up Hoot Gibson, so far as advertising the pictures goes. But refrain from boosting "Broadway or Bust" as a large financial production, if you want to preserve a reputation as a just judge of entertainment values.

* * *

GILBERT IN STRONG ROLE

'Lone Chance' Presents Fox Film as Hero of Many Trials


CAST AND SYNOPSIS

Jack Saunders .................. John Gilbert
Margaret West .................. Evelyn Brent
Lansing Governor .................. Edward Tolson
Real Burke .................. Harry Todd

Margaret West, Governor's daughter, kills a man who possesses her. Jack Saunders, penniless in-venter, is persuaded by politician Burke, in return for a promise of money, to plead guilty to the killing, accept a jail sentence and trust to the Gov-ernor for an early pardon. He does so, but the pardon is denied. Saunders breaks jail and goes to the Governor's house, where Margaret is being forced into a marriage with Burke. Saunders's appear-ance results in Margaret clearing his name. She is exonerated for the slaying and is. Saunders.

By GEORGE T. PARBY

FAR-FETCHED as its plot is, the chances are strongly in favor of "The Lone Chance" making an enviable office record in localities where melodramas of the improbable but exciting brand are joyously received.

You may not feel convinced that a man would be likely to take a chance on a long penitentiary sentence as the hero does in this picture. But the characters are well intro-duced and the circumstances transpiring as a result of Jack Saunders's risky gamble with Fate to realistically portrayed, that you be- come involved in the plot, and watch for the climax with unabated interest.

Director Howard Mitchell hasn't missed a single opportunity to make the thrills stand out and palpitate furiously.
Take Saunder’s escape from the “pen,” for instance, by which he throws the prisoner into temporary darkness and has head-long dive from a wall into the deep waters; there’s a situation as gingerly and hair-raising as they make ‘em. And the scene in which he is on the point of carrying out his plan to marry Margaret to Burke is packed with dynamic incident and well developed suspense. For Gilber’s earnest and energetic acting into the town of a host of characters, including natural color and warmth, the role calls for considerable emotional ability as well as physical dash and resourcefulness, and Mr. Gilber is fully equal to these demands. Brent is an attractive and appealing heroine and the support thoroughly efficient.

The photography includes many charming exterior views; the interiors are well filled, deep sets being utilized with great effect in the prison scenes, and good lighting preludes.

Contents might be arranged whereby free tickets could be given for the contestants naming the greatest number of instances in history where “A Lone Chance” has saved a country or turned a tide from defeat to victory in battle. For instance, Paul Reveres’ Ride; the sure! taxicab reinforcements at the Marne, and Washington’s crossing of the Delaware.

Exploit this as a straight melodrama, the kind of picture which is an audience-guessing and gasping from start to finish, alive with pungent thrills and diffusing romantic heart interest. Play up John Gilber to all audiences Evelyn Brent, as the latter has appeared in a variety of important roles and has a fan-following.

GOOD ATTRACTION FOR HOT WEATHER

Elinor Glyn’s Satirical Domestic Story Translated into Farce Comedy of Likely Box Office Possibilities

HOW TO EDUCATE A WIFE, Warner Brothers Photoplay, Author, Elinor Glyn. Director, Monta Bell. Length, 6,800 Feet.

CAST AND SYNOPSIS

Mabel Todd ............ Marie Prevost
Elsie Todd ............. Monte Blue
Evelyn Pilkington .... Mrs. Banks
Mrs. Bancks ........... Vera Lewis
Betty Breese .......... Betty Francis
Billy Breese ........... Creighton Hale
Robert Benson ......... Edward Eagle
Katie Hale ......... Nellie Baker

Elsie Todd’s business schemes all go wrong. Her friend, Billy Breese, advises her to enlist the charm of her wife, Mabel, as a means of winning customers. Ernest disagrees with this idea. He quarrels with Mabel when she acquires a customer and they separate. Later they meet and arrange to renew their engagement. The story is a series of wild adventures, but in the end the deal is made and the Todds are reunited.

By George T. Pardy

A FARCE comedy in which the spirit of satirical humor is developed to the ‘streth degree, “How to Educate a Wife” trips along at a merry pace, mingles jazz and modern business methods with amusing domestic complications; providing light, agreeable entertainment of the kind likely to swell box-office receipts. The story differs from previous successful Elinor Glyn screen adaptations in that it treats the sex problem from a frolicsome instead of a serious angle, and we are invited to guess which of the characters is the better. Certainely one could hardly desire more suitable entertainment for the warm weather period, when we prefer the gay to the tragic or partially gloomy trend in pictures.

This film does provide any material for heavy thinking, but it is one of the most confirmed gross can hardly fail to respond to its vivaciously sparkling mirth, colorful, “peppy” action and realistic approach.

The marital troubles of the Todds begin in the opening reel at a convivial party run in the most approved modern style, where flappers “pop” joyously, jazzing talents reign supreme and wit Mabel incurs hubby’s displeasure by promising to dine with Henry Bancks. Though the latter is a good prospect for a big insurance policy, such being the business it is necessary to keep up. Ernie doesn’t approve of Mabel’s first-aid vending methods.

So they separate and the husband has an awful time to keep house by himself. His experiences in this venture are funny enough to make a stone dog grin in sympathy, and get “er” all the more convincingly because they seem like a slice out of real life.

The fake reconciliation between the Todds, when they entertain Bancks at their house with temporarily disastrous results, is a surefire laugh episode which leads up to a crashing climax, with the trio engulfed in a lake, as their boat turns over. This Todds’ triumph, for Bancks is so badly scared that he insists on signing the policy at once and the warning couple form a peace party.

A lot of which is excellent foiling, never strung out to a tiresome extent and splendidly handled by director and players. From an artistic standpoint, the feature rate high, the settings are elaborate, interiors and exteriors beautifully photographed and fine lighting effects attained.

Marie Prevost as Monte Blue carries off the main dramatic honors. Miss Prevost plays the role of Mabel Todd with her usual keen sense of the funny, and wears a variety of handsome gowns with distinctive grace. Monte Blue has never done better work than his impersonation of the well-meaning but timid wife, and his attempts to make his energetic, coquettish spouse conform to sedate standards of behavior fail so lamentably.

The support of the principals, Claude Gillingwater furnishing a side-splitting character sketch of Henry Bancks, Creighton Hale scoring a hit as Billy Breese; and other members of the carefully selected cast giving smooth, well balanced performances.

The title is a winner and should be played up to the limit in exploiting the picture. Elinor Glyn has an immense following among lovers of colorful fiction and her name will clinched to think it a change for the better. Monte Blue must be given plenty of publicity, as both are extremely popular with the movie fans.

Start an essay contest among the flappers of your town on “How to Educate a Wife.” Tie-up with bread companies, using display cards with the heading... "Bread"... Tie-ups can be easily arranged with beauty parlors and electrical household equipment.

Claude Gillingwater, Creighton Hale, Vera Lewis and Betty Francisco are also worth while advertising. Boost the story as one of the merriest domestic-comedy farce comedies of the season. There is no more than you patrons will agree with this verdict.

TITLE TELLS THE STORY

‘High Speed’ Fast Comedy-Drama and Good Program Attraction

HIGH SPEED, Universal Photoplay, Author, Fred Jackson. Director, Herbert Blache. Length, 4,927 Feet.

CAST AND SYNOPSIS

Hi Moreland ............. Herbert Rawlinson
Mary Holbrook .......... Carmenta Gerhardt
George Holbrook ....... Beryl Wallace
Daniel Holbrook .......... Otto Hoffmann
Rev. McLevy .............. Humphrey Bogart
Garth .................. Claude Beaton
Julie Cowles .......... Cleo Bartlett
Tate Driver .......... Buckley Russell

Hi-Speed Moreland, noted athlete, loves Mary Holbrook, daughter of a banker who wants her to wed wealthy Irving Plal. He fails to make her fall for Moreland into a glove fight with a professional posing as an amateur, but Moreland wins. Moreland and Mary Holbrook in an auto, pursued by Farrell and her dad. Both cars are pinned for the race. Mary is Moreland with a way borrowed from her unsuspecting dad. After many an exciting incident clothed into a marriage performed by a burglar, the lovers are united.

By George T. Pardy

A BRISK comedy-drama which registers as an excellent program attraction, “High Speed” makes good on its title, keeping the audience on the edge of their seats at a fast pace and ready to finish. It is enjoyable entertainment preeminently suited to the hot weather period, offering a plot of light construction, puncuated with happy-go-lucky situations, a lot of romance seasonings, some well defined thrills and a pleasing climax.

The maintaining of suspense in a story where the comedy element predominates is no easy task, it is much to the credit of Director Herbert Blache that he manages to keep his spectators constantly on the edge of their seats as to what comes next. The continuity is smooth and photography artistic, there are many pretty exterior views, with near long shots; well filled interiors and attractive closings of the principals.

An effective melodramatic episode is that in which Moreland, entering an amateur boxing tournament, is tricked into proposing a professional pug. This is a well-staged fight, all the more convincing because the hero has a tough time with his opponent in the opening rounds. Of course, he scores a victory, but not until he has been made receiver general for what the Irish term—"loot and brokerage"—and a theft, to boot. Other “peppy” scenes are the flight of the lovers in an auto, the pursuit, arrest for speeding, and their final escape. Mary’s borrowing of a sum of money from her papa, with which she frees Moreland, the old man fancying that she intends to liberate the other suitor, is a comical twist, and the mock marriage celebrated by a burglar posing as a clergyman lends additional zest to the proceedings.

Herbert Rawlinson shows to uncommonly good advantage in his portrayal of Hi-Moreland. He works with unabated zeal and energy, makes an equally vivid impression as the friend of the hero. And the comedy values out of his role, which is peculiarly well adapted to the Rawlinson personality. The support is adequate and none figured as a vivacious, alluring heroine, Jules Cowles contributing an effective character sketch of the disguised burglar, and Claude Beaton winning favor as the disgruntled father.

Exploit this as a breezy comedy-drama, alive with fast action, smart farcical touches, modern business methods and amusing domestic complications; providing light, agreeable entertainment of the kind likely to swell box receipts. The story differs from previous successful Elinor Glyn screen adaptations in that it treats the sex problem from a frolicsome instead of a serious angle, and we are invited to guess which of the characters is the better. Certainely one could hardly desire more suitable entertainment for the warm weather period, when we prefer the gay to the tragic or partially gloomy trend in pictures.
'GRANDPA'S GIRL'

Kathleen Clifford in this Christie comedy is responsible for a very clever picture. In most of the picture she takes the part of a boy and does it with great success.

In the opening scenes she is a girl and desires to be expelled from school in order to accompany her grandfather to Europe. She is successful in being expelled but is disowned by her grandfather. He advertises for a grandson and she dresses in boy's clothes and applies. She is accepted and carries out the part in wonderful style. She accompanies her grandparent to a cabaret where he is finally ejected owing to his frisky temperament. Her identity eventually becomes known and all is forgiven.

This is an exceptionally good comedy. Miss Clifford is a knockout in her male attire. She is called upon to fight a pugilist and through some clever maneuvering she manages to send him to the mat for the count. She can handle the boxing gloves in a clever fashion and has a wallop that spells oblivion.

This is an unusual comedy and one that has everything that goes to make up entertainment. It starts off with a rush and continues at top speed to the finish. You can book it safely. Give it good advertising and it will please your audience.

GET YOUR SHARE!

If you haven't already planned for an all short subject program you are permitting other exhibitors to get the jump on you. More and more progressive showmen are giving their patrons a good varied program of short subjects and reports all indicate that the programs are popular.

The writer dropped in to see pictures in two of New York's largest picture theatres last week. On each bill was an exceptionally good short comedy. The features were quite ordinary. During the showing of the comedies the patrons laughed heartily. At the finish of the comedies there was snickering for several minutes and a buzz of comment. At the conclusion of the features there was no comment. The shorts had registered stronger than the feature.

What is true of New York in this respect is true of every town in the country and if metropolitan audiences comment favorably on short subjects there is every reason to believe that audiences everywhere will register the same.

Give your patrons a treat with an all short subject program. It is surely worth a trial.

'DON'T PARK THERE'

If you think you have trouble finding parking space, wait until you see Will Rogers trying to find standing room for his flivver. He starts from his home in Kansas and travels all over the country looking for a space. The picture is a scream and one that will appeal to anyone who owns a car.

He starts out with a brand new flivver and by the time he gets through two reels there is little left of the faithful machine. It has lost its fenders and windshield and top. Will is not easily discouraged and in his inimitable way gets many laughs.

One of the funniest incidents is his attempt to keep ahead of the fire engine. It is a thrilling scene. Then again when he ties up traffic in Los Angeles and finally deserts the car and starts out afoot.

This is one of Rogers' best comedies. It hits home and everyone will appreciate the many incidents that happen in the life of every motorist. Every auto traffic regulation is broken and the summons come so fast they finally hide the car completely.

The subtitles are especially humorous and bring many good laughs. The direction is good and the story human. You will be surprised at the amount of fun that can be centered on a flivver.

You can safely book this one and play it up strong.

'THE FAREWELL'

Robert C. Bruce presents some wonderful mountain scenes in this subject. It deals with a man who has been in the woods for years and is finally called back to the city to accept a desk job. The scenes show what he will miss most when he is confined to an office.

There are many beautiful shots in this picture. The mountain woods and lakes are wonderful and the photography perfect. There are cloud effects and mountain streams to give action.

This is a good subject and will fit in any program.

PATHE RELEASES

Will Rogers in "Don't Park There," and Harry Langdon in "His New Mamma" head Pathe's program of releases for June 22. "Young Oldfield," a single-reel Hal Roach comedy featuring Charles Chase, a one-reel Will Nigh Miniature drama, "Her Memory," and "Desert Trails," the fifth chapter of the Patheserial "The Fortieth Door" are also prominent numbers.
'IN A DROP OF WATER'

This is one of the microscopic series by Louis Tolhurst and is probably one of the most interesting to date since it deals with a commodity that is used daily by every man, woman and child in the universe. It is a wonderful argument against prohibition.

The water chosen for the experiment is taken from a stagnant pond and placed under a powerful microscope. The number of animalisms is almost unbelievable. Creatures that look like animals from the dark ages are shown and their movements in the slimy ooze are creepy.

The experimenter places a drop of water and the microscope is brought into play and it shows masses of animals swimming around in this small area. To them it is an ocean. Their movements are not in the least restricted by the area.

A glass tube, the thickness of a needle, is used as the playground for millions of small creatures. Under the microscope they are shown moving with great freedom. The creatures are invisible to the naked eye yet under the microscope they are shown in their habitats and their life is carried on in much the same manner as the large animals that we know.

After seeing this subject one is almost inclined to swear off drinking water. It is a very interesting subject and should be shown in connection with health campaigns. Don't fail to get this one.

* * *

'HIS NEW MAMMA'

Harry Langdon is a scream in this Sennett comedy. He gets a laugh when he first appears on the screen as a poor country boy on Christmas Eve. His old father comes home in a limousine with a prospective new mamma for Harry. Harry approves of her from the start which doesn't make a hit with father.

Harry is finally driven from home on a cold windy night and beats his way to California, where he becomes a taxi driver. He is called upon to take Mack Sennett's bathing beauties to the sea shore and there he finds his new mamma vamping a wealthy veteran.

Harry learns that the new mamma has cleaned his father of every thing but the snow-shovel and ran away. Harry breaks up the proposed marriage of the vampire and the wealthy party and wins the hand of his sweetie.

This picture is a howl from start to finish. Langdon with his pathetic expression is in a role that fits him admirably and he is ably supported by Madeline Hurlock, Alice Day and the bathing beauties.

You can't afford to miss this one. Mack Sennett has injected everything that goes to make for clean fun.

'YOUNG OLDFIELD'

There is speed in this picture. It centers about an auto race in which Barney Oldfield, himself, is a contestant. Charles Chase is a poor drug clerk who has ambitions to drive a high powered car in the cross country event. The mortgage is due on Charles' home and his mother in her rush to pay off the mortgage forgets the cash and phones Charles to rush it before noon. Charles hurries toward the house but stops to watch a mechanic fix a racing car. Charles climbs aboard and the car starts suddenly.

The daring driver takes to the railroad tracks and beats an express train through a tunnel and finally crashes through the wall of the house.

THE CHASE'

This is no doubt the best subject on skiing that has been seen in this country. Daredevil jumping and gliding down almost perpendicular cliffs gives a thrill that comes only when there is real danger.

The subject deals with a skiing contest in which the winner is challenged to act as fox in a chase. He is given a half hour start and the chasers must catch him before sundown. The challenge is accepted and the fox starts on his way. He is an excellent ski artist and some of his escapades are hair-raising. He seems to stop at nothing to keep ahead of the pack and by sheer courage and ability he defeats it.

The picture was taken in the Alps in Switzerland and aside from the thrilling chase, the scenery in itself would make a good subject. The rugged mountains offer unlimited possibilities for the ski jumpers and the canyons present chasms that seem almost bottomless.

In one particular scene the pack is seen close upon the heels of the fox who makes a long glide and jumps across a chasm that makes one gasp. It is nothing for the jumpers to clear the roofs of cabins and glide down the mountain sides with speed that seems almost impossible.

This is an unusual picture and one that should make any audience sit up and take notice. We venture to say this subject will find a good reception with any house.

The picture is well named in "The Chase" and it is no doubt one of the best chase pictures ever put out. This picture depends entirely on the daring of the ski artists, although the scenery is wonderful. The picture is exceptionally well done and we think you will like it.
The Exhibitors Round Table

Exhibitors' Ball

Many exhibitors of the section were present at the ball given a few nights ago at the Hotel Ten Eyck in Albany by members of the recently organized association of film salesmen. Something over 400 persons attended the dance. Among those from out of town were James V. Chest of Canajoharie; Myer Seitel and Charles Sesonske, of Gloversville; William Smalley of Cooperstown; Mr. and Mrs. William Shirley, H. J. Farrell, William Farley, Michael Friedman, George Devore and A. De Wolf Veiller, of Schenectady. Many of the exhibitors left by sleeper for the convention in Boston.

Court Decision

When the Industrial Motion Picture Company launched a popularity competition in Regina, Sask., and claimed to be supported by both the Fox Film Corporation and Pathe, the Retail Merchants Association of Canada advised the merchants of Regina not to cooperate with the so-called "Industrial Motion Picture Company." The result was that the latter sued the Retail Merchants Association, claiming $20,000 damages. The Saskatchewan Court of Appeal has just disposed of the case in favor of the defendant, the action being dismissed.

Birmingham Theatre Opens

Birmingham, Alabama, witnessed the auspicious opening May 26 of their greatest theatre, the Temple, which has been leased jointly by R. G. Allen, formerly of Raleigh, North Carolina, and Joe Steed, well known Birmingham showman. Approximately twenty-five hundred people attended the opening performance of many of the leading citizens of the city, as well as other film and theatre men from all over the South who are friends of both of the new operators. Allen was formerly owner and manager of the Superba Theatre, Raleigh, N. C., where he had gained a name for himself as a hard-hitting forward showman. Mr. Steed for a number of years operated theatres in Ensley and Fairfax, Alabama.

Remodel Theatre

Plans have been drawn up for the enlargement of the Amendola Theatre on Pine Street in Buffalo, for a new theatre is to be constructed by Frank Amendola and managed by his son, John A. Property in the rear of the house has been acquired. A new stage and 500 more seats will be installed. When remodeling is complete the Amendola will have a seating capacity of 1500.

To Open New Theatre

Eugene A. Pfeil, manager of the Circle Theatre, Buffalo, is reported to be interested in the establishment of a motion picture theatre in a town close to Buffalo. Gene says he will announce details in a few days. Associated with him in the venture will be Lionel Pfeil, manager of the Geffron and brother of the late Harold Edel, former manager of the Strand on Broadway, New York.

Exhibitors Fine

Police are continuing to grab managers in Buffalo for permitting children under 16 and unaccompanied to enter theatres. Two more exhibitors were arrested last week and assessed 25 iron men when araigned in adult's part of children court.

Lease K. C. Theatre

The Empress Theatre, Kansas City, which has played both motion pictures and legitimate productions in the last two years, has been leased for five years by the Mutual Film Corporation. A. H. Herk, who came to Kansas City in connection with the lease, said a local manager would be named soon. The lease was announced as carrying a rental of $20,000 for the first year and $22,500 annually thereafter.

Exchange Notes

E. J. Smith, district manager for F. B. O, with headquarters in Buffalo, has taken a summer home at Wanakah, home of one of the finest golf courses in the state. E. J. is a great golf fan.

Vincent McCabe, for the past year manager of the Buffalo Goldwyn office, is leaving the Queen City of the Lakes, to take over the management of an office in another city for Metro-Goldwyn-Mayer. Henry W. Kahn is now in charge of the Buffalo exchange of M-G-M.

Sam A. Galanty, for three years with Hodkinson in Washington, has been appointed manager of the Buffalo Hodkinson exchange, succeeding Bob Wagner, who has been appointed a special representative for the same company.

The Fox exchange in Buffalo was represented at the New York Fox convention by Claude P. Sheehan, K. Rudulph, branch manager and J. Emerson Dickson, salesman. Mr. Sheehan has just returned from an extensive business trip in Europe in the interest of the Fox organization. On Thursday evening, June 12, Mr. Sheehan will be the guest at a big welcome home banquet given in his honor by the Film Board of Trade in the Hotel Statler.

L. B. Rozelle, formerly with Vitagraph in Buffalo, as a salesman, is now a member of the Renown sales staff in the same city.

Ernie Williams, who is in charge of the advertising and accessory department at the Buffalo Paramount, has just announced that he is to be married in July to Miss Marie Gomesky of Lockport.

Fred M. Zimmerman, manager of the F. B. O. office in Buffalo, who also owns the Avondale in North Orleans, has organized a local ball team in the town which he has named the Avondales. Fred's house is getting a lot of publicity from the team.

Manager Guy F. Navarre, of Seattle Fox branch, has resigned his post here. It is understood that he will leave shortly for the East, although he has not yet announced his plans. He is not going East for a vacation, at any rate.

Fox's new manager here is John J. Sullivan, who is well remembered in Seattle from the time six years ago when he joined the local Fox office as salesman.

Manager Carl Stern, of Metro, has been missed from Film Row, but will be back again shortly. He underwent a minor operation at a local hospital.

Two Seattle Hodkinson changes are noted. R. C. Hill, manager has resigned. His successor has not yet been appointed by Division Manager Weir who is now in Seattle. Claude Odom, Seattle salesman covering the Portland territory, is now representing Selznick in the same territory.
Summer Theatre Schedules

Summer policies are now prevailing in the three cities of Albany, Schenectady and Troy. In Albany, the Mark Strand theatre will support its orchestra throughout the entire summer in sharp contrast to the Lincoln and Troy theatres in Troy. At the Lincoln, the orchestra has been discharged and only an organ will be used during the hot months, while at the Troy, the orchestra will be heard only during the evenings and Saturday afternoon.

As the Troy and Lincoln theatres, split weeks will prevail throughout the summer. These two houses were competitors until a few weeks ago. As such, each used its larger pictures during the winter months.

In Schenectady, the closing of the Barclai leaves the Strand, State and Albany, all under the same management, in control of the situation, at least in the downtown section. Straight weeks will prevail at the Strand and States theatres, while the Albany will split its weeks.

* * *

Women Shrewd Buyers

Women exhibitors are proving good buyers of pictures. There are now six women who may frequently be seen along Albany's Film Row. While there are no bargain days at any of the exchanges, women are showing themselves to be as shrewd shoppers for pictures as they are for gowns. Mrs. G. Harry Brown, of the New Theatre at Old Forge, buys for her house, as does also Mrs. Walton, of Lake Placid. Mrs. A. E. Milligan has long been a shopper from Schuyerville, while Miss Margaret Sullivan selects the pictures for her house in Water- ville and Mrs. McGraw of the Gem in Little Falls. Mrs. A. C. Murchison, of Troy, is also a buyer.

* * *

Orchestra Lead to Return East

T. Colby Shaw, former conductor of the orchestra at the Mark Strand theatre in Albany, N. Y., who resigned about a year ago, and has since been living in Venice, California, will return East about June 15, for a short time.

Plastigrams Please

"Plastigrams," Educational's third dimension movie, is literally "knocking 'em dead" in Seattle and the Northwest. It is unquestionably the greatest single real attraction ever offered in this territory, and as such, is appreciated by fans, who are forming such lines, that it will be necessary to hold the picture a second week in Seattle. It is holding a place far above the feature in importance, and is heaping up all kinds of newspaper publicity. At the Portland Liberty, a second week was also necessary, while reports from all over the territory report audiences going wild over it. In Seattle, the capacity crowds, gasp, sigh and shriek, "Look out!" Almost as one voice, registering thrills during the entire showing.

* * *

Firemen Help Realism

Actors often "steal a show"; but it is not so frequently that a Fire Department walks off with the honors properly belonging to the screen hero, as the Seattle Fire Ladies did last week, just as Hoot Gibson was on his way to fame and glory in "Hook and Ladder" on the screen of the Columbia, Columbia City, Seattle. The film caught on fire, filling the house with smoke. The flesh and blood firefighters made short work of the blaze. Evidently these fire films are too hot to handle.

* * *

Liebermann in St. Johns

J. Liebermann is back in St. John, N. B., as manager of the local Universal exchange having formerly been well-known in the territory as local Fox manager. For some months past he has been with Preferred at Buffalo, N. Y. J. Cathrow, former Universal manager at St. John, has been transferred to the Calgary Universal office to succeed A. E. Rolston, who has resigned.

* * *

Majestic Opening

The new Majestic Theatre, J. C. Chatmas, will open at Marin, Texas, in the near future. The Majestic will be fireproof and strictly up-to-date and the last word, as far as size is concerned. New machines and modern equipment will be installed, including cooling and hot air heating systems.

Lester E. Matt will erect a six story theatre and office building in Flint, Mich. * * *

Kenin and Shapiro will build a new $150,000 theatre in Philadelphia. * * *

Round Table Briefs

These exhibitors were film buyers in Kansas City last week: H. Waldron, Pratt, Kas.; Mrs. Charles Barron, Wichita, Kas.; G. B. Woolridge, Tournay theatre, McPherson, Kas.; V. C. Rose, Harmon theatre, Milan, Mo.; T. H. Lauch, Opera House, Mound City, Kas.; H. Summers, Unionville, Mo.; H. Smith, Mainstreet theatre, Chanute, Kas., and Mr. and Mrs. H. Christian, Excelsior Springs.

* * *

Among the exchange representatives in Kansas City last week were: J. D. Clark, Paramount division sales manager; Phil Reisman and Michael Lewis, special sales representatives of Paramount; Oswald Brooks, Pathe serial sales manager, and A. F. Hye, Omaha Film Board of Trade attorney.

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The Vitagraph theatre is the name of the new air lane at Watson, Mo., which was opened last Friday. The Benken theatre at Pleasanton, Mo., has been purchased by L. A. Peck.

* * *

The Pathé exchange at Kansas City has had ten home office officials as visitors in the last few weeks, which, at least, implies activity about the office.

* * *

E. M. Fay has started the remodeling of Fay's Theatre in Rochester. The lobby of the house was slightly damaged by fire several weeks ago. Business is continuing as usual.

* * *

Al Beckerich, manager of Loew's, State, Buffalo, has started the number of productions especially suitable for summertime presentation, the first of which is "Miami," the Hudkins-Betty Compson release which goes into the State the week of June 15.

* * *

William Benton, who runs the Congress in Saratoga, will erect a new house seating 1500 in Plattsburg.

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L. L. Connor, of the Victor in Cambridge, N. Y., took over the Pember, in Granville, on June 1.

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Samuel Sackno, owner of the Albany, in Albany, N. Y., will go into first runs on September 1.

* * *

The Pathé-Crescent baseball team is the personification of moody silence this week. In what, for charity's sake, might be called a contest, the First National team was victorious, 9 to 11, base runners having become too weak to waddle.

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Louis Amacher has been appointed manager of Goldwyn's Portland office succeeding A. A. Schayer, resigned. Mr. Amacher is well known throughout the territory as a diligent worker.

* * *

F. H. Morrow is remodeling an old theatre house at England, Ark., and will equip with balcony, 350 seats, Gardner screen and Powers Projectors.
Even Congress Agrees With The Critics:

"At a private screening of 'Men' at my home, nine Members of Congress pronounced it one of the greatest pictures ever produced.

"Pola Negri's brilliant talents run the gauntlet of every emotion from intense hatred and anger to the most affectionate love making.

"The finish of a number of climaxes is always in doubt and the picture is intensely gripping, sustaining the interest throughout this great picture.

"I do not hesitate to predict a long and popular run for this picture throughout the country."

FRED A. BRITTEN
Member of Congress.

"'Men' is intensely dramatic, magnificently directed and superbly acted."

—MOTION PICTURE WORLD

"'Men' is a superb and dynamic new screen conception which gives Pola Negri the greatest role of her American career."

—WASHINGTON HERALD

"The emotional power that Pola Negri, the great continental screen star, displayed in 'Passion' is actually eclipsed by the Pola Negri who flashed before audiences yesterday afternoon in 'Men.'"

—WASHINGTON POST
Tried and Proved Pictures

Sleeping Beauties and Sleepy Showmen

Wide Awake Exhibitors May Laugh at Hot Weather by Booking Tried and Proved Pictures That Put the OK in Bookings

ANY exhibitors are not fully awake to the tremendous pulling power of motion pictures adapted from famous novels.

With their release a photoplay edition of the novel appears. These volumes are popularly priced at seventy-five cents.

What happens? The mass of the people buy the book. It is on sale in drug stores as well as in department and book stores.

The picture may not have yet been screened in your town. Yet people have heard and read about it, and they procure a copy of the novel.

Publishers figure that each book averages five readers. So you may speculate on the enormous circulation these popular stories have.

The point is that the photoplay edition of a novel that has been filmed is steadily read by thousands long after many exhibitors have almost forgotten the picture was produced.

Even though the picture played your city months ago, there are hundreds of people who have since read the book and are all primed to see the show.

A ready-made audience is right in your town waiting for these Tried and Proved pictures any time you book them.

There is underground exploitation going on right under your nose. Folks are reading these books in your neighborhood right now, and wishing for an opportunity to visualize the romance which thrills them in print.

Exhibitors familiar with the great picture production are liable to lose sight of these novel-plays. Not so with the great reading public. They continue to read the books long after the picture has been displaced by current releases.

There are dollars waiting for you in each of these Tried and Proved pictures. Sleeping dollars. Wake them up and put them to work for you.

THERE screen offerings are now available at moderate figures. You take no chance. You can't lose. It is no gamble. It is a sure thing if ever there was one.

Ask your bookdealer. Get figures on how photoplay editions sell. Write to the publishers, Grosset and Dunlap, and they will tell you a remarkable tale.

We know six friends who recently loaned one another a photoplay edition of "If Winter Comes." None of them had seen the picture. Now they will travel miles to see it. They say so.

THE trouble is that lots of showmen have not tried these Tried and Proved pictures to prove the value of these sleeping beauties. Books are staple products. So why not sell staples. Americans always buy goods with the trade-mark of popularity.

Another point is that in these novel-plays you have a fine quality of screen stars. Screen stars hold their followings. Some claim that ninety percent of the pulling power of pictures rests in the featured name of the star. Don't overlook the great magnetism of a pictured personality.

Give your patrons Tried and Proved novel-plays and Tried and Proved stars, and your bank balance will laugh at the hot weather sea serpent.

When you book Tried and Proved pictures, spell the word booking. They are the pictures that put the OK in booking. They are your box-office insurance. You can dig dollars from these sleeping beauties.
In the Tried and Proved Hall of Fame

Here is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to both box office and financial success on both first and second seatings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found much dependence on the edge of its seats and breathless at the final scene had been concluded.

WHITE TIGER—Cocktail Melodrama. Reviewed March 9. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTA—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the play to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures of the season, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAYU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.


MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of the best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a dull pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been proven a money maker in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Mudge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is a good picture of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretation.

MY AMERICAN WIFE—Released February 9. Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE?—Released April 21, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, and brings out of the stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases both big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money making possibilities.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the picture.

LOVE IS A AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it strongly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Manufacturing, in a part that has admirably suited and into which he injects a personal touch that cannot fail to get access to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.
How many pictures have box office POWER? How many have that irresistible “something” that carries them crashing through all opposition to crowded houses and profitable business? Only when a picture is tried and proved do you know for certain that it has box office POWER!

Below is a group of pictures that are tried and proved “money-getters.” They have measured up to every demand that exhibitors have made of them. They have real box office POWER! That’s why you can book them with the assurance that they are going to go “over the top” for you—and clean up!

**The ABYSMAL BRUTE**
Reginald Denny and a great cast in Jack London’s famous story of adventurous romance.

**MERRY GO ROUND**
The Year’s Surprise Sensation, with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian.

**DRIFTING**
A Stirring Melodrama of unusual adventure and thrilling action starring Priscilla Dean, with Wallace Beery and Mat Moore. Directed by Tod Browning.

**THUNDERING DAWN**
A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garson.

**THE ACQUITTAL**
The Year’s Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

**The DARLING of NEW YORK**
An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

**WHITE TIGER**
A Thrilling Drama of International Crookdom starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

**A LADY of QUALITY**
The Screen’s Most Beautiful Love Story, starring Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

**SPORTING YOUTH**
The Great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan’s dazzling story of the Younger Set, directed by Harry Pollard.

**FOOLS HIGHWAY**
Mary Philbin’s second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporting cast includes Pat O’Malley, Kate Price, Charles Murray and others.

**THE STORM DAUGHTER**

**THE LAW FORBIDS**
A gripping domestic drama of the lights and loves of Broadway versus the strength of home ties with a powerful cast headed by Baby Peggy, Edward Earl, Gladys Hulette, Frank Currier, Joe Dowling and others.

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**UNIVERSAL JEWELS**
Presented by **CARL LAEMMLE**
TRIED AND PROVED PICTURES

The Old Homestead
Back Home Story Released by Paramount

BRIEF: The village vamp induces the town weakling who works in the general store to steal for her. Suspicion falls on Reuben, son of Uncle Joshua and he flees from town. The store keeper who holders money for a mortgage puts the house under the hammer because the mortgage can't be paid. Just at this time a hurricane ascends on the village and works havoc. After the storm clears, Reuben is seen to have returned from his wanderings with him Rose, the vamp, whom he found stranded in Boston. Love, the weakling, confesses to the theft. Reuben is acquitted innocent, the holder of the mortgage cancels the lien, and a reunion takes place with everybody home again and happy.

In the hurricane scene James Cruze has attained a real "thrill." The homely, true to type characters have so worked their way into the hearts of the spectators that when the storm comes which threatens to wipe out everyone and everything, the audience sits tense, holding its breath, hoping against hope that the home folks won't be destroyed.

The picture has something in it that hits a responsive chord. Perhaps the almost彻底 reason why the picture was such a success in New York where it played on Broadway for two weeks, and in all the smaller cities and towns is that it became popular and did tremendous business for the exhibitors.

The appeal of the picture carries its own advertising propaganda. By that we mean, that you should let the scenes and titles from the picture, used on lobby, window cards and in other ways, carry this story: They carry a simple message that will surely get across to everyone.

But there are means of exploitation that are valuable and wise. For instance there is the tie-up with the local insurance agency. In a window with a small model "Old Homestead" they could have posted pictures of the storm which almost destroyed the village. Then a conspicuous sign would convey the message: "Have you insured the old homestead against fire, theft, and destruction? If you haven't, our advice to you is to go to the theatre this evening and see what may happen to anyone's home at any time. Then call us or drop in first thing in the morning and we will be glad to write you a policy."

She Loves and Lies
Serio-Comedy Released by Selznick

BRIEF: Young Marie Callender is left a fortune on condition she marry the man of her choice. This person is a young man very much in need of immediate funds. Disguised as an old woman, she extracts his promise to marry her in return for which she gives him the necessary sum of money. She gradually grows younger till she finally reveals herself as a young girl, having ascertained from her husband that he loves her only.

NORMA TALMADGE was made for comedy parts, and probably one of her best is "She Loves and Lies" released June 16, 1923. It is a story of how she impersonations call for allow splendid opportunity for this very popular star to show what she is capable of doing. A factory that she puts the film over with a bang. Which is precisely the reason why bookings are still plentiful and every wise exhibitor who hasn't yet shown it, is anxious to do so.

Fine clothes, brilliant scenes, rollicking comedy and soft romance are some of the answers to why it has achieved the popularity it has. Assisted by Conway Tearle, Norma Talmadge has made a real wholesome comedy out of this bit. This sort of thing you can take mothers, children, sisters and sweethearts to. Houses with a family patronage will find they have the sort of thing that just hits the spot.

All you need to put it over is some real snappy exploitation. In the first place Norma Talmadge's name should be made as prominent as possible because she is a real drawing card. The lobby can be arranged to create the necessary urge by the use of cut-outs of the two stars and stills showing scenes from the picture.

There are fine possibilities for several tie-ups with beauty shops on hairgowns and cosmetics. Special advertising should be the effect of make-up to bring out or disguise a woman's charms.

The scenes in which the actress appears in her elaborate clothes will also make excellent material for women's shop tie-ups. All sorts of interesting displays can be arranged with stills of Miss Talmadge wearing her background and fitting catchlines for tie-ups.

TRIED and PROVED

It Puts the OK in Bo0King

"DAUGHTERS OF TODAY"
With An All Star Cast

Yesterday's Sons and Today's Daughters—Everyone in Town Will Agree

IT'S A KNOCKOUT!

The prints are in FINE CONDITION

The Flame of Life
A Coal Mine Tragedy Released by Universal

BRIEF: An ignorant but honest worker in the coal mines, saves the life of the overseer in a mine disaster. He, too, and succeeds in winning the admiration and love of the man.

UISING the title, "The Flame of Life" as a catch line you can effect a number of suggestive exploitations. Ask your local city or town officials to allow you to place on every traffic sign or at each street crossing a sign which reads: "Drive carefully. "The Flame of Life," a privilege bestowed upon pedestrians as well as autoists."

If any charity organization is launching a campaign at this time, make a deal to buy a certain amount of their tickets if they will allow this line to be printed with their advertising material: "The Flame of Life" is due to all. Give and give "til it hurts."

Or this unusual scheme might net you good results. Costume a man in uniform with the words "golden luster" on his cap and coat. Let him go from door to door. When the doorbell is answered he have him ask how the gas is working. Then he will hand the person an envelope in which is contained a semi-simle gas bill on which is printed: "This is not a gas bill. It is an announcement that "The Flame of Life" opens at the . . . . . . . (Theatre and date). This stunt is sure to get the housewives talking.

A good way to attract the eye to is to arrange to have four or five street torchwomen use for political campaigns, on the block on which your theatre is located. These flares are visible from a great distance and will bring a large number of the curious to your door.

The Law and The Woman
Mudder Mystery Released by Paramount

BRIEF: A newly married man has told his wife all about his past relations with a professional vamp, is held for the murder of his wife who claimed to be married to the woman. The vamp has been responsible for his conviction and he is to be executed. His wife's faith in him never wavers and finally on the day of the execution she obtains his exonerations by means of a confession from the vamp, who is the real murderer.

A FINE, big court trial is the big feature of the entire picture. All evidence leads to it, that from it, white is the reason you should single it out and harp on it and in the process clean up some real fine returns as has been done by numerous other shows.

In the first place make use of Betty Comson's popularity among movie fans and stress the fine caliber of the rest of the cast to the limit.

There is a fine collection of large lobby photos which, if used with the gilt frames, which are available, will make a very attractive lobby effect.

Letters and postcards carrying the message that the picture is "THE LAW AND THE WOMAN" at your theatre may be had at the exchanges and should prove valuable for use in connection with your mailing list. Or they might just be distributed as a handout and in that way they will get wide circulation in the neighborhood.

Tiles taken from the picture may well be utilized as catchlines on printed posters which you can pace in store windows or nail on billboards and the like. If you think something more spectacular you might figure to have a scene from the picture appear on the poster and have the different catchlines as captions.

The title suggests newspaper feature stories in the form of debates relative to woman's place in the government, her ability as a law-maker, the advisability of having women on the jury, and other such pertinent subjects.
ONE is liable to think of Turkey as a country of more or less unenlightenment so far as the construction of modern motion picture theatres is concerned. But before classing the Turkish exhibitor as a sort of curiosity pause to consider the Cinema Alhambra, which is doing an S. R. O. business in Constantinople, Turkey.

Messrs. Kyriakidis and Ivrikis are the architects, and they have built a theatre which compares favorably with any we have in this country—or for that matter with any which exists elsewhere in the world.

The interior of the gorgeous playhouse is quite in keeping with its magnificent exterior. The massive chandelier and wall lamps are all of brass. The wall decorations from the main floor to the balcony cornice are of tile, blue being the dominant color. This color is continued in cold water paint on the arched ceiling.

The projection room above the balcony is especially noteworthy. It is in the form of a mosque, arched, with a crescent decoration on top. There are many handsome panels along the walls. They are executed in oil and add to the exotic charm of the oriental interior.

The screen is covered with beautiful rugs as shown in the illustration.

FROM roof to floor the Cinema Alhambra is an architectural triumph of beauty and utility in theatre construction, and it is doubtful if there is a motion picture playhouse anywhere which excels it in attractiveness.

The floors are laid in colored tiles, and the aisles are carpeted with gorgeous oriental rugs. These harmonize exactly with the color scheme of the interior and add a further air of luxury.

The roof is paneled, and the panels are decorated with designs following the rug motif.

The exterior of the theatre is a representative piece of oriental architecture. It features the stately columns, arches and decorations which are always associated with this type of art.

The playhouse is aptly named after the famous Alhambra. The original Alhambra is a fortress-palace, or alcazar, which still beautifies Spain, and recalls to the world the day when Moorish influence predominated in the land of the Dons.

The famous Moorish palace was erected at Granada, Spain, between 1248 and 1384. The fanciful form of its design and ornamentation created such an impression upon architecture generally that since then any exhibition of Saracen or Arabesque building has been referred to as "Alhambresque."

IT is indeed interesting to find a truly modern theatre patterned after this ancient edifice, and located in one of the age-old cities of the world.

Experts in the science of sound control were engaged, and the building has been made as nearly perfect in respect to acoustics as any edifice in the world.
Keeping 'em Cool

An authoritative article on mechanically operated gyrating fans, their advantages and how to operate them to best advantage

The increasing use of oscillating fans in the last few years can be traced to two causes—first, the desirable intermittent breeze produced, which more nearly duplicates a natural breeze than any other type; and second, the perfection of a durable and efficient mechanical device with which to make the oscillator practical.

The oscillator as first designed, was air-operated, depending entirely upon its own air delivery for the actuation of the oscillating device, which usually consisted of a paddle or vane mounted in front of the blades, and arranged to swing from side to side at each reversal of the motion. This type of action was short lived, principally because an outside air current might cause the oscillating vane or paddle to center itself before the blades, thus equalizing reaction of the delivered air on the paddle, with the result that oscillation ceased until the outside air current was stopped and the oscillating device adjusted.

A mechanical drive from the rotating armature was the logical design, as this form of drive is positive under all conditions and has thus superseded the older air-operated device.

However, there are a number of applications, such as large lobbies, stores and hotels, where it is not feasible to use oscillating fans in either desk or bracket position, and for such places the large-diameter, slow-speed paddle blade or ceiling fan has been used.

However, the air distribution from the paddle blade ceiling fans, whether they are mounted on a ceiling, counter or floor column, is not ideal, because the air is delivered directly downward over an area not larger in diameter than one and one-half times that of the fan.

The breeze outside of this area depends on re-direction by "splashing" on tables or counters or the floor within the delivered area. Although this re-direction creates considerable ventilation, it is unfortunately not greatly appreciated, since it is not as readily perceptible as is the breeze from a bracket fan. If one should come directly under a paddle blade fan the breeze would be readily felt, but in a short time the steady breeze becomes unpleasant and one generally moves away from it.

For such applications the gyrating fan is ideal. The gyrating fan consists essentially of two desk or bracket fans mounted on a fixture which revolves around a central axis. These fans can be hung from the ceiling, or if the design or construction of the ceiling makes this form of mounting undesirable, they can be mounted on columns or stands placed on the floor or on a counter.

With two 12-inch fans used on the gyroator the delivery zone will be a circle 22 feet in diameter. Air is delivered, of course, beyond this, but at 11 feet from the fan the breeze can be felt by the hand. The strength of the breeze at any point up to 11 feet can be regulated by tilting the fans up or down on the fixture. By pointing them straight out, the breeze will be projected just over a person's head and will ventilate a large area.

These adjustments are impossible with the paddle-blade ceiling fan. Then, too, the breeze from the gyroator is not steady, but is intermittent over its delivery area, and thus operates similarly to the oscillating bracket fan.

In a large enclosure, such as a hotel dining-room or storeroom, a gyrating fan placed in the center of the room, or centrally between columns, will give better satisfaction than one or a larger number of bracket oscillating fans placed on the sides of each column.

The development of the mechanically-driven gyroator has paralleled that of the mechanically-oscillating desk and bracket fan. The air-operated gyroating fan is affected by exterior air currents in a manner similar to the air-operated oscillating fan. However, with the gyroating fan, in addition to having the gyration stopped, the rate of gyration may be increased by the exterior air currents. For these reasons the air-operated gyroator also is being superseded by the mechanically-operated gyroator.

The reaction of the fan blades on the air-operated gyroator forms the gyration drive, and as this reaction tends to drive the rotating fixture with an ever-increasing speed, a centrifugal device operating on a friction brake is provided to hold down the gyration speed to normal value. This device is important, as an increase in gyration speed cuts down the penetration of the air stream and decreases the quantity of air delivered. The best operating speed of the gyroator is between six and eight r. p. m., as at this speed the air puffs from the two revolving fans duplicate that of the oscillating desk and bracket fans.

Unfortunately centrifugal devices operate very poorly at such low speeds, and for this reason the user of an air-operated gyroator tries to adjust the friction of the brake, on which the centrifugal device acts, with the result that he usually succeeds either in stopping the gyration motion entirely, or in decreasing the friction until the fans over-speed. Due to the change in the coefficient of friction with increased wear, it is impossible to maintain a constant friction in the friction device, and no permanent adjustment is therefore possible. These fans are, therefore, just as uncertain in operation as air-operated oscillating bracket fans, and the development of the mechanically-operated gyroating fans was the logical result.

In the mechanically-driven gyroator, the drive is effected from one of the motors through a worm on the armature shaft which operates a worm gear. A small grooved pulley is mounted on the other end of the shaft carrying the worm gear, and a steel spring belt connects this pulley with a large stationary pulley on the gyration fixture. An idler pulley is provided to guide the belt onto the driving pulley. The range of adjustment of the bodies is from horizontal to 30 degrees below, 20 degrees being recommended as the best for average conditions.

The action of the spring belt with the fan body at various angles is very peculiar. With the bodies horizontal there is no reactive force exerted by the fan blade which tends to rotate the gyration fixture. However, the speed of gyration is slightly lower than the actual ratio between the two pulleys. This peculiar operation is explained not by slipping, but by the stretching of the belt. The tight or "pull" side of the belt is stretched as it leaves the driven pulley, and it thus travels slightly faster on this side than on the slack side, where the turns of the belt are close together. This stretching allows a half turn lag, and the rate of gyration is thus only 6.5 r. p. m. with the bodies in this position.

With the fans tilted at the maximum angle the reaction of the blades tends to revolve the fixture faster than the motor speed permits, and the motor, therefore, does not drive the fixture, but retards the gyration speed to normal.
Projection Hints
By WESLEY TROUT

How to Clean Your Projection Machine

I have found that a great many of the projectionists overlook the fact that a projection machine should be given a bath or a good washing in kerosene every two or three weeks if the machine is to be run ten hours or more a day. This can be done very easily in two simple ways by most any projectionist or exhibitor, the best one being for you to take off the top magazine of the projector, remove the slide and projection lens, take the head off the stand and after you have stopped up all the oil holes to the intermittent case, put the entire head down into a bucket or a large pan containing kerosene.

Now after you leave the head in the bucket or pan for about ten or twenty minutes, you then turn the crank of the machine very slowly for about twenty minutes, as this method will work the kerosene into the bearing and the gears of the machine and wash them out very good and clean, this will remove all the old oil, dirt that has become gummed, etc.

After this has been done the projectionist should be sure and wipe the entire head off dry as possible, in fact every bit of the oil and kerosene must be wiped off the entire head. Use a soft rag in wiping the machine head and parts and take your time and do the job good as you will secure much better results from your machine if you keep it clean.

Another Way to Clean

Here is still another way that the projectionist can easily clean his machine. Sometimes it is not convenient for the projectionist or exhibitors to take the head off the stand of the machine to clean same, so he can very easily clean his machine by taking a large size squeegee, such as the projectionist uses in oiling his machine, or a better plan is to use a large gasoline blow torch, if you happen to have one on hand, and take same and flood the projection machine head, the gears, the bearings with kerosene while you run the projector at a slow speed.

You want to be sure and place a large shallow pan under the projector head while doing this to catch the oil and kerosene as it runs off the projector head, so you can easily prevent oil from getting all over the projection room floor. You will find that either of these ways will clean your projection machine head very thoroughly and will greatly add to the life of the wearing parts of your machine, thereby saving you in purchasing new parts all the time for your projector. Grease and dust that collects on the gears and other wearing parts of your projector forms a paste that will wear out the parts and the gears of your machine very rapidly. Keep your machine clean and it will give you better results and wear much longer. If you happen to have the open type of machine you should place a cloth over the entire head every night before closing and in this way you will prevent a lot of dust from collecting on the machine head.

Cleaning the Sprockets

One of the most important parts of any projector is the intermittent movement and the sprockets. In order to secure a steady picture you must keep the intermittent sprocket free from all dirt. The face of the sprocket must be cleaned every day. The least bit of dirt on this sprocket will cause your picture to jump on the screen. Use a small tooth brush with a little gasoline on same and clean the face your sprockets every day regularly.

About Projection Lens

Every day take a soft rag and clean your projection lenses and the condensers. By keeping the condensers clean you will secure a better light and by keeping the projection lens clean you will secure more light and a sharper picture on your screen. Clean your condensers and projection lenses every day before starting your show and you will note that you will get much better results. It only takes a few minutes. Be sure and never touch the surface of your lenses with your hands. Take the entire projection lens apart once a month. Reject any lens that has any discolor. Whatever you do never get any oil on the lenses or the condensers.

A test light should be in every projection room, and be sure that you have plenty of fuses on hand at all times.
BIG CHAIN THEATRE FOR TRAVERSE CITY

Fitzpatrick and McElroy of Chicago, owners of one of the largest chain of motion picture theatres in the United States, have just opened another theatre in Traverse City, Michigan.

The Lyric Theatre, as the new house was christened, was opened on Thursday evening, December 20. It is an absolutely fireproof structure of brick and stone with a seating capacity of 1200, arranged in auditorium and spacious mezzanine. The Lyric is ultra modern in every respect and embodies all the latest ideas in theatre construction.

In design it follows the architecture of the Selwyn and Harris Theatres of Chicago, which are recognized as two of the most artistic playhouses in the country. The lobby is paneled in natural wood. A dark walnut is used and the soft shadings of the walnut set off to advantage the turquoise blue velvet hangings bordered with gold.

The walls of the auditorium are in old ivory and the rich blue of the velvet hangings; here and there a tint of red, is repeated in the touches of color which enliven the soft tones of the ivory.

The handsome luxurious of the auditorium culminates in the stage which is entirely draped in silks and velvets. Here again the three colors of ivory, blue and gold were interwoven in a most beautiful effect.

A $25,000 Kimball organ will furnish the musical accompaniment of the pictures. All the latest lighting effects have been installed; relief lighting and damper banks. Two Powers projection machines have been placed in the booth.

The seats were furnished by the firm of Heywood Brothers and Wakefield.

Harry C. Miller, who has had many years experience in operating motion picture theatres and was for some time manager of the Moir houses in Chicago, has been engaged as manager of the Traverse City house.

The majority of the Fitzpatrick and McElroy theatres are located in Michigan, with additional ones in Illinois and Indiana and Wisconsin. This firm has also under construction an imposing theatre in Harvey, Illinois, which will be opened about February first, and a building covering a block in Chicago devoted to a theatre, office and stores, which will be ready the first of the year.

* * *

ATLANTA TO HAVE MILLION DOLLAR THEATRE

Plans which were promulgated several months ago for a magnificent new million dollar theatre for Atlanta, Ga., to be operated jointly by Famous Players Lasky Corporation and the B. F. Keith interests seem near final culmination this week with the leaving of Louis Cohen, of F-P for New York where final conferences will be held with the Keith interests. The proposed site is on Peachtree street adjoining and behind the new Henry Grady hotel now being erected and plans for the new theatre have been drawn by G. Lloyd Preacher & Company calling for the utilization of a large vacant lot in the rear of the new hotel. It is understood that the theatre will be built up to twelve stories in height, adjoining the hotel and the upper floors utilized as a part of the hotel building for guest rooms. It is also understood entrance to the new theatre will be through an arcade which will lead through the lobby of the hotel.

The new theatre, it is understood, will have a seating capacity of something like three thousand and that it will afford Atlanta the regular big time Keith vaudeville, in addition to picture programs.
Photographic quality has a definite box-office value—your audiences appreciate it.

EASTMAN
POSITIVE FILM

With its wide latitude and long scale Eastman Positive Film reproduces every gradation of tone from highest light to deepest shadow that the skill of the photographer has secured in the negative—it carries quality from studio to screen.

Look for "Eastman" and "Kodak" in black letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
THE 40th DOOR

with

ALLENE RAY

(From the novel by Mary Hastings Bradley)

Produced by
C. W. Patton

Directed by
George B. Seitz

Nationally Advertised

And advertised where it will help you!

This is the best serial you ever saw. And we mean just that.

Quality like this needed special advertising, advertising that would help your business.

Pathe is giving "The 40th Door" just that sort of advertising, because it's that sort of a serial,—something to crow about, something to make a noise about.

Just tell your Pathe salesman that you're from Missouri and you want to be shown.
Paramount's
GREAT SPRING LINE-UP

GLORIA SWANSON
"A SOCIETY SCANDAL"

THOMAS MEIGHAN
"THE CONFIDENCE MAN"

CECIL B. DE MILLE'S
"TRIUMPH"

AND 15 OTHER HITS!

~ and then THE FAMOUS FORTY!

Price 20 cents
Tried and Proved Pictures Page 62
June 28, 1924
What will Balaban & Katz do?

What will Balaban & Katz do about music in their new “Uptown” Theatre?

They all wanted to know.

The new theatre at Lawrence and Broadway, Northside, Chicago, is to be one of the finest of the Balaban & Katz playhouses—another Chicago and Tivoli—which will seat 6,500, and is designed to be the most beautiful theatre in America. For such a theatre only the finest of organs, of course.

Balaban & Katz have won their position of leadership through keen business judgment and foresight. Their selection of the organ for their newest amusement palace was confidently looked to as the right answer to the question: “What is the right organ to buy?”

Balaban & Katz chose a Wurlitzer Unit Organ. This will make their fourth Great Wurlitzer.

The first was bought for the Tivoli Theatre. The record of the Tivoli Wurlitzer sold them their Chicago Wurlitzer. Results from the Tivoli and Chicago Wurlitzers sold the Riviera Wurlitzer.

The individual and combined showing of the three Wurlitzer Organs caused Balaban & Katz to choose their fourth mighty Wurlitzer for the new uptown theatre.

There’s a Wurlitzer branch house near you. For recommendations on your music problem, visit or write the nearest one.
**Previously Announced**

| 1 | Rin-Tin-Tin in “Find Your Man” |
| 2 | “The Lover of Camille” ("Deburau") |
| 3 | “The Age of Innocence” |
| 4 | “Recompense” (Sequel to “Simon Called Peter”) |
| 5 | “The Dark Swan” |
| 6 | “The Eleventh Virgin” |
| 7 | “A Lost Lady” |

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**“Eve’s Lover”**

By MRS. W. K. CLIFFORD

The publishers of this unusual story offered it to the public as something strikingly worthwhile—the work of an author who publishes a lot more infrequently than the average one, and only when she has something really important to say. “Eve’s Lover” is scintillating mental entertainment of the highest order—and its subject matter is particularly understandable in these later days of domestic discontent.

The story is laid in England, picturing the interesting society life of London and the equally interesting contrasting conditions in the English country districts with their quaint customs and picturesque English cottages.

It takes three people to form “The Eternal Triangle.” Up to the present moment there is no record that there were more than two in the Garden of Eden. It is conceivable, however, in these days of fundamentalism and modernism that sometime someone may claim that the Mother of the Race had a lover and that it was not an apple that caused the original domestic disagreement. The “Eve” of the Mrs. Clifford story which is being elaborately produced by Warner Bros., is the representative of a great class of modern women—and she had a “lover.” Also, she is the faithful representative of a modern class, whose examination under Mrs. Clifford’s cleverly constructed microscope cannot fail to both entertain and benefit those who see the photoplay.

There are three characters in the story which are quite out of the ordinary. For these characters Warner Bros. have chosen artists of unusual distinction whose performances in their respective parts are certain to make motion picture history.

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Save TWENTY Dates for the new Warner TWENTY
Selco Pictures

offers for immediate booking

"LOVE OF WOMEN"

A picture with a different basic theme.
A story which revolves around an inter-locutory decree of divorce.
A forceful drama of life today.
H. Clay Miner presents

LOVE OF WOMEN
A Whitman Bennett Production

with

HELENE CHADWICK
Montagu Love
Mary Thurman
Lawford Davidson
Maurice Costello

SELZNICK DISTRIBUTING CORPORATION
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Victor Hugo Halperin's

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Percy Marmont
Robert McKim
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John George
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George Siegmann

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Story
Title and
Entertainment Value

and Here it is all rolled in one!

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Robert Warwick
Burr McIntosh
in the distinguished cast

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Chicago's Greatest Critic Says:—
"AFTER SIX DAYS"
Has the Ten Commandments Licked!

Read These Striking Excerpts from "Mae Tinee's" Review:

To my way of thinking, "After Six Days" has "The Ten Commandments" licked.

The latter is ornate and effortful. The former is convincing and effortless in that nobody seems striving for effect. It is great and it is simple. The Bible stories we have been taught to believe unfold before our eyes so naturally that while the miracles thrill—they still appear logical.

---

And though Theodore Roberts makes a splendid Moses, the Moses of "After Six Days" is far more the prophet conjured up by your imagination, than that of America's beloved veteran actor.

The mob scenes are most impressive. You never for a moment have the sensation of watching the carefully directed efforts of crowds of "extras."

---

FAMOUS PLAYERS-LASKY APPLICATION FOR INJUNCTION DENIED BY JUSTICE McCOOK OF SUPREME COURT, WHO NAMES REFEREE TO HEAR AND DETERMINE.

---

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CHADWICK PICTURES

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SECTION PROGRAM

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Group of Three

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   (Completed)
   With a remarkably brilliant cast, including
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   Helen Jerome Eddy, Johnny Harron,
   Charles Murray, Spottiswoode Aiken, Jack
   Richardson, Bull Montana & Hank Mann

(b) "Romance of an Actress"
   (In Production)

(c) "Sunshine of Paradise Alley"
   (To Follow)

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The Independent Market
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now a bigger box office bet than ever before in his career, and a powerful supporting cast including...

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From the story presented in Top Notch Magazine
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The first of a series of three Hines pictures to be produced by

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PEP!
POLITICS!
Oh! boy!! wait until you see this one.

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Dinner at the Hotel Clifton, Canada
Lunch at the Wurlitzer Plant, North Tonawanda, N. Y.

MAKE THIS THE MOST PLEASANT VACATION YOU HAVE EVER SPENT

1925 Equipment and Accessories Will be Exhibited by All the Leading Manufacturers
Mark the Date

On June 27th

at the Town Hall

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The Directors of the Spectrum Films, Ltd.,
will present for the first time in America an
interesting illustrative program made by the

Friese-Greene Colour Film Process

the most wonderful of all colour contributions
to cinematography to date.

Producers, exhibitors, theatre owners and
all members of the motion picture profession
are invited to this special trade showing.

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A few of the outstanding features of the
Friese-Greene Color Film Process:

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Head Offices: 17 Shaftesbury Ave., London, England
A very successful box-office attraction

"With an up-to-the-minute and decidedly thrilling and interesting story which has been admirably directed and acted by an exceptionally capable cast the Thomas H. Ince production, for First National, 'Those Who Dance,' should thoroughly satisfy the demand for exciting entertainment and prove a very successful box-office attraction as it is the type of a picture that the majority of patrons like."

Moving Picture World
Issue of June 21

Thos. H. Ince
presentation

"THOSE WHO DANCE"

By GEORGE KIBBE TURNER
Adapted by ARTHUR STATTER, Directed by LAMBERT HILLYER
Under the personal supervision of THOMAS H. INCE
With BLANCHE SWEET, BESSIE LOVE
WARNER BAXTER, ROBERT AGNEW
and MATHEW BETZ
A First National Attraction

Book FIRST NATIONAL'S powerful group for next season - Its biggest yet!
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

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WHAT'S IN THE AIR

S TATION E. T. R.,
45 West 45th Street, New York,
is broadcasting slight slivers of philosophy
about life in general, words which may mean
much or little depending
upon how they are
taken. Read the column. There may be a
paragraph for you.

The sad old world's most sorrowful
sight is a corpse with money in its pockets.
Spend your cash to boost your business and
you'll never starve to death.

You can't cash a bet if you keep a
rubber band tight around the bank roll.
Loosen up. There are six winners every
day.

Troubles are little things that come
to the living. Sometimes the breaks
are tough—but who wants to be a
dead one?

Old King Tut came to life after
three thousand years. It's not to
too late for you. You can stage a better
show than any mummy.

First Exhibitor: "I'm doing business in a
better neighborhood now."
Second Exhibitor: "So am I."
First: "Have you moved, too?"
Second: "No, I'm still running the thea-
tre on the street you moved from."

Some chaps we know are always in
debt because they spend all their spare time
going the rounds trying to borrow enough
to square up.

If your patrons don't like you, they
won't like your show. Get 'em to call
you by your first name. Many a Show-
man has died on a diet of dignity.

An Exhib was S. O. L.
Because his shows just wouldn't sell.
But his bank score upward moved
When he played pictures "Tried and
Proved."

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copies 20 cents. Remit by check, money order, currency or postage.

WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD.
SHERLOCK JR., swaps a mean dig for a nasty look. We admire his courage but question his discretion. Buster causes many bubbles of mirth in the Metro comedy.

BUSTER KEATON as Sherlock, Jr., takes the air in the Metro release of that title. One of the many humorous situations to make friends for your house on the big day.

When 'Sherlock, Jr.' Goes Detecting!

It is reasonable to expect that he will discover a way to fill your house on warm nights. They are sure to come and laugh at this Metro Star.
According to figures just available, United States exported more than 16,000,000 feet of film for Canada for the ten months ending April 30.

Hays organization reelects its board of directors for another year.

Cecil B. De Mille will come East to make his next picture for Paramount.

Frank Keenan, veteran movie actor, will marry Miss Margaret White, a Los Angeles music teacher. The wedding will take place in Honolulu.

William Fox has leased the Central Theatre, on Broadway, where he will run Fox feature productions. It is reported he is seeking another Broadway house.

Jack Dempsey has been signed to make six additional fight pictures for Universal. This will bring the number to eighteen.

According to reports there are 179 theatres in Washington, Oregon, Idaho and Montana, closed, due to poor business.

A royal reception awaits Baby Peggy, Principal's starlet, when she arrives in New York on June 26. She will be escorted to the Strand Theatre by stage and screen celebrities.

Carl Laemmle says Universal is buying theatres to keep from being frozen out in first runs.

After six years of negotiations, Famous Players have secured the screen rights to the late Marie Correlli's novel, "The Sorrows of Satan."

Emil Offeman has been awarded $75,000 in a suit against Robertson-Cole and F. B. O., in Los Angeles. He charged violation of contract.

Frank Alexander, a Waterloo, Iowa exhibitor, was arrested for showing "Three Weeks." He was finally released without any action.

Joe Rock, for many years starred in comedy, will turn producer and make a series of short subjects starring Jimmy Aubrey.

The Strand Theatre, at Sunbury, Pa., adopted a new stunt. They took motion pictures of the graduating class of the high school and it will be preserved by the school.

Reports from Hollywood state that the city is flooded with counts and other persons of high nobility. They all aspire to the movies.

Famous Players earnings for the three months ended March 20, 1924, showed $803,072.07, after deducting all charges and reserves for Federal taxes.

Four Stanley theatres in Philadelphia have closed. Hot weather is said to be the cause but it is understood slump is partly responsible.
Give Public Service to Your Own Town Officials

President O'Toole Points Out How to Get in Touch with Leaders and Build Good-Will

THIS public service work is simple, easily understood, and applied to the varied elements in your locality. Take the entire local phases into consideration. See your Mayor. He has some kind of program under way all of the time.

There is need for a better park system, more public breathing grounds. You have an abundance of woodland adjacent. Co-operate with him in securing some of this land for city or town park. Help him directly on a committee with other citizens to obtain this land.

It may be that the owner will donate a park site as is done in thousands of instances all over the country and then have the park named after the donor as a memorial. Work up a park campaign with the Mayor and the park committee. Get the newspaper editor interested.

Civic Co-operation

Make slides or a film trailer telling in a few words what is being done and put it on your screens and invite public co-operation. Have the committee get some reels showing park conditions in other cities, which can be secured free from Civic Societies, and run those on your screen to arouse enthusiasm among the public.

Donate your theatre for a mass meeting of citizens outside of show hours, and even if you have to miss a show donate it anyway. It shows commendable public spirit and enterprise which will be appreciated and will help your business and help the community.

Tie Up With Clubs

Get your Rotary or Kiwanis or other civic clubs to join with you and the park committee in this work. Have a Rotary, Kiwanis or other night in the theatre to boost the park project. Let the Mayor make a short talk.

Another brief statement might come from the club president. Then say a word or two yourself from your own stage or in your own theatre programs. Then give some park film and the rest of your regular program.

Carry it on and clinch it with a successful campaign, and if you get a park site donated, have a film taken of the best part of it with the park committee and town people in view, with close-ups of the donor, the Mayor and committee and show it in your theatre and you will crowd it to the doors and be the most popular man in town.

You will no longer be Jack Smith, the movie man. You will be Mr. John Smith, Theatre Owner and leader of the people.

Carry out other campaigns in the same way. Our national organization offered complete co-operation through our National Officers to the Order of Elks at their Atlantic City convention to boost through the screens their National Playground Campaign.

Go after this in your locality. If you are a member of the Elks take it up at your local lodge meeting and remind them of the offer of our National Organization.

Creating Contact Point

Call on the Exalted Ruler, or Secretary, or write a letter to the same effect. Co-operate with the Elks in this way. It is a great, big wonderful line of procedure. It is humane, a contribution to the brain, the body and the manhood of the nation by providing adequate and well regulated playgrounds for the children.

Handle it in the same way as you would the park proposition. The local Elks committee can get you good playground film of model places in other cities and you can run these and make your theatre the central point of contact for all playground activities.

Give a boys' and girls' day in your theatre at popular prices and give them pictures which will interest children and put on also a short playground film and a slide telling them to boost the playgrounds and help the Elks and others get good playgrounds for the town. This will go over with a whoop and a hurray and believe me you theatre owners will not lose any money on it.

If the health authorities have something to say to the people on a small slide or short subject, the police or fire chiefs, some announcement to make on law and order or safety or if the schools are crowded or something is needed in that line get in the middle of it and go the limit with them.

Maintain Program Lines

Always, of course, keep this work well within your house program lines so as not to interfere with it. Watch your public and do that which will find a popular echo. Keep the entertainment feature of your theatre to the front. This other work will be very short on the screen and then only occasionally.

Then take from your National Public Service Department and similar departments of your state or regional organizations such slides and films as will boost national and state work, which of course will always be of vital public interest to your locality.

For instance help your postal service. It is national of course, but is also very local in its application and intimately concerns every person in your city or town. Your national organization made an arrangement with the post office department officials to aid in facilitating the mail service last Christmas.

We sent out slides to many theatres which urged the people to mail early, wrap securely, put on the required postage and help mail deliveries in every way. The way we succeeded will

(Continued on page 57)
Making Big Ones Out of Small

It’s the Knack of Doing That Which Has Stamped Eisner of Kansas City as Being One of the Smartest Theatre Men in His Territory and Brought Him Genuine Advance

WHILE new ideas of showmanship are coming and going, while the older theories are proving successes and failures, A. M. Eisner of Kansas City finds remaining to a policy, accumulated by years of experience in all phases of showmanship, is the most profitable. It is the knack of making something big out of something small which has stamped him as being one of the smartest theatre owners in the Kansas City territory. If further proof is desired, ask him any day “how business is.”

Besides being manager and proprietor of the Broadmour Theatre, Thirty-fourth and Broadway, Kansas City, Mr. Eisner is president of the Kansas City Motion Picture Theatre Owners’ Association.

His experience is by no means a one-sided one, as large first run theatres and the smaller suburban houses are included in the chain of which his career is composed. But let Mr. Eisner tell his story:

Sell Yourself

“I can hardly refrain from laughing in a man’s face when he tells me of an exhibitor who has just purchased a rundown house and who intends to get it over big by putting up big pictures alone. No wise exhibitor with many years experience would ever make a statement like that, therefore it is the more unsophisticated showman to whom I have reference.

“Contrary to adverse arguments, exhibitors—most successful exhibitors, at least—are not engaged in the business of ‘selling’ pictures today. It is an old theory, but one most frequently ignored, that an exhibitor must first ‘sell’ himself, then his house and last—the picture.

Creating Atmosphere

“Don’t misunderstand me, I don’t mean to infer that a man can be successful without giving his patrons good pictures. What I desire to emphasize is that we can be giving our patrons good pictures and still be a long distance from what we call success—financially or otherwise.

“When I took over the Broadmour, which had been closed for six months, I was under a double handicap. First, the neighborhood’s ‘habit’ of going to the theatre had been lost. That had to be restored.

“Second, the theatre had to be ‘dressed up’ and a new atmosphere provided—an atmosphere which would create steady patrons—not curiosity seekers. It was a tough hill to climb. The Broadmour was located in what might be called an aristocratic neighborhood.

“Prior to the time I took over the house the programs had been of the more dignified and elaborate type. Contrary to the rules of showmanship, the neighborhood refused to turn out for this type of programs and it took of as many of my patrons as possible.

“It is surprising how much weight a little nod of the head and a lifting of the hat will have as a patron and his wife enter your theatre. They don’t get that downtown, but they like it—and you like it, too. It’s business and pleasure combined.

“My next step was to employ a woman who made a thorough canvass of my neighborhood, in some cases visiting only four or five houses a day. It was her duty to have an intelligent conference with the mother, or wife, and obtain her views on motion pictures, the kind they liked best, the kind they desired most to have their children see, whether it be educational or comedy. There was not the least bit of so-called commercialism in the visits of this woman employed by me.

The Home Touch

“She urged no one to attend the Broadmour Theatre, but merely let them know that the Broadmour wanted to give the neighborhood exactly what the neighborhood wanted—wanted to allow the neighborhood to do the ‘buying’ of films, so to speak. It is needless to waste time in saying that such a plan was a great success in building up a steady business, a large part of which was juvenile, and, when you get the youngsters at night, you get a healthy percentage of their parents.

“There is not one bone of egotism in me, but I have had the Broadmour only a comparatively few months, and I have yet to have a week of which I have just cause to complain about business. I have noticed this: Each time there is some little improvement made in the house, no matter how small, there will be a surprising number of patrons who ‘know’ you, who will make some complimentary remark about it.

“I painted my lobby the other day. There was more interest manifested in that than there was in learning the name of the picture to be shown the following night. Why? Simply because those patrons felt as though they owned an interest in the house. They knew their wish was a command in the buying of pictures and they knew it was their money that had made possible the improvements.

(Continued on Page 68.)
SAMUEL ROTHAFEL, director of presentations at the Capitol Theatre, gave a tea at his offices on the afternoon of Thursday, June 12, in celebration of the fourth anniversary of his joining forces with the big house on Broadway. It is no secret that at the time Mr. Rothafel went to the Capitol the theatre as a business proposition was proving somewhat of a disappointment to its owners. That condition long since has changed. The Capitol today is a prize piece of theatre property. Present at the festivity on Thursday were many representative writers on film topics. Edward Bowes, managing director of the house, was one of those who extended congratulations to his associate. Mr. Rothafel was a recipient of many bouquets, floral and verbal.

OLLIE V. TRAGGARDH sailed on June 18 with E. E. Shauer, director of the foreign department of Famous Players, to take up his new duties with John Cecil Graham, managing director of the British distributing organization for Paramount. Mr. Traggardh entered the industry in 1907 as the first exhibitor in Seattle. Five years later he went to Los Angeles as a state rights man, and seven years ago joined Famous Players as salesman. A short time afterward he was promoted to branch manager.

CARRY ROWSON’S display advertising in the English in studios should not be permitted to see the photographing of scenes until they have been taken through the works, have visited the planning department, looked over the art directors, draughtsmen, carpenters and other divisions of the studio such as the electrical, title and property departments. Mr. Tearle states the visitor then will have a more adequate idea of the labor entering into the making of a motion picture. Where a great film is first shown the players working before the camera he loses all interest in the other production elements and is likely to depart with a feeling that it is not an everyday business.

EDWARD HALPERIN, brother of Victor Hugo Halperin, will leave for the west coast shortly to take up with his producer-brother plans for fall operations under the Halperin banner. It is the intention of the organization to make pictures on both sides of the country.

PETE SMITH of Los Angeles and the United States at large has been joined by Harry D. Wilson, president of the West Coast Advertising Men’s Organization. The two will conduct an independent publicity service of international scope. Representatives will be established in other centers and a publicity plan new in moving picture exploitation circles will be developed. Both men are widely experienced in the work which they will undertake and are most favorably known in the trade at large.

HARRY C. EAGLES has been transferred by Claud Saunders, Paramount’s exploitation director, from San Francisco to Seattle and Portland, and Oscar Kantner has been appointed representative at San Francisco.

PAULINE FREDERICK, who is one of the featured players in “Three Women,” under production by Warner Brothers, is working before the camera in the daytime when not playing the speaking stage with the Morosco Stock Company.

GOLDEN ROTHAFEL will welcome the visiting de-legates to the Democratic National Convention through the Phonofilm. The Governor visited the studio of Dr. DeForest on Tuesday and talked to the camera. A print of the picture will be sent to the Smithsonian Institution in Washington to be filed.

DOUGLAS FAIRBANKS and Mary Pickford will not make a tour around the world as originally planned. Robert Fairbanks, brother of the producer, is back from Europe and brings the news that the party was delayed in London and that a plan is in hand to undertake a trip to Russia and Japan seriously in the fall. It is expected that within a month or two the two players will be back in New York on their way to Los Angeles.

CARL LAEMMLE will start on his annual trip abroad on July 2 or 9, according to present plans. The Universal chief has definitely decided on visits to England, France, Germany and Czecho-Slovakia, and if the weather be not too warm to the larger cities in Spain and Italy. His itinerary calls for his return about October 10.

MARSHALL NEILAN arrived in New York last week very enthusiastic over “Tese of the D’Urbervilles." He is quoted as saying it will be been and that is a remark that is not infrequent among directors, but it is possible Mr. Neilan may be right, for surely it is a great story, one which it is easy to believe under the hand of Mr. Neilan will make a great picture.

HARRY ROWSON’S display advertising in the English business papers announcing his release of Douglas McLean pictures is attracting attention. Mr. Rowson, being an Englishman, is conservative in his statements. He makes no rash claims for his product, but he does have a way of conveying to his exhibitor readers the importance of what he has to say. England has been referred to as the greatest shop-keeping nation in the world. In America we are sometimes inclined to take exception to the over-conservatism of her advertising methods. Nevertheless her merchants succeed, which is a fact that is important in making comparisons between the exploitation methods of the two countries.

ASKA WINTER gives a striking portrayal of “Kokie in the Morning Chest.” He is a half white, half Hawaiian girl in love with a missionary. Although the other principals in the cast are Percy Marmont, Leatrice Joy and Adolph Menjou, Miss Winter’s characterization is of such unusual force that she makes it stand out. To do that in that company is no small achievement.

LOUIS B. MAYER, vice-president of Metro-Goldwyn-Mayer, is in New York. Mr. Mayer, who is in charge of productions for the company, stated on his arrival that Pauline Frederick, Conrad Nagel, Mae Busch and Huntley Gordon have been signed to play in “Mrs. Paramour,” which will be Robert G. Vignola’s first production for the organization. Mr. Mayer has assigned Alice Terry and Conway Tearle to the leading roles in “The Great Divide,” which Reginald Barker will direct for Metro-Goldwyn. The exteriors will be photographed in the exact locale described by the author of the play. This is the second time the subject has been made for the screen.
Will Buffalo Convention Reunite M. P. T. O. Organizations?

IN Buffalo from July 7 to 11, the Motion Picture Theatre Owners of New York State is holding its annual convention, in conjunction with which will be held an equipment and mechanical accessories show of the widest scope.

The fact that this meeting falls at a time when the attention of the exhibitors throughout the country has been focused upon the all important need of proper organization by recent developments in the producing and distributing ends of the business, and that it comes close upon the heels of important group conventions in various cities, makes of this Buffalo meeting an occasion which can be turned to the benefit of the exhibition end of the industry in general and every exhibitor in particular.

To this end, we extend a cordial invitation to President Michael J. O'Toole, Sydney S. Cohen, Peter Woodhull and other officials of the M. P. T.O.A., President W. A. Steffes, H. B. Varner, H. M. Richey, H. A. Cole, Jake Wells and other members of the Allied States Organization and every organization leader and individual exhibitor to attend this convention in Buffalo.

The time has come when the exhibitors, each and every one, must weld themselves into a solid, tightly bound, financially unhampered organization which will at once act as an instrument to fight producer-distributor domination of the motion picture industry and at the same time, by its very strength be a formidable obstacle to future actions tending to cripple and weaken the independent exhibitor.

This is too well known to require further elaboration, but it cannot be too well known that, in its present state, broken up into numerous unallied groups, exhibitor organization, no matter how fine its intentions, is in no position to cope with the situation now confronting it and with the many ramifications of this dangerous situation which will confront it in the future.

If the leaders of the two larger exhibitor organizations, Mr. O'Toole, of the M. P. T. O.A. and Mr. Steffes, of the Allied States, the leaders of the state and regional groups and each individual theatre owner are as convinced as I am of the necessity of one firmly welded organization, if they are willing to work together for the common good, they should take advantage of this meeting in Buffalo, come together and, once for all, lay all differences aside and try to build the foundation for real exhibitor co-operation.

There cannot be a worthwhile exhibitor organization without proper financing, and there can be no proper financing unless exhibitors everywhere are lined up in one solid fighting front.

THE M.P.T.O. of New York State is completely independent. It stands by itself. Therefore, its convention can well be considered a neutral occasion, a Hague at which no party to a meeting will be at the slightest disadvantage.

Personally, I can give every assurance that this open invitation to exhibitors and exhibitor leaders is free from any vestige of "politics" on my part.

This will be my last term as president of the M.P.T.O. of New York State. My time has been freely given to exhibitor organizations in the past, but my own private business now requires my complete attention.

As an individual exhibitor with a large investment, however, I cannot help but recognize the growing menace to the independent theatre owner from within and without the industry.

City of Buffalo Will Welcome Visitors

Buffalo exhibitors are enthusiastic over the wonderful co-operation being shown by Mayor Frank X. Schwab in aiding the committee plan a great reception for the delegates to the annual convention of the Motion Picture Theatre Owners of New York State, Inc., which will be held in Buffalo at the Hotel Statler July 7 to 11. Mayor Schwab has set back the annual review of the police and fire departments so that it will be staged during the convention instead of late in June as originally planned.

In the course of the next few days his honor will send out a personal letter to every exhibitor in the state asking him to attend the convention. He has also consented to several stunts which he will personally announce when he makes the opening address, scheduled for Tuesday morning, July 8, at 10:30 o'clock. Mayor Schwab has always been a friend of the theatre. In speaking before the Film Board banquet in Buffalo last Thursday night in honor of one of the members, the Mayor said the motion picture industry is doing great educative work, that the picture houses were aiding in giving real entertainment to the masses and that the good things being done by the industry far outdistanced the few bad things.

J. H. Michael, chairman of the executive committee of the state organization and general chairman of the convention committee, has the assurance of one of the prominent upstate members of the state legislature that a bill will be introduced during the next session providing for the admission of minors to theatres with proper regulation.

This legislator will attend the convention and speak on this vitally important matter. Mr. Michael also has received word from Congressman Clarence MacGregor that he is making an effort to have Herbert Hoover, secretary of Commerce, and other prominent national figures attend the convention. Senator James W. Wadsworth is expected to be one of the speakers.

Prominent exhibitors are already subscribing liberally to the fund for the entertainment of delegates. Exhibitors throughout the state are asked to use a line in their newspaper ads beginning at once, calling attention to the Convention of the M.P. T.O. of N.Y. in Buffalo, July 7-11. It is announced that the combined theatres of Buffalo will furnish the music for the banquet and dinner dance to be held one evening in the Hotel Statler.
Associated Busy

East and West Coast Studios Rushing Large Programs

FOLLOWING the recent report of Assistant General Manager A. D. Marr, in charge of production, of the production activities in the East and on the West Coast for the Associated Exhibitors program of 1924-5, comes the announcement of the complete line-up of casts and directors on the first series for the fall campaign.

In addition to the "Lawful Cheater," Marr announces that the full cast for the Howard Estabrook production "The Price of a Party," which is being directed by Charles Giblyn. In it will appear Hope Hampton, Harrison Ford, Edmund Carewe, Mary Astor and Dagmar Godowski.

The Arthur F. Beck production which is being made at the West Coast studios, under the working title of "The Great Chicago Fire," will appear Frank Mayo, Mabel Ballin, Harry Morey, Wanda Hawley, Tom Santschi, Arline Pretty, Wally Van and Eric Mayne.

In the Wm. K. Howard production being adapted from the Saturday Evening Post story "Where Is the Tropic of Capricorn," under the personal direction of Mr. Howard, the following cast has been engaged: Owen Moore, Mary Carr, Ralph Lewis, Marguerite de la Motte, George Nichols, Eddie Gribben, Francis McDonald and Betty Francisco.

The next Douglas MacLean picture, "Never Say Die," which has been completed and already delivered at the Associated Exhibitors New York office, has Lillian Rich, Hallam Ceeley, Wade Beteler and Helen Ferguson in the cast. This is from Willie Collier's famous Broadway success.

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BUFFALO EXHIBITORS DECIDE SCALE

At a meeting of more than 40 Buffalo exhibitors in the Lafayette Square Theatre, Friday afternoon, June 13, the question of action on the repeal of the Federal tax was discussed and the following plan was decided upon:

In cases where the tax had been absorbed in the general admission scale prices will remain as they were. In cases where the tax had been added to the general admission prices will be reduced.

This move means that houses which have been charging 25 cents admission which price includes the tax and which was split 22 cents and 3 cents, will remain at 25 cents. The same with theatres that have had 35 cents admission prices, split 31 and 4, will remain at 35.

NEW TITLES

"Don't Deceive Your Children" is the new title decided on by Metro-Goldwyn for the screen version of Rachel Crothers' play, "Mary the Third" which will be released this Fall.

LAW CODY has evidently struck a sour note judging from Lewis Stone's attitude. These actors are appearing in First National's "Husbands and Lovers," a version of modern marriage.

JULY NAMED FOR ALDER SALES DRIVE

The month of July has been designated by the Selznick Distributing Company as Lester Alder's Month, in honor of the New York branch manager of the organization, and has been made the occasion of a special sales drive by the New York force, headed by Alder.

Elaborate plans to "put over" the sales campaign to a total which will hang up a new record have been perfected, and exhibitors in the territory have signified their willingness to cooperate both by booking Selznick pictures and by playing them during July, so that the success of the month seems assured.

In addition to the personal efforts of the sales force and Selznick officials, an unusual direct-mail campaign is being carried out.

This is the first time that Alder has permitted his name to be used in connection with a sales drive, after many years in the industry.

* * *

NEW TRADE NAME

Hodkinson Will Be Known as Producers Distributing Corp.

OUT of the chrysalis of the W. W. Hodkinson Corporation has emerged The Producers Distributing Corporation, completely and thoroughly reorganized under the group of new officials that assumed charge of the company on January first of this year.

The corporate name of the organization was officially changed to The Producers Distributing Corporation at a meeting of the board of directors held in the company's offices this week after the reading of a summarizing report declaring that the reorganization of its forces was now complete.

In less than six months of the most intensive work, the personnel, the character, and the product of the company has undergone an entire change, and the progress that has been made in securing new producers, directors and stars, as reported in the trade press has aroused the keenest interest of the exhibitors and created a wide, general feeling of sincere confidence in the aims and ambitions of the company and the men now at its head.

Confident that there was a distinct place in the industry for a really independent distributing organization, President F. C. Munroe backed by his aides Raymond Pawley, treasurer, and John C. Flinn and Paul C. Mooney in the vice-presidential chairs has gone ahead with a dynamic energy that secured the product of the best of the independent producers.

* * *

EXHIBITORS APPROVE OF F.-N. SALE POLICY

First National's plan of booking its four big specials in motion picture houses for extended runs at increased admissions, instead of "roadshowing" them in "legitimate" theatres, has met with tremendous favor on the part of the big exhibitors of the country. Many contracts have been closed on the three specials now ready for showing—"Secrets," "Abraham Lincoln" and "The Secret Hawk."

The special sales staff, under the supervision of A. W. Smith, Jr., has accomplished a work that assures the pictures the finest treatment at the hands of exhibitors. They realize the value of the specials and will do their part to get the biggest possible audiences to see them.

Contracts for the showings have been made on a basis to give the distributing company rentals commensurate with the box office value of the pictures. The exhibitors have shown themselves very anxious to get this product.
Ohio Exhibitors Waging Battle Against Blue Laws

The eleven exhibitors in Canton, a community of 100,000 souls, carried a five-column advertisement in a Sunday newspaper of that city calling on the residents to indicate their wishes as to Sunday showings of motion pictures.

"Youngstown, Akron, Cleveland, Cincinnati, Columbus, and Dayton and other cities of our size all are still enjoying amusement on Sunday with their theatres open," declares the announcement.

The advertisement points out that Akron escaped being a "blue town" the preceding Tuesday when the City Council, by a vote of 6 to 5, turned down an amended ordinance which would have closed all business and amusement places on Sunday.

It is pointed out that the Methodist General Assembly, in session recently at Springfield, Mass., tabled by a vote of 460 to 295 a minority report forbidding theatre attendance on Sundays and specifying dancing and immoral theatre performances.

"Are four men enough to close all theatres?" asks the exhibitors, naming the four residents. "These are the four men who swore out the affidavits for the arrest of the eleven theatre owners of Canton.

"Do these four men represent 100,000 people of Canton? We believe that the majority of Canton people want the theatres open on Sunday. If the theatre managers are convinced that the majority of the people of Canton do not want the theatres open on Sunday they will be glad to close them.

"Canton theatres will be open today. We believe that the 'blue law' is not popular and should not apply to theatres—as efforts have been made at all times by local theatres to present new, clean and wholesome amusement to Canton people. We believe that shows of the type presented in Canton do good and cause no harm whatsoever."

The advertisement is signed by R. C. Steuve, chairman of the Canton Theatre Managers' Association.

Exhibitors Aroused

The exhibitors of Ohio are taking steps to combat the action of the Lord's Day Alliance, which organization they have reason to believe has representatives now in the state preparing to take advantage of the recent decision of the Ohio Supreme Court under which any citizen making a complaint can close any motion picture theatre on Sundays, even though no admission fee be charged.

It is believed that even the larger cities are in danger of attack by the blue law advocates.

Censor Psychology

Patrons to Get Thrill by Believing Picture Uncensored

That is considered as an open admission of the detracting element a censor's seal has on any picture, was made by Miss Gertrude Sawtell, chairman of the Kansas State Board of Motion Pictures Review, in Kansas City, this week.

The Kansas censor board has decided to adopt a policy of tacking the censorship tag on the end of the picture, instead of at the beginning, which will "make patrons think they are seeing some of the uncensored scenes which people of other states are seeing."

"The tag at the opening of the picture makes movie patrons think they will not see some of the scenes that patrons in some other states see," Miss Sawtell is quoted in the Kansas City Star as saying. "Under the new regulations patrons will get all the 'thrill' of watching an uncensored picture and won't know until it is all over that the censors have viewed it."

"Miss Sawtell did not intend to convey the meaning which her statement actually brings out," said one prominent Kansas City exhibitor, "but it merely is further proof that even the censors themselves realize what a futile, impossible occupation they are in. Why not give children asthetics to paddle them—then expect them to awaken and realize they have been punished for something?"
Rowson Busy
MacLean’s Pictures Are Given
Big Publicity in England

HARRY ROWSON, London cinema magnate, opened his Great Britain campaign for Douglas MacLean last week with a walloping announcement in all English cinema journals, under the caption “My Visit to America—Some News for British Exhibitors.”

Both the fast traveling comedian and Associated Exhibitors were more than pleased with the enthusiasm displayed by Mr. Rowson, who is president of Ideal Films, Ltd., since his recent New York visit, at which time he planked down $100,000 as an advance payment for the English rights to “Going Up,” “The Yankee Consul” and other MacLean comedies.

“I consider Harry Rowson one of the shrewdest English buyers,” said Arthur S. Kane, president of Associated Exhibitors, as he glanced at the pile of publicity just arrived from London.

“Of course, it is a pleasure to know that he regards Douglas MacLean as the coming comedy star in Great Britain, but there is still more pleasure in noting the wise and conservative methods Mr. Rowson employs to tell his exhibitors about ‘three coming treats’ and the new humor they are to get when MacLean’s new pictures are released.

Mr. Kane was especially glad to read in the Rowson announcement a profound appreciation of what Douglas MacLean has been accomplishing.

Claude Friese-Greene, English inventor of a new color process that is said to be commercially useful.

SPECTRUM FILM HAS
FIRST SHOWING HERE

A special trade showing of the Friese-Greene Color Film was held at Wurlitzer Hall, New York City, on June 13. The process was invented by Claude Friese-Greene, an Englishman who claims one of the chief points of the process is its inexpensive treatment.

The pictures shown at the review were scenes, flowers, and soldiers marching. The color effect is exceptionally well done but there was a lack of clearness. The light seemed to have difficulty in filtering through the film.

It was noticeable that all action scenes were set at a slow pace. In the parades the marchers were in slow time. The shots which were in clear sunlight and under favorable conditions were excellent.

Just how successful this color method would be in taking motion pictures of stories remains to be seen.

For scenes and average color work the method seems very adaptable and may find its ways into the newsreels. Its low cost will no doubt have a big appeal.

K. C. CONTINUES FIGHT

Kansas City exhibitors are not dismayed by the decision rendered recently in favor of the music publishers in the tax question. At a meeting held June 11, it was decided that the exhibitors continue to refuse to pay the tax, believing firmly that victory awaits them in the higher courts.

Action for Pathé
Producers Hard at Work to Complete Program

FACED by an unusually heavy release schedule for the coming season, Pathé’s allied producers on the West Coast are working overtime. Even holidays and the customary “half-day Saturday” schedule have been dispensed with on some of the Pathé lots to meet the exigencies of the release program for the coming season. This is the word brought back by Publicity Manager E. F. Supple upon his recent return from the West Coast producing centers.

The first of the Charles Ray series of productions to be presented by Thomas Ince for release by Pathé is now well under way at the Ince Studios in Culver City. Thomas Ince is quoted by Mr. Supple as predicting that the new Ray feature, titled “Dynamite Smith,” will prove the greatest thing Charles Ray has ever done in the course of his screen career.

A national publicity campaign was organized by Mr. Supple for the Charles Ray features, which involves a string of prominent newspapers spreading from Coast to Coast.

On the Harold Lloyd lot at the Hollywood Studios rapid progress is being made on the new Harold Lloyd comedy, and at both the Hal Roach and the Mack Sennett studios, production work is proceeding at a fast pace, according to Mr. Supple. Hal Roach has just completed another feature-length production co-featuring Glenn Tryon and Blanche Mahaffey.

P.D. CORPORATION PUTS
OVER BIG DEAL

W. F. Seymour, eastern division manager of the Producers’ Distributing Corporation and G. A. Falkner, Washington branch manager, have closed a contract whereby “Hold Your Breath” will be shown at the New Tivoli Theatre in Washington and the entire Crandall Circuit.

Included in the big deal for the Crandall Circuit is “The Lightning Rider,” “Not One to Spare” and “What Shall I Do.”

‘RACING LUCK’ BOOKED

Associated Exhibitors are reporting many important bookings on “Racing Luck,” the feature comedy in which Monty Banks appears. The picture recently played a highly successful engagement at the Circle Theatre, Indianapolis, where it played a week’s stand and is now engaged to play an engagement at Palace Theatre, Washington.
First National to Make All Pictures in East Soon

In a frank talk on motion picture production Richard A. Rowland, general manager of First National Pictures, Inc., with large producing interests in Los Angeles and Hollywood, came out flatfootedly against California as a field for photoplay making and made the positive declaration that First National will in the future do its producing in the East beginning this fall.

Addressing the regular weekly meeting of the Associated Motion Picture Advertisers at the Cafe Boulevard, New York, Mr. Rowland said: "I don't believe in California. The viewpoint is distorted. Out there they think that good motion pictures can't be made anywhere else. But we are not deceived. First National is coming to New York.

"We're not going to get rooted in California. We're going to get rooted in New York. New York is the greatest story locale in the world and has every advantage to offer. Besides I consider it impractical to have production and the general office of the company separated by 3,000 miles, so we are going to bring our production to the Atlantic Coast."

"Production of motion pictures," said Mr. Rowland, "is as simple as A, B, C, as soon as any producer learns the fundamentals. It's just as mathematical as putting up a building. It's easy. In fact, it's so easy it's almost pathetic. And yet there are a lot of producers and directors out in California who are continually bemoaning the production of pictures in an air of mystery.

"We've got to overcome these clouds of mystery, because there isn't any mystery about it. The trouble with many of these directors is that they get lost in their own fog. They need someone to steer them, someone to coach them. They go blindly ahead producing from their own viewpoint, failing to appreciate a showman's angle—failing to take proper advantage of dramatic situations, not making closeups or long shots when they should be made. It takes someone of unusual experience—a trained newspaperman who has a showman's angle, for example—to guide them."

In the case of 'The Sea Hawk,' Mr. Rowland pointed out, he had more faith in it as screen material than its director, Mr. Lloyd. "When I gave the story to Mr. Lloyd," said the speaker, "he read it and then, coming to me, shook his head and said he didn't think he could produce it for a cost of less than $350,000. But I had complete faith in 'The Sea Hawk' and told him we would allow him $450,000 for production expenses, knowing at the time that if he could do it for $600,000 he would be doing mighty well.

"I saw Lloyd when he had reached the $450,000 expenditure mark and he was terribly worried. He said that he thought that, by curtailing a lot of the work called for in the script, he could finish the job for about $75,000 more. I told him to stop worrying and go ahead and shoot the story as it was outlined. I was more confident in the production than he. The cost went up to $750,000, the construction of four ancient ships requiring an expenditure of $250,000 alone. Today 'The Sea Hawk' is an acknowledged success—a hit beyond Mr. Lloyd's wildest expectations."

**SAM WOOD TO PRODUCE AS FREE LANCE**

Sam Wood, the noted producer, is going to step from the production of pictures for organizations on contract and produce pictures independently. This announcement was made by the producer this week. Wood is now producing "The Female," starring Betty Compton, at the Lasky studios, Hollywood.

Wood has many excellent stories available for the screen and is ready to produce these personally or to enter into arrangements with a producing organization to make the pictures independently for release.

Wood is establishing a somewhat new plane in the directing line. The producer claims directors are given too limited a time to turn out suitable pictures. No time limit should be placed on a production, according to Wood. The scenario writer is given weeks in which to prepare a story and as a rule, when the director receives the script, a release date for the product has been set.

In addition to owning several important stories that will soon be filmed under his direction, Wood controls some options on excellent books that will make splendid screen products.

**CAUSE FOR JOY AMONG CONNECTICUT M. P. T. O.**

State Tax Commissioner William H. Blodgett brought cheering news to the Motion Picture Theatre Owners of Connecticut at the State meeting in Hotel Garde, New Haven, on June 17, when he told them that the repeal of the Admission Tax on Theatres by Congress on admissions up to and including fifty cents automatically set aside the state tax of five per cent on tickets up to the same admission price.
Schulberg to Make Nine Pictures For Coming Season

B. P. SCHULBERG announces the formation of B. P. Schulberg Productions, Inc., to make nine special Preferred Pictures for release during the coming season. Associated with Mr. Schulberg in this new organization is J. B. Bachmann, who will be in charge of the New York office at 1650 Broadway.

The first group of features to be filmed and released will comprise the nine stories from well-known books and plays originally planned by Preferred Pictures. While the new concern is a company entirely distinct from the old organization, Mr. Schulberg has purchased the rights to the entire list of important literary properties held by Preferred and will deliver to exhibitors the nine features, which include several of the more significant stories planned for future production.

Mr. Schulberg has concluded a two months’ stay in New York where he and Mr. Bachmann completed financing arrangements for the new company. He is back in Los Angeles to give his personal supervision to the production of future Preferred Pictures, which will be filmed at the Schulberg Studios, 3800 Mission Road.

The first of these, “The Breath of Scandal,” by Edwin Balmer, is already under way.

The remaining stories to be included in Mr. Schulberg’s first nine productions are: “The Boomerang,” the David Belasco stage success by Winchell Smith and Victor Mapes; “The Triflers,” a novel of New York society by Frederick Orin Bartlett; “White Man,” by George Agnew Chamberlain; “Faint Perfume,” by Zona Gale, listed among last year’s best selling novels.


Gasnier to Direct

In addition to directing “The Breath of Scandal,” Gasnier will make several of the other productions. Mr. Schulberg will announce soon the affiliation of another well known director. A stock company of popular screen players also will be built up.

Contracts for the distribution of the new product have been signed with the same franchise holders who have handled former Preferred Pictures. Under these recent negotiations the following prominent exchanges become associated with B. P. Schulberg Productions:

Bobby North, Buffalo and Albany; E. V. Richards, Atlanta, Dallas and New Orleans; Harry Asher, Boston, Portland and New Haven; Harry T. Nolan, Denver; A. H. Blank, Omaha and Des Moines; Al Kahn, Kansas City; Louis Hyman, Los Angeles and San Francisco; J. S. Grauman, Milwaukee; Ben Friedman, Minneapolis; Herman Jans, New Jersey; Sam Zierler, New York; Ben Amsterdam, Philadelphia; George L. Mayne, Salt Lake City; Al Rosenberg, Seattle, Spyros Skouras, St. Louis; and Trio Productions, Washington.

J. J. Allen will represent the product in Canada, and foreign distribution will be handled by Export and Import.

Carolina Meeting

Col. Varner Elected President of State Organization

THE annual meeting of the Motion Picture Theatre Owners of North Carolina came to a close in Morehead City, North Carolina on June 12 following the election of Colonel H. B. Varner, of Lexington, as president, and J. A. Esteridge, of Gastonia, as secretary and treasurer.

This year’s meeting was one of the most successful and enthusiastic in the history of the organization. It was well attended by a large number from Piedmont and Western North Carolina, as well as a goodly number from the Eastern part of the state.

Regarding the invitation from President Brandt, of New York M. P. T. O., to send delegates to the Buffalo Convention to meet with the M. P. T. O. A., with a view to combining the theatre owners, it was decided that although the friendliest feeling exists, this body did not feel inclined to send representatives.

Probably one of the most important steps taken at the meeting was the decision to employ an executive secretary at such salary as will enable him to devote all his time to the work of the office.

Among the speakers were Colonel H. A. Cole, president of the Texas M. P. T. O.; De Sales Harrison, Southwestern representative of the Hays organization with headquarters in Atlanta; Claude E. Cady, of the Michigan M. P. T. O.; W. A. Steffes, A. A. Kaplan, and C. K. Weyers, of the Theatre Interinsurance Company, of Philadelphia.

The midwinter session will be held in Charlotte early in December.


* HIS trio of well known picture men will conduct the destinies of the new producing and distributing company to be known as B. P. Schulberg Productions. They are left to right, B. P. Schulberg, Louis Gasnier and J. B. Bachmann. Their schedule calls for nine productions this year from well known stories.
LESHER PLANS CHAIN OF CHILDREN'S THEATRES

In order that the children of the world shall be given the chance to witness films suitable to their minds from an educational, moral, and entertainment standpoint, Sol Lesser, President of Principal Pictures Corporation, has launched a gigantic move for the establishing in every large city in the United States, Canada, and England, of a children's theatre.

The theatres will be devoted entirely to the younger generation and the entertainment selected will cater exclusively to the mind of the child.

* * *

GRACE YAEGER WINS IN 'CHECAHCOS' CONTEST

Miss Grace Ann Yaeger, one of the featured artists of the San Carlos Opera Company, was the lucky winner of the $250 radio set given by Associated Exhibitors for the best criticism on "The Checahcos" during its engagement at the Cameo Theatre. Miss Yaeger resides at 23 West 6th Street, New York City.

Honorary mention was given Theresa Joseph Vurnham, 343 Beach 142d Street, Neponset, L. I., and to Arthur Devlin, Plandome, L. I. There were more than 700 criticisms submitted.

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TO CUT ADMISSIONS

As a result of the repeal of the admission tax, about 50 per cent of the larger downtown movie picture theatres of Kansas City, which have not been absorbing the tax in their prices, will lower their admission prices. Frank L. Newman will go even lower than that, he said this week, by reducing his prices more than the tax. Admission prices at the others will remain the same, there now being a plan under way to place a portion of the amount saved on taxation into the treasury of the M. P. T. O., Kansas City.

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HELEN HOERLE RESIGNS

Helen Hoerle has resigned as Production Editor of the National Screen Service, and will devote her time to special writing. Dorothy Herzog, recently of the Fox Film Company's Western Press Department, will replace her.

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CHANGE FOR CUMMINGS

Irving Cummings has left Universal and will direct a series of M. C. Levee productions for First National. His first will be an adaptation from the novel "Belonging."

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P. D. CORPORATION SET FOR SALES CONVENTION

A large sales convention of the Producers Distributing Corporation will be held at Chicago for two days, June 27 and 28.

Although the recent conventions at New York and Chicago were notable gatherings, this one will surpass both of them in strength and enthusiasm for, in addition to executives, sales managers and men from the entire country, all the producers making features for release by Producers' Distributing Corporation are planning to attend. Among these are Hunt Stromberg, Frank E. Woods, Al Christie and Elmer Harris.

President F. C. Munroe, Vice-presidents John C. Film and Paul C. Mooney and Raymond Pawley, treasurer, will be present.

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STREETER RETURNS

Coolidge Streeter of the Production Department of the Producers' Distributing Corporation has returned from Florida, where he has been for the past six months in connection with the production of "Another Scandal," starring Lois Wilson, and the two Betty Compson starring vehicles, "Miami" and "Ramshackle House."

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ST. JOHN WITH TUXEDO

Al St. John's contract with Fox Sunshine Comedies having expired he has signed to appear in Tuxedo Comedies for Educational release.

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'MIKE' SIMMONS WITH FILM DAILY

Michael L. Simmons, formerly Associate Editor of EXHIBITORS TRADE REVIEW, has joined the Editorial staff of Film Daily.

Mr. Simmons studied journalism and literature at Columbia University following which, for a number of years, a wide variety of feature stories and articles appeared under his name in newspapers and magazines.

Readers of the REVIEW remember him for his ideas and articles on motion picture exploitation and also for his occasional contributions of portrait sketches from life.

Mr. Simmons has made a host of friends in the motion picture industry, all of whom wish him success in his new position.

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'BREAD' COMPLETED

Victor Schertzinger has completed Metro-Goldwyn-Mayer's screen version of "Bread," from Charles G. Norris' famous book. It will be released in August.

In the cast are Mae Busch, Robert Fraser, Wanda Hawley, Pat O'Malley, Hobart Bosworth, Eugene Besserer, Myrtle Steadman, Ward Crane and Raymond Lee.

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PENNSY CENSORS BUSY

Statistics just issued for the year 1923 show that the Pennsylvania Board of Motion Picture Censors was extremely active with the scissors last year.

They made 23,000 eliminations, cutting out 116 reels entirely from different pictures and threw out 22 pictures without leaving even the titles.

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LLOYD STARTS 'HUBBY'

Harold Lloyd has started work on his new picture, which will be called "Hubby." Jobyna Ralston appears opposite.

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F-N SIGNS HUNTER

Glenn Hunter has been signed by F-N National for a picture. He will be co-starred in Mary Robert Rhinehart's "The Altar on the Hill."

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HOPE HE WINS

Mayor Walter Rosenfield, of Rock Island, Ill., and owner of several theatres, has announced himself as candidate for congress.
The Pipe of Peace?

WILLIAM BRANDT, president of the Theatre Owners of New York State, has invited officials of the two groups of theatre owners to attend the coming convention in Buffalo. In a statement printed in another column the head of the Empire State exhibitors tells why he has taken this action.

As representative of the national organization he asks the presence of Messrs. O'Toole, the president; Woodhull, the chairman of the board of directors, and Cohen, former president and now a member of the directors.

As members of the Allied States Organization he calls on Messrs. Steffes of Minnesota, Varner of North Carolina, Richel of Michigan, Cole of Texas and Wells of Virginia to come to Buffalo and smoke the pipe of peace.

Prior to the national convention responsible officials gave scant encouragement to those who suggested conciliation. That attitude was confined to either faction. It was generally held by the few on each side who were in best position to bring about an understanding.

Apart from these, however, opinion was practically unanimous for a single organization.

The large body of exhibitors, the mass, will wish Mr. Brandt success in his undertaking. If the invitations are accepted on both sides the end of the schism may be in sight.

If no favorable answer is returned then very likely the two bodies will continue along their own lines of effort, co-operating occasionally as at present, but gradually drawing together until the differences reach the vanishing point.

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Newspaper Reviews

THE New York newspaper critics were practically unanimous that "The Shooting of Dan McGrew" is "not so much" as a motion picture. They said some very unkind things about the production and its makers. But the general public of New York heeded them not. It poured out its dollars at the Capitol almost in unprecedented fashion for the month of June.

Other cities confirm the New York photoplaygoers' views. The California Theatre in Los Angeles broke a four years' record. Sacramento played to a record business, too, and booked a return. A Denver theatre held the production over for another half week. And so down the line.

What theatre owners want is the reflex of the box office view. Anything else is nil so far as they are concerned. If they should lean on the opinions of the dozen New York critics in the present instance they would be badly advised.

Incidently it may be of interest to examine what was said of the picture last April by Exhibitors Trade Review. The article was written and printed following the despised "trade showing," one of those "cold" projection room affairs.

"Bully Film Made from Service Poem," said the main caption. ""Shooting of Dan McGrew" Stunning Melodrama and a Sure Box Office Winner," added the subordinate headline.

As we remarked on this page a few weeks ago, discussing something or other, some reviews are more highly considered than others.

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Ohio To Fight

THE situation in Ohio is such that it should put the exhibitor of that state in a fighting mood. If we mistake not a casual examination of his feelings at the present time will uncover just that feeling.

The blue law advocates are on the warpath in the Buckeye State. Under a decision of the Supreme Court a motion picture theatre may be closed on a Sunday following a complaint of a citizen, even though the house charge no admission.

In Ohio the Theatre Owners have a referendum committee on Sunday opening. Its chairman is Jack Harwood, whose Jack Dempsey-like law with unerring accuracy indicates the battling spirit of its owner.

There is a report that, already in Ohio, actively at work are representatives of the Lord's Day Alliance. It is said they have gathered from other states, an invasion indicating a battle for Sunday amusements.

To the theatre owners of the state there comes an opportunity for effective work, and we will be surprised if they do not take advantage of it.

The men of Ohio are unusually well organized. They know and thoroughly understand how to circumvent those who have been known to adopt "ways that are dark and tricks that are vain" when a bill is pending in a legislature or when the people's rights are assailed in other ways.

That the Theatre Owners of Ohio will give a good account of themselves in the coming fight there need be no fear. Also it may be set down that they will provide opportunity for some high-salaried reformers to earn an unusual percentage of their salaries.
LEADERS ALL

Arthur H. Sawyer, Supervising Producer

A DD another to the list of those who have entered the ranks of production through the gateway of the motion picture theatre; Arthur H. Sawyer, of Sawyer & Lubin, who is supervising the subjects of Sawyer-Lubin Productions starring Barbara La Marr for First National distribution. It was around 1906 when Mr. Sawyer became interested in a number of motion picture houses in Western Massachusetts, in Springfield and Worcester among other cities. It was the day of the nickel admission and of the subject that was short in fact as well as in name—when single reels were composed of a number of items. His active interest in the motion picture was a perfectly natural thing on the part of Mr. Sawyer, as for several years he had been connected with the stage as player and writer.

Mr. Sawyer was born in Boston in 1857. His first business experience was with the Burdett Business College in the Massachusetts capital. Here he remained ten years, attaining the position of treasurer.

THE stage attracted him and he succumbed to the lure. For a long time he was in the company of Nance O'Neill, being leading man in "Magda" and "Hedda Gabler" among other plays. In 1911 a man with whom Mr. Sawyer had been associated on the stage was responsible for bringing Kinemacolor to the United States. A company was organized to operate in this country and Mr. Sawyer was made general manager. Color on the screen was comparatively new, and Kinemacolor created much attention. One of the handicaps attached to the showing of it was the separate equipment required, but so strong a hold did it attain on the public fancy that at one time over a thousand of the special projection machines were in active use.

The Herald Square Theatre was leased for the showing of Kinemacolor, where "The Coronation of King George" was shown. Mendelssohn Hall was converted to the Kinemacolor

Kinemacolor had prepared a contract that would have brought to the company the services of D. W. Griffith. The figure was substantial, but the point of disagreement was as to the length of service.

Kinemacolor was one of the pioneers in motion picture road showing. Six companies were sent out with "The Coronation" and as many or more with "The Durlar."

It may have been forgotten that Kinemacolor made a version of "The Clansman." The picture was produced in Texas under the direction of William Haddock, but it was never released and was withdrawn from the market prior to the making of the Griffith version of the same story.

Mr. Sawyer following his retirement from Kinemacolor inaugurated the Sawyer Zones, for the distribution nationally of independent pictures. Headquartes were opened at 1600 Broadway, where productions were bought outright or were sold to state rights buyers on a commission basis.

The company was one of the first to employ colored inserts in advertising in the business publications.

FOLLOWING the temporary eclipse of the independent market Mr. Sawyer, as general manager, joined Herbert Lubin, who had taken the Canadian franchise for Metro Pictures.

Then came the formation of S.-L. Pictures, which is recent history. The latest move of the company is the acquisition of a First National releas of the first subject to be made under it being "Sandra," starring Barbara La Marr, to be directed by George Melford. So it will be conceded it is an unusual background Mr. Sawyer brings to his work of supervising productions for S.-L., among which have been "Quincy Adams Sawyer" and "The Shooting of Dan McGrew."

There were ten years on the inside of a business college followed by a period on the stage as a player. Then in order came the management of motion picture theatres, the direction of a producing and distributing company—for Kinemacolor produced its own pictures—the distribution of independent pictures, and the operation of a chain of exchanges.
ON the left is Joe Cobo, known as "Fatty" to "Our Gang" fans who revel in the Pathe comedies. Jackie Condon, another of the k'ds is on the right.

LITTLE MARY KORNMAN, the juvenile star of Pathe's "Our Gang" comedies, has won the hearts of thousands — both kids and parents, by her charm, appeal, appearance and real talent.

LOWER left is Mickey Daniels who has more freckles than a shad has roe. And each freckle is worth a lot of money to Mickey. The diminutive darkey below is no less than the justly famous Farina.

'Our Gang'—Creators of the Mirth of a Nation!

The Galaxy of Pathe Starlets Who Are Known in Every Household Where the Appeal of Youth and Good Wholesome Comedy Are Appreciated
BABY PEGGY SCORES IN ‘FAMILY SECRET’

Sentimental, Touching Adaptation of Old Stage Success Proves Capital Vehicle for Tiny Star


CAST AND SYNOPSIS

Baby Holmes .... Baby Peggy Montgomery
Margaret Selfridge .... Gladys Hulette
Garry Holmes .... Larry Fenton
Edward Earle .... Edward Earle
Simon Selfridge .... Frank Currier
Fruit Vendor .... Cesare Gravina
Miss Del الخليج .... Martha Mattox
Aunt Mandy .... Elizabeth Marlowe
Uncle Rose .... Martin Turner

Unknown to her father, Margaret Selfridge secretly weds Garry Holmes. A baby is born, Garry, entering the house to see his wife, is arrested as a burglar and serves time. Baby Peggy stays with her and makes friends with a released father. Simon becomes remorseful and tries to aid Garry. The latter Jarrettes a house which turns out to be his wife’s home. He is shot but recovers and is reunited to wife and child.

By George T. Pardy

THE many admirers of Baby Peggy will be well pleased with their favorite kiddie’s work in this Universal Jewel production. Based on the successful stage play by Augustus Thomas,vo, the picture makes an interesting and delightful family vehicle. The parts are splendidly cast and the story, a sentimental one, is sure to please the children. It is full of action and thrills and is sure to prove very popular. It is the story of a child and her earnest attempt to help her father who has been misunderstood. The picture is beautifully produced and is sure to please. It is a fine vehicle for Baby Peggy, who gives a capital characterization of the grim old granddaddy. The photography is of A-1 quality from first to last, interiors and exteriors are beautiful, and the good lighting effects add to the feature’s artistic charm. You can safely exploit this as a human interest picture of rare sympathetic power, with especial appeal for the women folks and young ones. Play up Baby Peggy to the hilt, you will get a wonderful new lead who will exaggesr in that respect, and mention the names of Gladys Hulette and Edward Earle, each of whom enjoys wide-spread popularity.

* * *

INTERESTING WESTERN

Charles Jones in a Thrilling Story of Oil and Modern West


CAST AND SYNOPSIS

Larry Campbell .... Charles Jones
James Averty .... Ben Hardy
Chuck Campbell .... J. F. McDonald
Leam Pearson .... J. W. Peck
Leonard Pearson .... Bruce Gordon

Larry Campbell, as an infant is rescued from a burning house by Chuck Campbell and raised as his own son. Larry’s father is interested in the Campbell ranch as he believes there oil. James Averty, an unscrupulous real estate dealer, sends word to Pearson that there is oil on the land, and a Board of Directors for the land for himself. Larry reaches Pearson in time to stop the deal and save the ranch.

By Len Morgan

THIS is a truly Western picture, and although there is an element of love it is principally a man’s picture and is full of thrills and daring horsemanship, with touches of good humor. For those who like Western pictures this will be a good one. It is a story of oil and oil speculation, and is excellent for the Western and in that respect has a good deal to recommend it. The story is well-staged and is sure to prove a big hit at the box office.

Good Program Attraction

‘The Guilty One’ Offers Interesting Murder Plot With Mystery Angle

THE GUILTY ONE. Paramount Photoplay. Based on Stage Play by Michael Morton and Peter Traill. Director, Joseph Henaberry. Length, 5,365 Feet.

CAST AND SYNOPSIS

Irene Short .... Agnes Ayres
Donald Short .... Edward Burns
Philip Dupe .... Stanley Taylor
Tom Lingham .... Bradford Kent
H. Beverly Graves .... Cyril Ring
Sam Maynard .... Thomas Mills
Bess Maynard .... Margaret Wallace

Irene Short maintains friendship with clubman Davie because she imagines she can aid her husband, an ambitious architect. A scandal sheet prints a suggestive story regarding Irene and Davie, their brother and husband start off separately for Davie’s house. The latter is found murdered. Irene’s brother and husband are held for the crime. The young architect, suspicioned of murder, forces a blackmailer to confess his guilt.

By George T. Pardy

A MURDER mystery melodrama with a fairly ingenious plot, a trifle slow in getting started, but increasing in interest as events unfold themselves. “The Guilty One” is not a picture of extraordinary merit, yet it is a serviceable production in that a large proportion of screen followers because of the mystery angle are drawn to the picture. There are many deft touches introduced as the detective questions husband and wife, leading to many angles of conflicting answers. Equally clever are the episodes where Irene, employing Sherlock Holmes tactics, picks up a definite clue and forces the guilty blackmailer to confess his complicity in the murder.

The blackmailer in question turns out to be the reporter of a news sheet devoted to the printing of spicy personality items, who wrote the story which hinted at an intrigue between the heroine and the dead man, thereby starting the former’s husband and brother off on an unfulfilled mission of vengeance; since Davis had passed out before they reached him.

Agnes Ayres is extremely convincing and good to look upon in the role of Irene Short, her beauty enhanced by the many handsome gowns in which she appears, and her work in the emotional scenes falling to her share is all that could be desired. Eddie Burns plays the part of Irene’s husband in capable style. Bradford Kent as the clubman and Cyril Ring portrays the blackmailer with considerable effort. The supporting cast is adequate.

There is much fine photography, including pleasing exteriors and interiors, the long shots are skillfully executed and there are several good close-ups of the principal characters.

Exhibit this as a murder melodrama, with a well defined mystery angle, compelling love interest, and excellent cast of players. Feat. Agnes Ayres, tell your patrons about the attractive gowns she wears, as a lure for the feminine continent, and mention Eddie Burns, Bradford Kent and Cyril Ring in the advertising.
GOOD WESTERN THRILLER

'Bark Trail' Abounds in Daring Riding Stunts and Colorful Atmosphere


CAST AND SYNOPSIS

Jeff Prouty — Jack Hoxie
The Tramp — Alton Stone
Armed Robber — Regis Toomey
Gentleman Harry — Claude Payton
Jim — John Power
Judge Talent — William McCauley
Sherry — Buck Connors
Carl — Pat Harmon

Jeff Prouty, shell-shocked war veteran, suffers a lapse of memory. Gentleman Harry King identifies him as a former bandit. King plots to have Jeff claim land belonging to the latter's adopted sister Ardis. At the ranch Jeff falls in love with Ardis. A wandering tramp, shot in a fight over stolen cattle, declares before dying that he is the person who committed the crimes for which the hero is blamed. The latter's identity is satisfactorily established and he is freed with Ardis.

By GEORGE T. PARDY

JACK HOXIE'S latest Western offers every thrill that admirers of this particular type of picture demands. The way is brilliantly entertained. The star and his hard-riding, fast-shooting associates work at top speed all the way through the five reels.

In the first chapter is nearly all of the lightning action, alive with melodramatic thrills, a liberal seasoning of romance, and sure to score satisfactory box office results in all houses where tales of adventure in the open are much in demand.

As regards the plot, it runs pretty familiar lines, including a shell-shocked hero suffering from loss of memory, a scheming villain who covets the heroine's land, cattle rustlers, etc., but Director Clifford Smith has handled his material so cleverly that whatever the story lacks in originality is more than compensated for by its speed and spectacular appeal.

From a purely scenic standpoint the film stands head and shoulders above the average Western. The mountain backgrounds are splendid, the cliff-hanging cliffs, yawning gulches and wide expanses of wild country greet the eye of the spectator, brought into focus by thousands of shots, with fine light and shading effects, in fact "The Back Trail" from start to finish can be listed as an artistic delight.

The rescue of Ardis by the hero from a running, runaway stage-coach is the first of many "big punch" situations, which thereafter come as thick and fast as hailstones. There's a battle between the same gent and a band of cattle thieves that's a gem of fiery action, and the chase of the rustlers by the sheriff's horse is filled with exciting action and wonderful riding stunts.

Jack Hoxie is always perfectly at home on the back of a galloping steed and we don't recall any of his former pictures in which that popular star's horsemanship was displayed to such brilliant advantage.

From another cowboy pats also ride as though the safety of their respective necks were something they have positively no intention of partaking of. Gilber Thal, as a pretty and plucky heroine, Claude Payton puts nimbly of vino into his characterization of Gentleman Harry and the Western type riding of the other players is wonderful.

You can exploit this as a racing hummer of a Western, brimful of Action, with an interesting thrill plot. Do not overlook Jack Hoxie as putting over the most colorful riding stunts of his career, mention the beautiful photography, and wherever possible, try to get American Legion posts interested, on the strength of the hero's war record.

THRILLS GALORE

Albertini, European Daredevil, Proves to Be Stunt Artist de Luxe

THE IRON MAN. Universal Serial. Author, F. J. McDonald. Director, Jack Mayracht. 15 Episodes.

By LEN MORGAN

LUCIANO ALBERTINI, broadcast as "The King of Daredevils" lives up to his press banner in this Universal European stunt artist does everything that any other thrill merchant has accomplished and injects a few new odd tricks of his own that makes one sit up and take notice.

In this picture, as in most serials, everything is sacrificed for speed and thrills. Albertini carries the weight of the picture and such plot as there is, is built around the daredevil. The whole affair swings on his ability to successfully evade death and one forgets the impossible story in the rush of excitement.

The story starts in Paris with a kidnapping and carries the characters to United States where the action centers about a motion picture studio. There is ample opportunity for the injection of thrills and Albertini is overlooked by Director Jay Marchant.

Albertini will no doubt find great favor with serial fans in this country. He is an accomplished actor and coupled with his death defying feats, he will pick up a large following of fans.

He established a reputation in pictures abroad where he has appeared for some time.

The picture has some elaborate settings to help put it over. The Paris sets are well done and show care in all details. The city streets and Parisian cafes are all good duplicates of the originals and lend the proper atmosphere.

Every modern means for giving thrills is adopted. The speed motor car, fast trains, speed boats, airplanes and ocean liners are all brought into play to give thrills.

In the first chapters the outstanding lights are the fight for airplane in midair. The race between motorcycle and auto. The fight in the Paris cafe and the escape over the roofs. The collision of a racing car and a truck loaded with explosives, to bet just what the producer intended—sustains interest from the first flash to the final fadeout.

Albertini is supported by Margaret Morris, Jack Dougherty, Lola Todd, Jean De Bracie and Joe Bonomo.

Universal has prepared an elaborate press book to go with this production and gives many valuable suggestions for lobby decorations and newspaper publicity.

OFFERS ORIGINAL STORY

'The Fighting Sap' Sterling Program Attraction With Western Atmosphere

THE FIGHTING SAP. F. O. B. O. Photoplay. Author, Marion Jackson, Director, Albert Rogell. Length, 5,188 Feet.

CAST AND SYNOPSIS

Craig Richmond — Fred Thomas
Marjorie Stoddard — Charles Richmond
J. — Wilfred Lucas
Bob — Bill Richmond
Ruben — Jack Boyd
Nebbraska Brent — Frank Hagney
Walter Stoddard — George Williams

Craig Richmond is in complete disagreement with his wealthy father because he insists on following up geological research instead of doing what the elder Richmond considers useful work. He goes to study rock in one of his father's gold mines and discovers that there are re-encrusted among the workings plan to steal bling. Craig fights their schemes, wins Marjorie Stoddard, daughter of the mine superintendent, and is reconciled to his father.

By GEORGE T. PARDY

A BRISK, snappy Westerner with a good deal of originality in its plot, which beats out the cowboy trail altogether, presenting the hero at the start as a diminutive chap of no pugnacious tendencies whatever. But once he strikes his scrapping stride, he comes into his own, a cool-headed, clever controlled type of hero. 'The Fighting Sap' leaves no room for complaint by those who desire speed, more speed, and punches prodigious in feature offerings. It's a capital program picture, taken on the whole, and ought to do well at the neighborhood and smaller houses.

Most of the action centers in the big mine, where Craig Richmond goes to investigate the quality of the rock but transfers his attention to foiling the plots of a gang of thieves posing as workers, who are after the bullion.

How he succeeds and incidentally wins the affections of the daughter of the mine superintendent, is set forth in startlingly melodrama fashion, with the character developed, situations, smoothly woven together and merging in a thoroughly satisfactory climax.

Among the most trenchant thrills may be numbered Craig's hairbreadth escape from death in the huge crushing machine, his rescue of Marjorie and his escape from his father who have been confined in the gold vault by the outlaw; and a particularly well staged effect where Silver King, that screen steed of superhuman courage, comes to his master's aid in a critical moment.

This last episode shows the horse, responding to Craig's whistle by letting down the stall bars, bursting through the hero's side and freeing him from a can of dynamite to which a fuse is attached, with the kindly intention of showing the prisoner to the Kingdom Come.

There is plenty of good stuff, all realistically staged, the atmosphere is excellent and good photography, with clear, distinct lighting, distinguishes every foot of the film.

Fred Thomas plays the hero role with his customary dash and vigor, Silver King, as he is a winner in the hearts of the crowd. Fred Thomas also wins universal approval by her impersonation of Marjorie, and the further distinction of being a space woman in the cast. The support is adequate.

You can exploit this as a Western that gets away from the beaten track. Tell your patrons that it registers as one of the most outstanding westerns on the market. Fred Thomas' most exciting pictures, offers some wonderful shots of life underground in the gold mine, a pretty romance, and mention the names of Hazel Kenner, Frank Hagney and George Williams.

Don't forget to feature the marvelous horse Silver King, and mention the names of Hazel Kenner, Frank Hagney and George Williams.
A REALLY GOOD PICTURE

'A Self Made Failure' Has All the Ingredients for Success

A SELF MADE FAILURE. First National Production. Author J. K. McDonal
. Director, William Beaudine. Length, 7,345 Feet.

CAST AND SYNOPSIS

Sonny
Ben Alexander
Breezy
Lloyd Hamilton
John Steele
Matt Moore
George
Patsy Ruth Miller
Grandma Neal
Ruth
Dan

The small town of Sulphur Springs boasts of sulphur springs of great curative powers. Breezy, with his charge, Sandy and their dog alighting from a freight train and Breezy is mistaken for a Ger

man professor. Sandy is a good advisor at the springs. Sandy is placed in a boarding house where he works for her keep. It develops that the owner of the large hotel has forged a document which has taken him out of the boarding house. Through Breezy's efforts the deed is found in the hotel safe and the property returned to the right owner.

By Ben Morgan

This can truly be called a picture with an

all star cast. The list of characters show some of the most popular screen ar

tists, the all combine to make 'A Self

Made Failure' a picture of rare entertain-

ment value and it will without doubt prove a first class box office attraction.

It is seldom that a picture of this type can hope to equal this cast. Actor Brea-

dine knew what he was about when he se-

lected the characters for this feature for he has produced a really worthwhile picture. It has all the elements that go to make up box office pulling power and it will not disappoint any

audience.

The story in itself is light and amusing. It is handled in such a manner as to bring out laughs and has been heartily interest throughout. The comedy is not over-
done to such an extent that it overshadows the human element.

Ben Alexander proves himself a wonderful actor in this part. He has Lloyd Ham-

ilton under his wings and tries to educate him and the results are funny.

Lloyd Hamilton furnishes most of the com-

edy and he does it in his own inimitable style. He uses no slapstick to produce his humor. In several instances he portrays a pathetic part that develops a new side to his char-

acter.

Marry Carr, as Grandma Neal, and Patsy Ruth Miller as Breezy are exceptionally good. Matt Moore does not have much to do in this one but he handles every scene in a clever manner. Patsy and Matt carry the love theme of the picture.

There are many amusing incidents in this production. The scenes in the swimming tank come in for a number of good laughs. These scenes are well staged and not overdone.

The picture is not elaborate but extravagant sets are not required with such cast of stars.

It will give the patrons unhindered amusement.

This is a first class picture that can be safely booked in any theatre.

The chief advertising stunt is to play the

names in the cast. Each player has a following of fans and it would be well to impress on the patrons the collective value of such names.

PRESENTS DARING THEME

'The White MOTH' Conveys Spectacular Appeal for Sophisticated Audiences

THE WHITE MOTH. First National Photopl

. Author, Isola Forrester. Directed, Maurice Tourneur. Length, 6,571 Feet.

CAST AND SYNOPSIS

The White moth

Barbara La Marr
Robert Vantine
Gonzalo Montere
Charles De Rocha
Donna Idene
Gwen
Edna Murphy
Nixon
Jawie Sedgwick
Mrs. Reisner
Kate Green Rickham
Tothines
William O'Grimallo

Robert Vantine, determined to prevent his

bride from marrying another man, pretends

known as 'The White MOTH,' seeks her himself. The marriage takes place in New York, where Robert tells his wife her real reason for entering into

matrimony, but she declares that she is in love with her former dancing partner, Gonzalo, and pays attention to the girl. Then Rob-

er realizes that he is jealous. The dancing partner is killed by Nixon, another dancer. Robert and his wife find that their

By George T. Parrott

The question of expense evidently had no

fears for the producers when they sent

'The White MOTH' flying abroad. Its set-

tings and scenic effects are marvels of sub-

tlety, a regular deluge of color and artistic

glow. The theatre interior during a perform-

ance, the big costume ball, with its galaxy of radiantly clad, beautiful and atmos-
phere of joyous abandon is a lasting delight to the eye. Indeed, the picture's spectacular charm is undoubtedly its strongest asset as a drawing card.

Here and there the sexual suggestion comes

prey close to the risque border. There is nothing absolutely coarse, but the theme is that, which, when interpreted by audiences, may not be altogether welcomed by exhibitors catering principally to the fam-

ily.

In this connection it is worthy of notice that some of the subtitles are so broadly significant that they will probably have to be revised before presentation in certain houses.

The story is not so convincing as it might be, but its melodramatic sweep is undeniable, and its ultra-modern air of feverish gaiety and Jazz action will be re-

sponded to with wild enthusiasm by a large percentage of film fans.

Among the series of that the brilli-

ant artist's ball takes place, first, an ex-

citing interlude is provided in the attempt of the heroine's understudy to shoot that lady when the latter mocks her well meant stage efforts from a convenient box; and the love scenes between the hero and heroine are as

satisfactorily fervent as the most romantic soul could desire.

Barbara La Marr wears a number of stun-

ning gowns in her portrayal of The White MOTH which promise to make feminine screen patrons gasp with envious admiration.

Conway Tearle, as the hero, gives a per-

formance remarkable for its emotional

strength. Tears and laughter are satisfac-

tory in their respective parts and the

support is adequate.

Convention shop-up with prominent stores is naturally suggested as an exploitation aid on the strength of the magnificent gowns worn by the star and her female associates. Young beginners are exhorted to see the new picture, and they may put on their best frocks, and in company with other patrons. The picture is a frank reproduction of the activities of the fast set in Paris, alive with the spirit of jazz, emotional stress and ablaze with colorful at-

mosphere. Feature Barbara La Marr and Conway Tearle in your advertising.
IS GOOD PUZZLE PICTURE

"Bedroom Window" Original Murder Mystery Melodrama With Suspended Suspense


CAST AND SYNOPSIS

Ruth Martin ... May McAvoy
Frederick Browning ... Malcolm McGregor
Robert Delano ... Ricardo Cortez
Frederick Hall ... Robert Edeson
Shirley ... Blanche Sweet
Matilda Jones (Rufus Rome) ... Anna Q. Nilsson
Bill ... Ray Danton

By George T. Pardy

This is a genuine puzzle picture, a mystery melodrama in which circumstantial evidence points to hot sauce as having shot and killed the father of the girl he loves. The sort of thing that keeps an audience attempting to piece together the story, yet remaining in ignorance until the climax.

It affords excellent entertainment and opportunity for a box office asset anywhere. The heart-rending, one-act play, "The Bedroom Window" at the Rivoli Theatre, New York, recently, during its initial presentation, was well received for its dramatic possibilities in other sections of the country.

William de Mille has directed the film with his usual judgment of what is effective and what is not. Meanwhile he has costumed the players with extreme economy. As in the case of Nita Naldi, the company survives with its identity, but remaining in ignorance until the climax.

For instance, the feminine writer of detective yarns who undertakes to discover the murderer is such a figure of fun that at first you don't suspect her. But Miss Jones, alias Rufus Rome, is dead in earnest, and later, when her theory of the bedroom window from which the fatal shot was fired turns out to be true, and she proves her case through the agency of the key to the window, and the gun salesman's identification of the real purchaser of the weapon which直营s the scene, you never feel inclined to smile at her manifold activities.

To go into details of the plot would occupy too much space, and anyway, it wouldn't be fair to discuss the mystery angle and tell just "who did it?" Suffice it to say that "The Bedroom Window" is a masterpiece of suspense and clever complications.

May McAvoy is daintily attractive as the sweetheart of the gangster, who is unjustly suspected of the murder of her father. But Miss Wales is the very essence of energy in the role of the resourceful Matilda Jones and gives a capital performance. The work of other members of the cast is satisfactory.

You can exploit this as a murder mystery of the most original type. Your patrons will be sure to get their money's worth.

Make it plain that the happiness of two young lovers rests on the discovery of who really fired the fatal shot, stress the romantic and emotional aspects of the suspense which grips the entire picture.

Play up May McAvoy and Ethel Wales and mention the names of George Fawcett, Ricardo Cortez, Charles Ogle, Robert Edeson and Malcolm MacGregor, all of whom are known to the fans.

IS TYPICAL BRITISH FILM

"Lily of the Valley." Has Dramatic Appeal and Local Color

LILY OF THE VALLEY. Photoproduction. Author and Director, Robert Edwards. Length, 5,580 feet.

CAST AND SYNOPSIS

Bill ... George Caby
Lily ... Ethel Edwards
Mr. Bridges ... Lionel D'Aragon
Mr. Bay ... John Joyce
Mr. Mitch ... Harry Bird

By George T. Pardy

Made in England, "Lily of the Valley" is an unusual little picture and an appealing story in which the pathetic and near-tragedy note is nicely balanced by effective comedy. Considered as an attraction for the neighborhood theatre it is a good one and it ought to bring satisfactory box office results.

The London shum scenes are realistic. Here and there the employment of rather "muffin" dialogue is noticeable, but as a whole the story is thoroughly satisfactory, and it is not too much to say that the actors have done some good work in the role of several different types.

The opening reels outline a cockney humor which is extremely amusing, serving to introduce Bill, the happy-go-lucky hero, to the other characters, and introducing the gunners and nurses a strong objection to hard work, so long as he can "get hiss" by plunging on race track tips.

Lily is a pathetic little figure, winning a vast amount of sympathy from the start, during her days life with a drunken father and later struggling to make a happy home for herself and Bill.

The old trick of having the heroine's years dissolve in a dream is utilized, but uncommonly well handled in this instance. The use in real life of the wife that her man is stricken blind, and the additional horror of the fire and loss of his savings, adds to the story, and the combination of suspense, the dream ending acts as a bit of an anti-climax, but was necessary in order to bring about the "happy finish" demanded by a majority of patrons.

The cast is entirely English, and in this connection it is worthy of note that Henry Edwards figures as author, director and male lead. He does remarkably well his in triple capacity and is well supported. Chrystie White plays the role of Lily with a thorough understanding of its dramatic values. Frank Stanmore, as Bill's pal, and Campbell Gullan, as the sinister Snaarkey, give capital performances.

"Lily of the Valley" ranks well above the average of what some are accustomed somewhat loosely to describe as "foreign films." It is a capital production with a marked degree. Then, again, while it has the novelty of carrying the atmosphere of England the story is such that it will have universal appeal, and in that respect possesses a holding quality for those of any nation.

None of the players are known to U. S. fans, but they do a good job, and the whole cast as satisfactory, when exploiting the picture. The story gives you ample material to work with, being strong in pathetic and dramatic qualities, as well as providing considerable fun in its outlining of cockney types and comedy scenarios.

A GOOD WESTERN

Harry Carey With Strong Cast Makes Entertaining Production

THE LIGHTNING RIDER. Hodkinson Corporation Production. Story by Shannon Fiffe. Adapted by Doris Dorn. Lloyd Ingraham, Director.

CAST AND SYNOPSIS

Philip Morgan ... Harry Carey
Patrick Alvarez ... Virginia Browny Fair
Sheila Snelson ... Thomas Meighan
Claire Gregory ... Frances Ross
Sam Lorne ... Leon Barry
Mary Gordon ... Mammy

By Len Morgan

There are Western pictures and there are exceptionally good Western pictures. "The Lightning Rider" is of the latter class. It is above the average Western in cast, story and directing.

The story is rather unusual and runs along with a rapid pace. The plot is logical and there is little of the typical gunplay and bad man stuff that usually appears in stories of the Western type. It does not depend upon trick riding and forced action to get over. It goes over on its merits and is a real clean entertaining production.

Harry Carey is exceptionally good in this picture. He is a true Western type and from the first flush of the picture he captivates his audience. He looks like business and there is no posing. He is the man that gets what he goes after and you are never in doubt as to his intentions.

There is some clever riding that will keep your interest and there is a fight that is a humdinger. There is no pulling of punches and when the punches connect, one can almost hear the impact.

There are more exciting situations per minute in this picture than is usually found in a production of this type. One is kept on edge and although the outcome can be guessed, there are times when one doubts his ability to figure plots. Shannon Fiffe wrote a good story in "The Lightning Rider."

Harry Carey is supported by a well balanced cast. Virginia Browny Fair, as Patricia Alvarez is appealing and wins her audience. She has rare charm and dramatic ability. She has several strong scenes that give her ample opportunity to display her ability which she does with great credit.

Leon Barry as Ramon Gonzales, the Black Mask, has a difficult role. He works hard to live his character and does exceptionally well as the bad man.

Lloyd Ingraham, director, overlooked no details in making this picture. The production work along with unusual sound comes well and "The Lightning Rider" is a very entertaining picture.

In advertising the picture play up Harry Carey. He has a large following well known as a Western character. Cut-outs can be used as lobby display to good advantage.

 Tie in with an automobile agency. Display cards bearing the wording "We can't all be 'Lightning Riders,' but everyone can ride in comfort in a ......... car"
SHOWMANSHIP

How To Hitch Your Box-Office To The Public Library

This timely article is written by Ina Brevoort Roberts, Publicity Representative of Cleveland Public Library. She is recognized as the leading authority on tie-ups of Exhibitors with Public Libraries. Mrs. Roberts shows how it is possible to get your local library to feature a lot of your bookings, even though they are original photos.

CO-OPERATION with moving picture theatres depends on book connections and never solely on the merits of a picture. Even though its book connections be satisfactory, no public library will co-operate with a picture not up to a required standard.

An element that figures largely in the benefits to be derived by exhibitors and libraries through co-operation is the number and character of the stills obtainable. Stills are an exceedingly important feature of library displays. These attract attention to the books; the books attract attention to the films. There is an “alliveness” about stills that is often absent from the prints.

Take, for example, “The Eternal City,” the exteriors of which were filmed in Rome. In the Cleveland Public Library history division display people stopped to look at stills of the Colosseum who would have passed by the finest engravings or wood-cuts.

In the case of historical film displays, stills seem fairly to make the past live again. When there is added to these poster illustrations and slogans and the alluring and varied titles of the books displayed, the result is an eloquent appeal.

STILLS GO BIG

The choice of stills to be used with library displays is, therefore, very important. Exhibitors should know and remember that it is scene, period and costume stills that libraries can use. These are the kind that tie up with books. Plot and star stills, except with a very few super-pictures, are of very little use.

Most exhibitors, when considering the subject of library co-operation make the mistake of supposing that it is filmed versions of popular novels that best lend themselves to library featuring. As a matter of fact, libraries, especially those in large cities, usually find it impossible to co-operate with these because their demand for the novels already far exceeds the supply.

Public libraries cannot purchase an unlimited number of copies of books for which the demand is at best short-lived. For tie-ups with the filmed versions of popular novels the exhibitor will find the bookshop a better field than the library. The foregoing, however, does not apply to novels that are classics nor to those modern novels of the highest literary excellence.

EXHIBITORS’ MISTAKES

Another mistake of the exhibitor is to suppose that in order to be suitable for library co-operation a picture must have been filmed from a book. Nothing could be further from the facts. A film made from a popular novel may have no book connections other than the novel itself whereas any picture with historical, dramatic, travel, scientific or juvenile book connections lends itself to library co-operation.

An excellent example of this kind of picture is “Where the North Begins.” This tied up with travel books because of its northern setting and excellent scene stills and with fiction and children’s divisions, it made possible displays of dog stories. Another film, “Nanook of the North,” tied up with popular science divisions because of its fur-trading angle.

Once in awhile it happens that co-operation is rendered inadvisable by the lack of suitable stills. An undersea picture that might have been featured in the science division of the Cleveland Public Library was barred out because nearly all the stills available featured only the plot.

The Cleveland Public Library frequently supplies a brief list of selected titles of books connecting with an important film for use on bookmarks and theatre programs, the printing being paid for by the local exhibitor. The bookmarks are distributed in the Main Library, 27 branch and 30 high school libraries and, when there is no program in the theatre.

FINE CO-OPERATION

So popular is our film co-operation that it grows with each film we feature. I think in the case of “Beau Brummel” we really helped this fine picture very much. We had the usual book displays of fiction, history and biography and in addition to a large exhibit arranged in small cases on a ledge running the length of the main library.

In this were illustrated books on Beau Brummel and his times, including “The Life and Art of Richard Mansfield” by William Winter which has a chapter on the life of Beau Brummel.
"Personal Representative"

Idea Wins

WHEN you show a picture featuring a universally popular star, you can get a box-office crush starter by the simple process of providing this star with a "personal representative."

If you have not already met him, let us introduce you to Manager M. Rosenthal, of Poli's Strand Theatre, Waterbury, Conn. This high stepping showman made the home town stop and turn around to see what it was all about. This was the artistic way he did it:

He introduced a girl as Pola Negri's personal representative who had come to the city specially to feature her picture, "Men," now ready to show at his theatre.

Sunday afternoon, the opening day of the attraction, the young woman was given a great send-off at the Eastern League ball park. She was introduced by the umpire to 3,000 fans through the megaphone. Of course the obliging "ump" spilled the information that the young girl was there on behalf of Pola, and that the star only regretted that she could not be there to wave kisses at the crowd.

Incidentally the announcer gave the information that Pola's picture was playing at the Strand. The young woman threw over the first ball. Everything was now set for Manager Rosenthal. Did he capitalize it? He did.

From then on the "personal representative" enjoyed a somewhat hectic week. Department stores and stylish shops kept her prominently in the front row as she demonstrated bathing suits, summer hats and other feminine frills in their windows.

In between she made the evenings something to be remembered by the local Beau Brummels with whom she danced at the cabarets and academies. Also she rode around the highways in a limousine decorated with Men. Not live men, of course. Only banners lettered "Men," the featured showing. And the box-office crush was on.

CATCHY?
This idea for publicity on First National's "For Sale" will sell the picture, rea' or ate, or any- thing "For Sale."

Brain-Boys?

How to Pick a Home-Made Idea-Dynamo

SOMEWHERE in your city there is an unknown exploitation genius. He is a chap who is full of original ideas but who never has had a proper chance to exercise his ability.

It is possible to discover him. It is possible to get his brains to work to exploit your theatre and its attractions.

You know the old saw about a fellow on the outside looking in can often get an angle on your business that will never strike. You are too close to it to see it. Or maybe you have gotten into a rut, and are unconsciously working along the old cut-and-dried lines.

These idea-men have what Barnum had—a faculty for doing the unusual, the startling. And that's Showmanship. The motion picture industry is the only field left for putting over "something different." Our business requires it. Ordinary methods of advertising do not get by. Pictures give people a chance to play—to get away from their humdrum lives. Therefore the novel, startling, even sensational stunt, is what gets the public fancy and advertised your theatre.

Discovering the idea-men in your community is easy. They are mostly impractical, visionary fellows without any business instinct. They could not successfully run a theatre as you are doing. But they can supply you with the ideas that will make your public sit up and take notice. And here is the way to uncover these hidden gold mines:

Pick some big feature you have booked to show in about three weeks. Preferably a National Tie-Up feature. Splurge a little on your newspaper advertising. The scheme is going to boom circulation for the editor, and he will play with you.

Feature the stuff with big headings in the paper such as these: "Idea-Men Wanted." "Have You Novel Ideas?" "Here's Your Chance to Become a Publicity Expert." Explain briefly that exploitation ideas are wanted to feature your coming attraction. Then give the story from the press book, showing the main points that lend themselves to exploitation.

Furnish illustrations from the press book of the various stunts for publicity-getting—contests, street ballyhoo, teaser campaigns, etc. Tell them to avoid these, and give you something "different." Arouse their enthusiasm by pointing out that clever ideas are copied by theatres everywhere, and that they can attain great prominence.
THEM PULLS

The illustration on this page depicting Pop Time handing a calendar month to Lester Adler, branch manager of Selznick's New York Exchange, carries a live idea for any exhibitor.

In this case it was used as a card distributed by thousands as part of the campaign for a special drive in July.

You can adapt it nicely to any local campaign, whether of a social or business nature. It might be a charity drive, a dealers' trade booster, or publicity to help popularize some proposed city ordinance.

The Board of Trade is often in need of just such a simple but effective piece of exploitation as this. If you so desire, you can employ it to publicize one of your bookings. You could substitute a phrase such as "This Is Missing Daughters Week." Or else you could use the name of the star.

Clip this one, and put it in your office file. Simple, inexpensive—but it has pulling power.

* * *

2 FOR 1

The American Theatre of Salt Lake City effected a tie-up with the street car company whereby holders of the company's weekly passes were admitted free of charge to the theatre on some specified evening. It's the old two for one idea again. The pass is only good for one free admission and as much as no one wants to go to the theatre alone it usually means one paid admission at the same time on the weakest night of the week.

First National's "The Galloping Fish" started it. In return the theatre gets abundant publicity notices and the front page article in Car-Fax (Car Facts), the traction company's weekly bulletin.

EXPLOITATION IDEAS

JULY IS LESTER ADLER'S MONTH
So Stand By, Kick In!

SEIZNICK DISTRIBUTING CORPORATION

A Good Selznick Idea Which May Be Adapted For Your Show

GOLD-BRICKS

Selling gold-bricks isn't practical nowadays. But in Eau Claire, Wis., the theatre used it for "The Confidence Man," and found it very profitable.

A slick looking young fellow was sent out on the street with a suitcase marked "The Confidence Man." Every few feet he would stop, open the bag and take out a gilt covered brick and try to sell it to somebody. When he ran out of "spiel" he would tuck the brick away in the suitcase, move on a little farther and repeat. Warning—First get permission from the city authorities!

* * *

THIS DRAW

As Mary Pickford's "Dorothy Vernon of Haddon Hall" was being shown at the Auditorium Theatre, Baltimore, Md., a phonograph was placed in the lobby and from ten o'clock in the morning till nine in the evening, the Victor record of the theme song of the picture, "Love Has a Way," was played continuously. It proved a strong attention-attractor. An orchestra arrangement of the same theme song as a fox trot was played also before and during the engagement by the orchestras in the leading hotels, cafes and theatres.

A tie-up was made with this record and the song with all leading phonograph stores and music shops. Book stores also featured the motion picture edition of the book "Dorothy Vernon of Haddon Hall."

* * *

FREE BOBS

A bear cat of a campaign on the Gloria Swanson picture, "A Society Scandal," for Himmelman & French's State Theatre, Mankato, Minn., was launched in print.

Announcement was made that Gloria's own hairdresser would bob all comers. A prearranged protest from the barber's union that "Mlle. Marie" was not licensed got publicity.
SOME good advance exploitation has been done to start the ball rolling for "Potash and Perlmutter in Hollywood," the forthcoming First National successor to "Potash and Perlmutter." This company distributed several thousand facsimile telegrams to interested people reading:

"Kindly wire your congressman to support Samuel Goldwyn bid for purchase muscle shoes. Stop. Property not wanted for gunpowder production but vitally interested in supply and production of potash for Potash and Perlmutter in Hollywood for laughter purposes. Stop. Samuel Goldwyn's offer is one million laughs. Your action appreciated."

The idea, with suitable variations, can be adapted to the local requirements of any theatre looking this laugh-generator. * * *

On every big picture featuring a popular star the public is always eager to read interesting bits concerning the production. Manager Charles F. Truran of the Academy Theatre, Meadville, Pa., appreciates this fact. But he also realizes that the information must be attractively presented. So in his exploitation preceding the showing of "The White Sister," Mr. Truran printed a special four-page herald. It was practically a miniature press book, for it was from Metro's helpful material that he secured the data.

The herald carried all the live news and special information, and these were set off with illustrations of Lillian Gish in her big dramatic moments. It covered concisely and entertainingly the history of the production—where and how it was made, under what conditions Prominent people gave their opinion of the photoplay.

The engagement date was of course featured, time of performances, admission prices. The booklets were delivered by the thousands to Meadville homes and those of neighboring towns. If you are planning such a herald, why not send to Mr. Truran for a copy?

** **

THE magic for mortal ears in the words "Flowing Gold," and the First National picture so titled gave Showman W. O. Heckman of the Hippodrome Theatre, York, Pa., a chance to play with them.

He flooded the city with cards bearing the following inscription, "There will be flowing gold on Market street on Monday. Then he secured several thousand cards with a small hole punched in the corner. On these was the following sentence, "You will need this to keep your hair down during the thrilling scenes shown in "Flowing Gold." In the hole was a small hairpin. Several thousand small envelopes on which was printed in red: "Inside is your passport to wealth and enjoyment," were handed out all over the city. A special edition of the daily newspaper was run off with this line across the top in red: "Great Strike of Flowing Gold! Found at No. 119 West Market Street. Can Be Seen at 3-5-7 and 9 o'clock."

Heckman's headwork made printer's ink pay prettily on this showing. It's this brand of "dope that is different" that gets the different dollars. W. O. H. is hereby welcomed to our select showman list of "Who's Who and Why."

ESSAY contests in co-operation with a daily newspaper will always meet with a response from the reading public who are of a literary turn of mind. And their number is legion.

The Strand Theatre, Buffalo, N. Y., hit upon a slightly new angle in employing an essay contest to publicize their offering of "Icebound." They offered three prizes of $5 for the best 500-word letters to the Syracuse Journal on the theme: "Icebound, People I Have Known."

The newspaper played the contest up in daily stories. It also did not fail to give prominence to this suggestion: "For inspiration it is suggested that you see the William De Mille photoplay, "Icebound," at the Strand Theatre."

** **

THE Lyric Theatre in Minneapolis engineered a full page of co-operative advertising participated in by leading merchants on the showing of "The Uninvited Guest."

Each ad carried the line: "Be Prepared for the Uninvited Guest." This line was also spread across the top of the page in heavy type. The merchants listed covered nationally advertised articles that are essentials in every household.

The title of this picture is unusually appropriate for split-a-page ads with local merchants. It should not be difficult to interest them when you book this attraction. * * *

BEAUTIFUL bathing girls, an attractive cut-out, add a dash of comedy and feature it on a truck running through your city, and you will make the citizens perk up and know you have something. The Goddard Theatre, Sacramento, thus featured "Girl Shy." A comedy policeman made it appear that the bathing beauties were being "pinched."
Buster Keaton's merry Metro mirth-maker, "Sherlock, Jr.," beats all screen sleuths in solving the great box-office Mystery of the Missing Dollars.

One fine way for you to play yourself and patrons a nifty trick is to fail to book this picture.

As an amateur detective, Buster has unearthed a clue that leads straight to your patrons' popular heroine, Lotta Laughs. The frosty-faced comedian has hit a brand new slant—a "nut" comedy worked into a fantastic yet sensible plot.

Sell 'Em Smiles

You become a merchant of mirth when you put this line of goods on sale. Tack this sign above your lobby entrance:

HE WHO ENTERS HERE
LEAVES
DULL CARE
BEHIND

There is a steady sale for smiles. If you stock this brand, you'll sell out. This film leaks with laughter. "Sherlock, Jr." makes Buster Keaton the IT in hilarity.

You Can't Lose

With this picture, appealing as it does to the national sense of humor, you can't lose.

Buster, as a small-town motion picture operator, has soaring ambitions. He wants to marry the village belle, and become a great detective. He gets his sleuthing knowledge from a $2.00 correspondence course.

One evening, while running a picture of a Hollywood melodrama, he dozes off. In his dream he takes the leading part in the picture, as Sherlock, Jr., the great detective.

Thus transformed into a screen star, Buster has the greatest opportunity ever presented to him for new gags in the "nut" atmosphere of the fantastic comedy.

This celluloid prescription is a sure cure for ingrowing blues. It is a continuous series of laugh-provoking stunts. At the end Buster awakes to find himself just a motion picture operator still yearning to be a great detective.

Box-Office Chimes

The musical accompaniment to this feature length comedy will be played at your box-office. It is that beautiful melody with the catchy cash-register refrain.

Here is an entirely original addition to screen joy-producers—a delirious detective who uncovers a brand new comedy crew and collects convulsions of laughter.

It is a funny frappe of foolishness filmed with classy cleverness.

Audience Film

"Sherlock, Jr." is a real audience film, for it mixes the most popular elements with a unique and entertaining story. Love, mystery, gags, stunts, human interest, and first, last and always—laughs.

uproarious laughs. For instance, in his role as amateur detective, he insists on everybody including himself being searched for a stolen watch. And the pawn ticket for the watch is found in Buster's pocket, having been planted there by the villain.

Then again, Buster plays pool with the villain. One of the balls being loaded with dynamite, you can imagine how screamingly funny the comedian makes this scene.

In another bit he is marooned on a rock at sea. He dives, only to find himself buried in a field of snow.

The tear glands work overtime for merriment instead of misery. Your patrons will leave you laughing when they say good-night.

Tie-Ups Spell 'Success'

This National Tie-Up feature brings a battery of high-power windows to exploit it in your city. With this backing of the best windows featuring nationally advertised merchandise, you have million-dollar support. All the advertising prestige of these big-time products is concentrated on your theatre.

Capitalize it. Play these windows to win. You share full partnership with
world renowned manufacturers. They neverhook their products with near successes. They know "Sherlock, Jr." has the dollar trade-mark stamped on it big. They are depending on you to back their judgment. It is their party. You don't pay. You only play with them.

Scientific exploitation. Standardized publicity. That's all you get—for nothing. Just clip the coupons. With such powerful partners, success is already perching on your box-office.

**Pebeco**

Who doesn’t love to laugh? And how many turn a hearty smile into a sickly snicker because they know the old dental accessories are not so good?

Here's a tie-up with "Pebeco," the national dentifrice that is good to the last squeeze—just as "Sherlock, Jr." is good to the final fade-out.

Play this window strong with the idea that the whole town had better have it's teeth in good shape, because they are going to be shown in a series of real laughs when folks visit your theatre to see Buster Keaton in the Metro fun-maker.

**El Producto**

One doesn’t have to be a "Sherlock, Jr." to detect the fragrance of a really good cigar. And when you pass a man in the street who has a really happy look on his face, and a smoke in his mouth, you scarcely have to inhale the aroma of the cigar to know it is an El Producto.

Thousands of men everywhere smoke these nationally known toacco joys each day. They are greeted as old friends by good fellows in every town and city.

Tie-up a good show—"Sherlock, Jr.," with a good cigar—"El Producto," and you’ve got a combination that is going to make your cash register shimmy like Gilda Grey.

**Regent Pearls**

These are the nationally advertised gems that defy detection from the oriental pearls that bring fabulous sums from millionaire jewel lovers. The manufacturers of "Regent Pearls" have given American womanhood a beautiful adornment which is financially within the grasp of all.

There is not a woman in the world who will not serve from her course to view a window resplendent with the glories of Cleopatra’s favorite precious stones. And when you tie "Regents" up with stills from the greatest mirth-picture of the season, you will reap rich rewards at the box office.

**Gage Hats**

If you doubt that women are interested in millinery listen in where any two or three of them are broadcasting the subject nearest their hearts.

You will learn more about head gear in three minutes than you ever thought could possibly be said. And not only will you hear hats mentioned—but you will hear the virtues of "Gage Hats" extolled.

"Gages" are known everywhere except in Alaska—and when the Eskimos wear hats they will be "Gages."

**Melto Creams**

If everyone took enough exercise there would be no need of "reducing." But in this day of ease and lassitude—and dare we say—laziness, a great majority of the population have a few pounds of flesh of which they would gladly dispose—if it could be done easily. And it can. "Melto" is the reducing cream that turns the trick. Therefore "Melto" has universal popularity. Think of the possibilities for clever window cards. "Laugh and Grow Fat Watching 'Sherlock, Jr.'; Then Grow Slender With Melto Reducing Cream."

**Djer-Kiss Compacts**

Ask your "sweetie"—she knows. Get the statistical shuck of your neighborhood to tell you how much cash is spent in beautifying complexion. Then you will know just how much attention women pay to "Djer-Kiss Compacts."

Perhaps once upon a time it was the fashion for feminine faces to shine like a polished apple. But now-a-days the subdued softness of the nature rouged and powdered peach is the vogue.

Here is a chance for a window fairly alive with feminine lure. Make the most of it. After all the men have the money—but the women spend it.

**Fownes Gloves**

That’s all. They have been made, and advertised and worn since the nation gained its freedom. They are so well known, that the slogan has become an axiom—a self evident truth.

"It’s a Fownes—That’s All You Need to Know About a Glove." Folks have been told this tale through the biggest advertising mediums in the country. And the excellence of the product has convinced them of the truth.

An excellent glove and an excellent picture. Combined they will make excellent box-office receipts for your theatre.
Press Sheet Exploitation Tells You How to Do It -

This Section Shows You — How It's Being Done on Buster Keaton's Sherlock Jr.

by National Advertising Tie-ups ~

A Joseph M. Schenck
Presentation - Directed by Buster Keaton

Story by JEAN HAVEZ
JOSEPH MITCHELL and CLYDE BRUCKMAN

Metro-Goldwyn Pictures
Buster Keaton is Cutting Up!

But You'll do the Cleaning Up on Sherlock Jr.
HERE'S AN AD WITH PUNCH

Smashing Windows With Sherlock, Jr.

There are lots of stunts that may be used in connection with the National Tie-Ups on "Sherlock, Jr." The idea of an amateur detective is one that at once intrigues the imagination and also causes smiles.

Just suppose you advertise that "Sherlock, Jr." will cruise the streets of your fair city "detecting":

1. The girl with the sweetest "Pebeco" smile.
2. The girl with the perfect "Melto" figure.
3. The "corn fed" girl who most needs "Melto."
4. The best dressed man—he who wears "Fownes" gloves.

5. The girl with the prettiest "Djer-Kiss" complexion.
6. The man with the happiest smile—"an "El Producto" smoker sure.
7. The best dressed girl. She'll be wearing a "Gage Hat."
8. The girl who wears "Regent Pearls."

Detect the Detective

It might be fixed so that whoever stepped up to "Sherlock, Jr." and called him by name, at the same time exhibiting any of the tie-up products, would receive on the spot a ticket to your show; and perhaps, a small cash prize or a discount ticket entitling the holder to a discount on any of the tie-up articles.

You can get a lot of space, and create a lot of interest with this one. Make yourself, your theatre and "Sherlock, Jr." the talk of the town, and your box-office register will sound like a phonograph record of "The Chimes of Normandy."

Detect Civic Needs

Or co-operate with the newspaper to devote a week to detecting things in your city that need improvement. For instance, dirty streets, transit facilities, unkempt back-yards or alleys, public buildings, paving improvements, charitable needs—you can tie-up with the most powerful influences in your community along these lines.

Police Tie-Up

Why not tie-up with the police department? Run a special show for the police. As a rule they are underpaid, and you can get the force all "hit-up" over a campaign for bettering the financial condition of the cops through "Sherlock, Jr." And the John Laws are the best ticket sellers in the world. Don't ever forget that one.
Every Gage Hat Wearer Is Known to Sherlock, Jr.

EVEN a "hick" detective like Buster Keaton can spot a wearer of GAGE Hats. If he has any doubts, he can find the nationally known trade-mark label attached. When you enter into window partnership with our dealer, you are presenting yourself with an extra lobby that has irresistible attraction for every girl in town. If Sherlock, Jr., were to get signed confessions from the local belles as to their pet hobby, it is a safe bet that a big majority would say "hats." And GAGE hats are always the chic, new-style hats that are always in the mode. Here is your big appeal when playing for the feminine vote at your box-office. A GAGE Hat window tie-up is as sure-fire as the laughs which Buster draws in every scene of his comedy feature. You can't go wrong if associating your theatre with the lure of GAGE millinery creations. Our dealer in your community will be notified of your request immediately upon receipt of your signed coupon. Act now!

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW
45 West 45th St., New York City.

Please have Gage Brothers & Co. forward their special window display material so that I can take advantage of this national tie-up on "Sherlock, Jr." I have listed below my play dates on the picture and the number of display sets I can use in connection with my exploitation campaign.

Name __________________________

Theatre _________________________

Town ____________________________ State

"Sherlock, Jr." Pay Dates

No. of Display Sets Deal ed. ______

Buster Detects 'Pebeco' Smiles In 'Sherlock, Jr.'

Buster Keaton means comedy—comedy means laughter—laughter shows up good teeth—and Pebeco makes them. Therefore Pebeco tooth paste was selected as one of the most logical tie-ups for this week's National Tie-Up picture—"Sherlock, Jr."

This nationally advertised product manufactured by Lehn and Fink is known in every hamlet that boasts a drug store. "Pebeco," because of its inherent excellence—and its million dollar publicity—has become a household word in every household realizing the importance of oral hygiene.

Naturally, in the chuckle causing comedy "Sherlock, Jr." there are a wealth of situations that bring smiles and hearty laughs. There are plenty of stills from the production that display glistening rows of perfect teeth. A "Pebeco" window tie-up with pictures of the laughing smile makers in the production will attract attention on any main street.

One idea might be to have a mirror in the window of sufficient size to permit the selfvisualization of the passer-by. The thought expressed on a window card could be: "When you laugh at 'Sherlock, Jr.,' you can display perfect teeth by using 'Pebeco,'" or "Use 'Pebeco' and you will love to laugh at 'Sherlock, Jr.'"

Like "Pebeco," the girl in this picture is "good to the last squeeze." If "Sherlock, Jr." has used the famous denticife, he, too, could have smiled instead of plotting due vengeance on his rival and "the gal."
Sherlock, Jr., Knows A Good Cigar—
El Producto Quality Easily Detected

Here is a nationally advertised cigar that is a fitting team-mate for your National Tie-Up on a really big attraction. Even a correspondence school sleuth like Sherlock Jr. can detect the superior quality in EL PRODUCTO cigars.

Special window display material is ready for your tie-up on Buster Keaton's comedy masterpiece. Our dealers do not often get such a logical opportunity to associate their window display with a national screen favorite. Sign the coupon and start the friends of EL PRODUCTO toward your box-office.

CLIP THIS COUPON
EXHIBITORS TRADE REVIEW,
45 West 45th St.,
New York City.

Please have the G. H. P. Cigar Co. forward their special window display material on the El Producto Cigar so that I can take advantage of this national tie-up on "Sherlock, Jr." I have listed below my play dates and the number of displays I can use in my exploitation campaign.

Name ........................................
Theatre ......................................
City ...........................................
Street ...........................................
"Sherlock, Jr."
Play Dates ....................................
No. of Window ................................
Sets Desired ...................................
How Can I Become Thin?
Ask Sherlock Jr. His Answer is "Melto"

If Buster Keaton ever took on flesh, he would be tempted to use MELTO Reducing Cream. The accompanying illustrated chart shows what it would do for him as well as every woman who wants to retain the modern slender figure. If Sherlock, Jr., was ever called upon to solve The Mystery of the Vanishing Stout Woman, it would be easy for him. She had simply disguised herself by using MELTO.

Don't forget that a big proportion of women in your community are yearning to get in the slender class. Will a window display of MELTO Reducing Cream appeal to them? Try it and see! Take advantage of this sure-fire window winner for luring the "worried stouts" to your worry-reducing comedy film. A special eye-arresting display is ready. Our dealer in your town is waiting for you.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW
45 West 45th St.
New York City.

Please have the Melto Laboratories forward this special window display material on Melto Reducing Cream so that I can take advantage of this national tie-up on "Sherlock, Jr." I have fixed herewith my play dates and the number of displays I can use in my advertising campaign.

Name ____________________________
City ______________________________
Street ______________________________
Play Dates __________________________
No. of Window Displays ____________
Sexes Desired ______________________ 

NATIONAL Tie-UP SECTION

‘SHERLOCK JR.’ CAN’T FIND FAT GIRLS

Great detective that he is "Sherlock, Jr." fell down flat when he tried to locate the "corn-feds" that used to wander about the public highways.

It puzzles him for a time, but at last he got the answer and whispered it to the National Tie-Up man.

It is "Melto" the great reducing cream, that causes what Shakespeare called that all too solid flesh to melt away like the ice-man’s dole on a hot day.

This window will get attention from the hundreds who are fat and wish they weren’t. A card with the thought "Laugh at Fat With 'Melto,' and at 'Sherlock, Jr.' at the City Theatre," will serve its two fold purpose.

Here is "Sherlock, Jr.," himself, pointing at a couple of National Tie-Ups with a facial expression so serious that you cannot help but be impressed with the fact that you will err seriously in overlooking them.

FRAGRANCE DETECTED IN EL PRODUCTOS

There are two things in this world which are absolutely guaranteed to cure the blues. One is an El Producto cigar. The other? That’s right! The other is that mirth provoking comedian Buster Keaton in the stunts he pulls in Metro’s "Sherlock, Jr."

Here is a tie-up with the bank-roll half of the family—the men. After all it is Dad who forks over at the box-office. And a window display of El Productos and stills from your theatre’s attraction will cause him to lay in an extra supply of fragrant smokers, and take the family to the show for a laugh after a tough day down town transacting business.
June 28, 1924

**NATIONAL Tie-UP SECTION**

**Good To The Last Squeeze**

**PUT A SMILE IN YOUR TIE-UP**

SHERLOCK, Jr., being a feature comedy suggests tie-ups that naturally suggest a smile. You have an excellent opportunity with Pebeco to get over your message with a combination of humor and dignity.

Everyone Gets a Good Laugh
Out of the Last Squeeze
He Gives His Girl!

**Meaning**

'Sherlock, Jr.,' As Well!

All Over America They Are Using Pebeco Because It Keeps Teeth Clean!

Pebeco is an excellent opportunity for you to put a smile in your tie-up exploitation. Showing the scenes where Sherlock, Jr., is giving his sweetheart the last squeeze of their comedy love affair in conjunction with the Pebeco window display under the slogan "Good To The Last Squeeze" is bound to sell more theatre patrons for you and more Pebeco Tooth Paste for the dealer.

Pebeco Sales are jumping due to the public’s realization that it is the one dentifrice that works after you brush your teeth. It stimulates your mouth glands so that they pour forth a protective flow of saliva long after your teeth are brushed. Tie up with the beautiful teeth Sherlock, Jr.’s sweetheart possesses and remind them that all beautiful girls who use Pebeco have beautiful teeth.

Pebeco is Manufactured in U. S. A. Only by

LEHN & FINK, Inc.
NEW YORK CITY

**CLIP THIS COUPON**

<table>
<thead>
<tr>
<th>EXHIBITORS TRADE REVIEW</th>
<th>Name</th>
<th>Theatre</th>
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<tr>
<td>45 West 45th St., New York City</td>
<td>Theatre</td>
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<tr>
<td>Please have the Lehn &amp; Fink Company forward their special window display material on Pebeco Tooth Paste so that I can take advantage of this national tie-up on &quot;Sherlock, Jr.&quot; I have listed herewith my play dates and the number of displays I can use in my exploitation campaign.</td>
<td>Street</td>
<td>&quot;Sherlock, Jr.&quot;</td>
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<td></td>
<td>Play Dates</td>
<td>No. of Window Sets Desired</td>
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**THE PEBECO STORY IS TOLD IN**

- Big Advertisements regularly in: Saturday Evening Post, Literary Digest, Delineator, Ladies Home Journal, Designer, Good Housekeeping, American Magazine.
Sherlock, Jr., Says:

At Last Madam, A Truly Perfect Aid To Your Beauty


USE DJER-KISS TWO FOLD COMPACTS

Clip This Coupon

EXHIBITORS TRADE REVIEW
45 West 45th St., New York City.
Please have the Alfred H. Smith Co. forward their special window display material on Djer-Kiss so that I can take advantage of this national tie-up on "Sherlock, Jr." I have listed herewith my play dates and the number of displays I can use in my exploitation campaign.

Name

Theatre

City

State

"Sherlock, Jr." Play Dates
No. of Window Sets Desired

SHERLOCK, JR., could work up a great reputation in your city by spotting all the attractive girls, and saying to them: "Ah, Miss, I know the secret of your charm. You use Djer-Kiss!" And in most cases he would be absolutely correct. For Djer-Kiss is so universally popular with plain and beautiful maids alike that it holds the premier position as a beautifier. Your local druggist will receive some artistic window display material that will make every feminine eye turn to observe your stills in this tie-up. Sign the coupon for this winner.

The New Djer-Kiss TWO-FOLD COMPACT

And Sherlock, Jr., Knows!

Famous Beauty Aid Helps Make Handsome Windows

EUREKA is a Greek word which signifies "I have found it." And it is safe to say that when the inventor of the Djer-Kiss two fold beauty compact struck his popularity winning idea he ejaculated something similar.

And every one of the thousands of dainty feminine persons who have discovered the merits of this nationally advertised product echo his triumphant exclamation.

We felt the same way when we procured for you this attention-compelling national tie-up with Metro's "Sherlock, Jr." It isn't necessary to be a detective to know that this window is going to line up passersby, and send them to your box-office.

'SHERLOCK JR.' FALLS FOR REGENT PEARLS

When the greatest gem experts hesitate about selecting Regent Pearls from those priceless baubles which emanate from the Orient, how could one expect even "Sherlock, Jr.," to detect the difference.

As a matter of fact the main difference is in the price, for Regent's possess all the beauty of the Oriental jewels which bring a Rajah's ransom.

The lure of pearls is age-old, and if Cleopatra was fascinated by their splendors it is an easy bet that your whole town will pause before this window, and then come to see your show.

Window cards linking up the name of detective "Sherlock, Jr." with the pearls will attract attention.

Here is "Sherlock, Jr." the world's worst detective, in trouble with the regular police. While Buster flashes his correspondence school badge, the yegg who has the Regent Pearls will make good his get-away.
WITH all the charm, unfailing appropriateness and adaptability of Nature's own deep sea gems, marvelously retaining their lustre throughout the years, Regent Pearls are indeed "the gift of gifts."

REGENT PEARLS are especially attractive to the younger generation because they are so surprisingly moderate in price, some of the most favored strands costing but a few dollars—and guaranteed!

---Sherlock, Jr. Is World's Greatest Laugh Detective
---Regent Pearls Are Greatest Happiness Pearls

PEARL WINDOW DISPLAY always registers approval with girls and matrons alike. It lends distinction to your theatre's attraction. And REGENT PEARLS, because of their universal vogue, make the ideal setting for your tie-up on "Sherlock, Jr."

Pears and Sleuths are always associated together. Our dealers are ready to extend to exhibitors from coast to coast the hand of hearty co-operation in giving this comedy feature proper publicity. All you do is sign coupon below. This simple act will set REGENT PEARLS at work to throw their charm about your screen offering. Class displays never fail to register on the feminine mind. Look over the field of possible window-partners you can have. You will find difficulty in selecting one that can give your theatre better publicity than REGENT PEARLS.

You Are Bound to Agree That:

Albert Lorsch & Co., Inc.
37-39 Maiden Lane

<table>
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<tr>
<th>Exhibitors</th>
<th>Name</th>
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<tr>
<td>Trade Review</td>
<td>Theatre</td>
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<td>45 West 45th Street</td>
<td>Town</td>
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<tr>
<td>New York City</td>
<td>State</td>
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<tr>
<td>&quot;Sherlock, Jr.&quot;</td>
<td>Play Dates</td>
</tr>
</tbody>
</table>

Please have Albert Lorsch & Co. forward their special window display material so that I can take advantage of this national tie-up with "Sherlock, Jr." I have listed herewith my play dates and the number of display sets I can use.

No. of Displays

Desired
NO SLEUTH NEEDED
ON GAGE HATS

It doesn't take a "Sherlock, Jr." to detect a Gage Hat. Each of these millinery masterpieces bear a label which tells the world that the chic chapeau emanates from the famous hat manufacturers.

Gage Hats are the very best known millinery in the country. They are nationally advertised, and their uniform excellence of style, workmanship and wearing qualities have gained them universal feminine popularity.

Everyone knows that Everywoman will look at hats first—and anything else afterward. This window, therefore, will create a buying urge in every feminine heart both for Gage Hats and for tickets for your show. Here is a ready-money tie-up ready made. Make the most of it.

He was a Gentleman—
Was Sherlock, Jr.!, Naturally,
He Wore Fownes Gloves!

WHEN Buster Keaton stepped out as a gentleman sleuth all dressed up in his "soup and fish," he wore gloves—Fownes Gloves. They are the final touch of the well dressed man's wardrobe.

Sherlock, Jr., dreamed of being the most celebrated of crime detectors. Fownes Gloves are conceded to be the leader in this field. They have held that enviable prestige since 1777.

Does that mean anything to you, Mr. Showman?

We think it does. We, too, are showmen. Our glove line has been exhibited before the world successfully for almost a century and a half! Let this tremendous prestige proclaim your attraction in our dealer's window. A specially prepared display is all ready waiting to point the way to your lobby.

(Established 1777)

Fownes Gloves
354 Fourth Ave.,
New York

Exhibitors Trade Review, 45 West 45th Street, New York City

Please have Fownes Glove Co. forward their special window display material so that I can take advantage of this national tie-up with "Sherlock Jr." I have listed herewith my play dates and the number of play sets I can use.

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

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

Town ..................................................... State  

"Sherlock, Jr." No. of Displays 

Play Dates Desired  

'IT'S A FOWNES'—
YOU KNOW THE REST

Fownes—the greatest glove in the world tied-up with "Sherlock, Jr."—the world's greatest (?) detective. Fownes—the best kid, and Buster Keaton—the best "kidder."

These handsome hand-coverings are known wherever gloves are worn. In America—South as well as North—"It's a Fownes"—is all you need to know about a glove. And the same thing holds true in the bally British Isles and on the Continent.

Here is a tie-up that will stop both feminine and masculine contingents. Men and women will patronize your dealer-partner, and step right to the end of your box-office line to buy tickets for the best laugh-producing show you ever booked—"Sherlock, Jr."
“Funny It’s a riot!”

and

H. C. Shumlin

in THE BILLBOARD

The Buster Keaton two-reelers, almost all of them, were among the funniest short comedies ever made. “Sherlock, Jr.,” which is slightly over 4,000 feet long, is funnier than any two two-reeler comedies Keaton ever made. It is packed with laughable incidents, silly, ridiculous tricks that will cause roars of real belly-laughs, and will send them home just a bit ashamed at having laughed so much, just as it did this reviewer—and in a cold projection room, too.

There is enough new comedy business in “Sherlock, Jr.” to supply the copy-cat short subject producers with material for six months’ product. Many of the gags are impossible tricks achieved by superlative camera work, which detracts not one bit from their funniness. For instance, one of them shows Keaton...
At the RIALTO New York

Buster Keaton in Sherlock Jr. had strong box-office pull, evidenced by $21,000

~ SAID VARIETY
These Sizzling Stunts
Start 'Em on the Lobby Trail

'Sherlock Jr.' Is Crammed With Ideas
to Tell Your Town You're Alive

When it comes to stunts, Buster Keaton's vehicle, "Sherlock, Jr.", leaves the showmen wondering which to select from. The picture is as alive with sensational publicity stunts as the picture itself is bubbling over with laughs.

The story of the photoplay gives you a dandy chance to pull the publicity right in your lobby alongside the box-office. In the picture Buster is the general utility boy in a small town theatre. He runs the projection machine, sweeps out, and looks after everything in general.

Play this up with the following stunt: Rig some person up in Buster's famous outfit consisting of a large size collar, trick tie, ridiculous flat hat, and trousers sagging over "gunboat" shoes. Around show time, if there is no one at the box-office window, let him pull the stuff that Buster does in the picture. He tries to buy a ticket, and the cashier pays no attention to him. When a patron steps up to buy a ticket, she reaches out and yanks him aside. After the patron is taken care of, Buster comes back and again attempts to buy a ticket. She looks past him as if she did not know he was there.

Comedy Lobby Stunt

This stunt can be played up with a hundred different twists. Buster can go off to the side of the lobby, try to flirt with the cashier, make faces at her, and when there are two or three people in line, mix in with them and go through antics and tell his troubles to the others.

Every once in awhile he will give up in disgust, go over to the side of the lobby, pull out his book on "How to Be a Detective," and start reading earnestly. He gets excited on discovering something, goes over and reads it to the cashier. She only yawns. He keeps on reading. Finally she reaches through the window and pulls the book out of his hand, starts reading and gets interested—in between selling tickets. Buster tries frantically to get his precious book back again.

Just before the picture is shown, the cashier relents and sells him a ticket. He dashes joyfully inside, and down the aisle to the front. He makes a lot of commotion finding a suitable seat. During the showing he can applaud bits in the picture where Buster himself is doing his stuff.

Real Publicity

Another way to feature the imitation Buster in your lobby is to have him sweeping and cleaning around before show time. Every once in awhile he lays down his broom, leans against the wall, and absorbs himself in reading his detective correspondence school book. He goes around occasionally picking out imaginary clues with his magnifying glass, a la Sherlock himself. Then the manager of the theatre comes up, bawls him out, and sets him working again with his broom.

This ballyhoo Buster can work up some real exploitation by wandering around the town, using his magnifying glass, stopping in the middle of traffic to pore over his trusty detective guide, and otherwise bringing smiles to the passersby. He can also drop cards with catchlines about the attraction.

For other stunts, the Metro press book is just alive with them. They are all publicity-getters, and can be worked anywhere without difficulty. The following will give you some idea of the wealth of material available:

Other Stunts

Detective Stunt—Dress a man up in the role of detective as played by Buster in the picture—full-dress stuff. Have him visit prominent stores, and all places where crowds gather. You tie this up with the newspaper, which announces that the first person daily who recognizes "Sherlock, Jr." will be presented with two tickets. The spotter must say: "You are Sherlock, Junior. Kindly give me the Tribune prize award."

The newspaper can also work a "double truck" for merchant advertising. The store which Sherlock, Jr., will visit will take the space and offer a daily prize of $1.00 discount to the first person recognizing the detective. He will appear at a stated time, announced in the newspaper ad and in cards in the store window.

Stolen Plunder Hunt—Each day of the showing have cash and ticket prizes hidden around town. Announce it in the newspaper. Each day publish a series of clues and vague directions where to locate the plunder. Publish also names of the lucky finders, also the story of their experience, and how they went about locating it.

This stunt gives you a dandy chance to tie up with a big store. Have some of the plunder hidden in their merchandise. The hidden envelopes will contain a ticket stating a particular piece of merchandise as prize, or a cash discount on purchases. The store will of course advertise this scheme in the newspaper.

The newspaper will carry a story featuring the Hidden Plunder campaign, giving clues to aid in locating the "loot."

Throwaway Stunt—Have printed inexpensive light cards in sets of ten. Each card in the set will bear one of the letters in the name of the picture. Finders must match up these tickets, present the complete word at the theatre, and receive a pass.

Buster Keaton, the operator, is a trifle worried as he looks 'em over in "Sherlock, Jr.," a Metro.
Money Getters

National Names
Play with These

HERE is the money-getting list of merchant-partners who tie your theatre up with the biggest nationally advertised products on the market.

Number 9 on the National Tie-Up Honor Roll is "Miami." It brings the number of tie-ups to the impressive total of 62.

This Standardized Publicity is the made-to-order service for broadcasting your theatre’s attractions to your entire city. It means that you have as many extra lobbies to your theatre as you have dealer’s windows for your attraction.

Don’t forget that these are all million dollar trade mark names. They are household words everywhere.

Through many windows the National Tie-Up Service enables you to bring your booking to the attention of every person who passes along the commercial thoroughfares.

Get busy now and check those windows that you want to put to work for you. All free. Not a penny for you to invest. Set the machinery in motion. How? Just check those windows you want on the featured attractions. Read the current section on “Sherlock, Jr.” Let's go! No time like the present.

The Auto Vacuum Ice Cream Freezer
Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in “Chechahcos,” so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

‘CHECHAHCOS’
WINDOW DISPLAYS

All you have to do is mark the spot in the “Chechahcos” coupon and the big cooperative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.
220 West 47th Street
New York City
Chadwick Sells All Territories
As a Result of Rapid Disposition of Rights
Independent Will Expand to Twelve Specials

On his return from a trip to the Coast this week I. E. Chadwick, president of Chadwick Pictures Corporation, announces that all of the important territory has been sold by his organization for the nine special productions to be released during the season of 1924-5.

The unusually rapid sales made during the short span of six weeks since Chadwick Pictures began its selling campaign has enthused Mr. Chadwick to the point where he has decided to expand his production activities for next season to twelve special productions.

In Mr. Chadwick’s new production plans, Lionel Barrymore, the Chadwick star, figures prominently; also three special melodramatic productions from Hunt Stromberg, the young director who recently jumped into prominence by his masterly direction of “The Fire Patrol,” which created so much attention in the film industry.

Three Strombers

The reasons advanced by Mr. Chadwick for the quick response he has received from the state rights buyers are that he has spared no efforts or expense in production and co-operative exploitation. The Chadwick product this season is truly “a tribute to the independent market.”

There are three Lionel Barrymore specials, viz., “Meddling Women,” in which the star is supported by Sigrid Holmquist and Dagmar Godowsky, and “I Am The Man,” with Seena Owen and Gaston Glass. The third Lionel Barrymore will be adapted from a famous stage play.

The three contributions from Hunt Stromberg are “The Fire Patrol,” with a list of stars including Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy and others. The second production will be “The Romance of an Actress,” and the third “Sunshine of Paradise Alley.”

John Gorman commands attention with his three specials. The first to be completed is “The Painted Flapper,” featuring James Kirkwood, Pauline Garon, and Craufurd Kent. The second will be “The Tom Boy” and the third “The Street Singer.”

Of the exchanges which have acquired the Chadwick product to date for 1924-5 are Commonwealth Film Corporation, which includes Greater New York and Northern New Jersey. Masterpiece Film Attractions have purchased the Chadwick Product for Eastern Pennsylvania, Southern New Jersey and Delaware, Trio Productions for Washington, Maryland and Virginia, and Independent Films for all the New England states.

Celebrated Players Film Corporation has acquired Northern Illinois and Indiana, Celebrated Players for Wisconsin, Mountain States Film for Colorado, Wyoming and New Mexico, and De Luxe Feature Film for Washington, Idaho, Oregon and Montana.

All-Star Feature will distribute the Chadwick Product in California, Nevada, Arizona and Hawaiian Islands, and the Friedman Film Corporation for Minnesota, Missouri and South Dakota.

Simmons-Kann Enterprises, Inc., has purchased all the foreign rights for the nine Chadwick special productions.

Young Directs Rubens for C. B. C.

James Young has been intrusted with the direction of “The Price She Paid,” for C.B.C. He has completed the continuity on the popular book by David Graham Phillips, and production plans are being rapidly pushed.

Alma Rubens, who has been selected for the starring role, leaves this week for the coast.

The subject was adapted for the screen from the novel by the same name. It is the second of C.B.C.’s Columbia Productions.

Miss Rubens has recently been gathering laurels in a number of meritorious screen productions. “The story will give Miss Rubens an opportunity to display her unusual screen personality,” said Joe Brandt, president of C.B.C.

“The past calls for some real dramatic acting, and after looking carefully over the field we feel highly elated in announcing Miss Rubens as the star for this unusual story.”

***

Hill to Direct ‘Foolish Virgin’

George Hill, who was responsible for the artistic screen version of “The Hill Billy,” one of Jack Pickford’s starring vehicles, has been selected by the C.B. C. officials to direct Ernst Hammeinstein in “The Foolish Virgin,” from the popular novel by Thomas Dixon.

Miss Hammerstein will be supported by Robert Fraser and a prominent cast of screen players, which includes Gladys Brockwell, Irene Hunt, Lloyd Whitlock, Frederick Truesdale, Roscoe Kears, Jack Henderson, Oliver Cross, Edward Borman and Phyllis Haver.

Production is well under way, and the entire company expects to leave this week for shooting of forest fire scenes which play an important part in the story.
Two Ready
Artclass Completes Second of ‘Buddy’ Series

THE second of the series of eight western thrill-stunt dramas starring Buddy Roosevelt has been completed by Lester F. Scott, Jr., and the negative has been shipped from Los Angeles to New York to Weiss Brothers’ Artclass Pictures Corporation, the distributor of the pictures.

It is called “Battling Buddy” and is said to give “Rough Ridin’,” the first of the series, severe competition in the way of thrills and daredevil horsemanship performed by the star, Buddy Roosevelt.

Among the state rights exchanges that already have purchased the entire Buddy Roosevelt series are Gene Marcus’ Twentieth Century Film Company, Philadelphia, which bought Eastern Pennsylvania and Southern New Jersey; R. G. Hill Enterprises, Pittsburgh, for Western Pennsylvania and West Virginia; Skirball Gold Seal Productions, for Ohio and Kentucky, and Beacon Films, Boston, for New England.

Louis Weiss, Artclass executive, reports negotiations are on for several other territorial sales, which it is expected will be closed this week.

* * *
SELECT STRONG STAFF

In keeping with C.B.C.’s policy of giving the independent market a product of real merit Messrs. Norbert Brodin, Dewey Wrigley and Edward Henderson were chosen by Harry Cohn, vice-president and production manager of Columbia Productions, to turn the crank on “The Price She Paid.”

Their work on “The Sea Hawk” will long be remembered as one of the outstanding features of this production.

C.B.C. officials are determined that every department will come up to the highest standard in the filming of Columbia Productions.

* * *
INDEPENDENT ENGAGES BRADBURY

Robert North Bradbury, who has had unusual experience as a director of western productions, has been signed by Independent Pictures Corporation to direct Franklyn Farnum in a second series of western features to be produced by that company under the supervision of Jesse J. Goldburg.

Mr. Bradbury has been directing feature productions ever since the days of “Kalum,” having, in the course of his experience, produced western features starring Tom Mix, Hoot Gibson, Jack Hoxie, Franklyn Farnum and Fred Thompson.

Mr. Bradbury is a graduate from the legitimate stage, having played in stock throughout the country. He will alternate at times between the Farnum unit and the Bill Cody unit, also operating at the West Coast studios of the Independent Pictures Corporation.

* * *
BRISKIN ON TOUR

Sam Briskin, of Banner Productions, Inc., will leave on a selling trip early next week that will cover the entire United States. Mr. Briskin will take with him a print of “The Truth About Women,” which has just been completed with Hope Hampton, Lowell Sherman, David Powell and Mary Thurman in the cast.

Name Referee
Will Hear Evidence in Weiss-Famous Litigation

SUPREME Court Justice Philip J. McCook in New York last week denied the injunction sought by the Famous Players-Lasky Corporation against Weiss Brothers’ Artclass Pictures Corporation, in the action started several weeks ago to restrain Weiss Brothers’ Artclass from using the phrase, “featuring Moses and the Ten Commandments” in conjunction with the title of “After Six Days.”

At the same time Justice McCook denied the injunction he appointed ex-Judge Robert L. Luce as referee to hear and determine.

The point at issue between Famous Players-Lasky and Weiss Brothers’ Artclass Pictures has been whether the billing “After Six Days,” featuring Moses and the Ten Commandments, infringed on the Famous Players-Lasky production of “The Ten Commandments.”

Justice McCook filed the following memorandum, when appointing a referee:

“There are several important issues involved in this application, and upon several of them there is an apparent conflict requiring testimony to be taken. Each side has expressed a willingness to submit these issues for immediate and final determination to a referee.

“Such a course seems proper, and if followed diligently will make unnecessary any injunction pending such reference. The motion for an injunction therefore will be denied upon the appointment of the Honorable Robert L. Luce as referee to hear and determine. Submit order of reference. Dated, June 13, 1924.”

* * *
LEE-BRADFORD REPORTS MANY SALES

Last week saw deals closed for Lee-Bradford Productions in a number of territories.

Apex Film Service of Pittsburgh bought Norman Dawn’s “The Lure of the Yukon”; E. H. Film, of Birmingham, twelve Ace High Productions; R. H. Hill Enterprises, of Pittsburgh, “A Pair of Hellions” and twelve Ace High Productions.

* * *
SAX TO ISSUE SIX

Sam Sax, of Gotham Productions, has just returned from Hollywood, where he completed arrangements to produce a series of six pictures for the independent market. The first of the series, on which production already has started, is “Unmarried Wives,” under the direction of James Hogan.

Scene from “The Fire Patrol,” which Hunt Stromberg produced and which Chadwick Pictures Corporation is distributing. The same producer is slated to make to more subjects for Chadwick the present year.
Theatre Owners Ready To Meet All Comers, Says Organizer

By SAM BULLOCK
Field Representative Motion Picture Theatre Owners of Ohio

WHAT of the Boston Convention and its effect upon exhibitors during the next twelve months? In the first place the one thing noticeable at Boston was the absence of any producer influence to attempt to shape the destiny of the M. P. T. O. of America.

The early arrival of the "big" exhibitors from all parts of America and Canada, men who are known as keen business men and two-listed fighters when aroused, perhaps accounted for the absence of troublemakers of past conventions.

The second feature noticeable was the absence of star chamber proceedings—any bona fide exhibitor being welcome at the sessions of the National Executive Committee and the meetings where the much-talked-of reorganization plans were being whipped into shape for action on the convention floor, many of which sessions lasted until the early morning hours.

Thirdly, the unanimity of action by the convention's hearty endorsement of the entire plan worked out at the aforesaid meetings cannot fail to have its affect upon any exhibitor except the chronic alibi-ist, and he does not count in the general result, being of the same breed as the non-union coal miner who is perfectly willing to accept union wages obtained for him by labor union organizers but will pay dues only when compelled to do so by the check-up system by which the union takes it out of his pay envelope at the pit mouth.

Held in Esteem

That, too, will come next in exhibitor organization activities.

My reaction, therefore, is that insomuch as the M. P. T. O. of America in four short years has accomplished so much in actual saving of large sums of real money to every exhibitor by the repeal of the film, seat and admission taxes, the amount of which can be easily figured by each exhibitor in his own case, it should be an easy matter to collect sufficient funds in all states as dues to enable the twenty-one administrators of the affairs of the M. P. T. O. of America to continue functioning 100 per cent and to continue to merit the high regard and esteem in which exhibitors are held by the powers that be at Washington and elsewhere.

It is that alone that got us relief at Washington. Recognized service by exhibitors everywhere earned for exhibitors what money could not buy if we had it to spend.

In a session of congress noted for scandal investigations not a breath was uttered against the big exhibitor body of these United States.

Untouched by Scandal

Exhibitor leaders never feared for one moment any "Teapot Dome" overshadowing or nullifying their efforts, so they stuck and finished the job so far as 1924 is concerned.

Now let all join in and hold up the hands of the twenty-one men upon whom so much depends for the future and let there be no "slackers" when the roll is called at Milwaukee.

The writer is somewhat optimistic. He has been since the Pittsburgh Calcium and Light Company supplied brother "Bill" Bullock three changes a week at $180 a week (make your own posters), and said Wallyum got 15 cents a throw without any trouble. It is so far back that, like our Louella Parsons, "I hate to admit it."

In conclusion let us not forget the M. P. T. O. of America "lady" was born at Cleveland; was baptized at Minneapolis; was in long trousers at Washington; was graduated from high school at Chicago, and starts out from Boston full of beans and pep with a chip on his shoulder, college diploma in hand, ready to meet all comers in any kind of a scrap, and his war-cry is:

Let's Go!

PUBLIC SERVICE FOR EXHIBITORS

(Continued from page 18)

be made more evident to you in this letter from the Assistant Postmaster General than anything I can say:

OFFICE OF THE POSTMASTER GENERAL,
WASHINGTON, April 24, 1924.
Mr. Sydney S. Cohen, President, Motion Picture Theatre Owners of America,
New York.

My dear Mr. Cohen:

Permit me to express to you the appreciation of the Post Office Department for the splendid cooperation rendered by the Motion Picture Theatre Owners of America in our Christmas campaign urging the people of the country to shop early and mail early.

The work rendered by your association cannot be estimated in dollars. It can only be measured in efficiency and expressions of good will. It enabled us for the first time in the history of the Department to move back the "peak" of Christmas mail; it aided millions in receiving their Christmas packages, cards and letters in time to enjoy them on the day that the whole world has the spirit of good-will. It permitted all of the postal employees for the first time to eat their Christmas dinners with their families.

I am sure that every one will agree with me that the action of the members of the association is recognized in Washington as a splendid example of a group of business men endeavoring to earnestly and actively cooperate with their government.

I have the honor to be, Sir,

Very truly yours,

JAMES A. BUCHANAN,
Chief Information Service, Post Office Department.

Surface Only Touched

Yet we merely touch the surface. If the Post Office Department can get the complete co-operation of all Theatre Owners in this relation and will conduct a systematic campaign the public co-operation which will result will mean a saving to the government of many million dollars a year in Postal expenses and an increased business to the people of the country of many times that amount in the more rapid delivery of business letters, parcels post and commercial missives of all kinds.

Other governmental departments can be similarly served and public business generally augmented and speeded up through the resultant popular appreciation and co-operation.

* * *

POMEROY AT WORK

Roy Pomeroy, the man who made possible the opening of the Red Sea in "The Ten Commandments," is serving as technical director on the new Cecil De Mille Paramount picture, "Fool of Clay." He is said to be preparing several startling effects in line with his reputation as a creator of unusual thrills.
NEW CHARACTERS FOR SENNETT

Mack Sennett has produced for Pathé release a comedy production that is said to be the last word in novelty and thrills. In this offering Sennett presents talent new to the screen, a whale, a porpoise, sharks, swordfish, and tuna enacting the featured parts.

The idea for this original comedy selection was conceived by the producer while on a fishing trip which took him down the coast of lower California to Cape Lucas and the Cedros Islands. Crossing the Gulf of California Sennett’s party, made up of friends and several staff cameramen, had some real battles with a school of sharks, swordfish, and tuna, many of which were taken after terrific struggles.

* * *

ROGERS COMEDY DURING POLITICAL CONVENTION

The timeliness of Will Rogers’ latest political satire for Pathé, titled “Going to Congress,” was responsible for its presentation as a special feature of the program by the Allen Theatre of Cleveland, during the week of June 8 which marked the assembling of the Republican Convention in that city.

So great was the success of the picture that the Radio Theatre, Broadway, New York, has booked the comedy for presentation simultaneously with the Democratic Convention which officially opens in that city June 24.

EDUCATIONAL HAS BIG COMEDY SCHEDULE

Two new series of star comedies in two reels, and a new group of single reel cartoon comedy subjects, are included in a preliminary announcement of pictures to be distributed next season by Educational Film Exchanges, Inc., just issued by E. W. Hammons, president of Educational, a few days prior to his departure for Los Angeles for the National Convention of Executives and branch managers of that organization.

In all, the list includes fifty-three two-reel comedy subjects and forty-nine single reel pictures, besides the news reel, Kinograms, which will continue to be released twice a week.

* * *

‘STOLEN GOODS’

Pathé 1 reel

Charles Chase as a clerk in a department store is responsible for the fun in this one. He is chief clerk at the jelly bean counter but when the floor manager is injured in a bargain rush, Charles is called upon to officiate.

During the rush a shoplifter is caught. She is the kleptomaniac daughter of a wealthy citizen. The father has tried every means to break her of the habit but without success. Charles conceives the idea of handcuffing her. This is done and she is turned loose in the store and watched.

While Charles is being congratulated on his originality, a variety of articles is found in the girl’s muff, in spite of the handcuffs.

This is a good subject and will go well with any audience. There is less slapstick than usual in this one.

* * *

‘HOME TALENT’

Pathé 1 reel

Paul Terry makes his characters do tricks in this one. A home talent entertainment is staged and some of the acts are screams. There are strong men, dancing teams, lion tamers, and jugglers.

One of the heavy acts breaks through the stage floor and punctures a water pipe which fills the theatre with water and causes a general riot.

Here is a cop with a heap of nerve. He is telling champion Dempsey to keep off the grass. Jack is making a series of pictures for Universal.

Get Out of the Rut

Vaudeville owes its popularity to its diversified program. There is not enough of any one act to tire the audience, yet each act is crowded with entertainment.

Short subject pictures offer the same field as vaudeville. It is possible to choose a program of shorts that measure up to the standard of high class vaudeville.

If people will pay to see short acts on the spoken stage they will welcome a short subject picture program provided it contains entertainment values.

Think it over!

‘JUBILO, JR.’

Pathé 2 reels

“Our Gang” wanders a little from the past run of the gang comedies and a little human interest is injected. Mickey decides to buy his mother a birthday present but finds he is a little light on funds. He sees a beautiful three dollar hat and decides he must get it. He uses many methods to obtain the necessary funds.

He is offered a dollar to dig a deep hole at a new dwelling. After spending half a day he finds that his employer is insane and was talking through his hat. He is ordered to fill the hole but by a Huckle Finn ruse he gets the gang to pay him for permitting them to do it.

He finally arranges a circus and in this manner raises enough money to buy the hat for his mother. The hat is a scream but Mickey is proud as he presents it with great dignity.

The picture is very good but we do not like to see Director McGowen wander from his straight gang stuff.

Benny Leonard, lightweight fascist champion, proves that he can act. The above scene shows him very much interested in his work for reputable.
**WEDDING SHOWERS**

Lige Conley, as the unhappy bridegroom, is good for many laughs in this one. The picture has no plot and in spite of the excess of slapstick, there are many laughable situations.

Lige is called upon by his father, to enter into matrimony with a fair damsel who has heaps of money. They start on their honeymoon and run into many difficulties. Their flirter causes considerable trouble but finally sinks to rest in a mud hole during a terrible rainstorm. The cyclone accompanying the storm disrobed Lige and he appears at the hotel in a barrel. The hotel guests give the newlyweds a great reception until the bride's ex-husband appears on the scene and Lige beats a hasty retreat.

The rainstorm in this picture is well done. It is one of the best scenes. The automobile ride is also a good scene and worth many laughs.

This picture is up to Conley's standard and is safe booking. The cast includes Peg O'Neil, Dick Southerland and Mack Swain are well known in comedy circles and it would be well to use their names in advertising.

* * *

**EX-BARTENDER RETIRES**

A deserted town furnishes the scenes for this Bruce subject. An ex-bartender refuses to revert to soda dispensing and joins with a miner, who is living in a once prosperous mining town. The two live happily together in their little world and each makes a secret discovery of silver but doesn't care to divulge the secret lest it result in a boom and they lose their solitude.

The scenes are very interesting. The town gives an air of extreme quiet and loneliness and the surrounding hills and streams add to the atmosphere of the place.

The picture will make a good lift to any program.

* * *

**FAMILY FITS**

Sid Smith and Cliff Bowes as two budding attorneys furnish fun in “Family Fits.” The story shows the mixups that can occur when two families live in the same house. A fight takes place between the wives and this causes the husbands to be bitter enemies. They fight and divide the house in two parts. During one of their fistic encounters they discover the wives peacefully sitting together and they all make up and are good friends again.

This is slapstick comedy and contains some good situations and subtitles. It will make a good filler.

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**SOLITUDE AND FAME**

Grantland Rice compares the value of solitude and fame. He shows wonderful mountains, woods and streams and compares them with city buildings, streets and public gatherings.

He shows the conflicts between athletes for fame and glory. The scenes show the Olympic athletes competing for places and the slow motion pictures bring out some wonderful flashes.

There are pole vaults, dashes, boat races and high jumping.

This is an excellent subject and can be booked safely. It is timely as the Olympic games are now in progress in Paris.
The Exhibitors Round Table

Bishop Makes Headway
Leonard Bishop, manager of the Regent Theatre, Ottawa, has made marked headway with this theatre since he took charge three months ago, according to the statistics of the Famous Players Canadian Corporation, which show the relative standing of the numerous theatres operated by the corporation. The Ottawa Regent is now at the top of the standing among the Famous Canadian theatres on the basis of returns as compared with the accepted quotas for the different theatres and Mr. Bishop attributes this advance in the selecting of pictures for presentation.

Nearly every night in the week there is a private screening of pictures by Mr. Bishop and he inspects the considered release unless the feature has recognized merit before he accepts it. In other words, Manager Bishop refuses to go on any blank booking because he considers that no house can succeed under such a plan. He is using every effort to give the Regent a definite individuality.

During the three months that he has had charge of the Regent he has done very little in the way of ballyhoo advertising because it is his belief that such publicity can easily be overdone and that it loses its effect if done more or less continuously.

Traveling Inspector Chosen
A move which promises far reaching good for the southeastern territory is under way under the auspices of the Atlanta Film Board of Trade which has secured the services of R. E. Rickoph, a veteran projectionist, who will travel the territory covered by Atlanta exchanges inspecting and repairing projection equipment for theatre managers. The destruction of prints in this territory has been greater than any other section of the country, but it is believed this move will greatly lessen this evil, since the traveling inspector will make all minor repairs free of charge to the theatre owners, and will furnish any needed new parts at actual cost.

African Exhibitor
A recent arrival in Toronto, Ontario, is Miss Nina Kortsman, a former exhibitor of South Africa, who has returned to Toronto for an extended visit to her people in Canada. Miss Kortsman has been presenting picture attractions in various cities and towns of the Union of South Africa for the past three and a half years. She was born in Hamilton, Ontario, and graduated as a dentist from the University of Toronto. When she went to South Africa, however, she entered the moving picture theatre business and has made quite a success of the venture there.

New Louisville Exchange
Louisville, Ky., will have a branch exhibitioners-Lady's Combination on July 1, this being the second exchange in Louisville. For eight years Colonel Fred Levy has operated a state right exhibitioners-Lady's Feature Rights Corporation, starting in a star dressing room of the old Mary Anderson theatre with one picture, "The Battle Cry of Peace." Now they occupy almost an entire building and serve practically every exhibitor in Kentucky and Tennessee. They also handle the physical distribution of Educational pictures in that territory.

Exchange News
The following changes in the personnel of Kansas City exchanges have been made in the last week: J. J. Milstein, T. F. Her- shorn and H. J. Chapman added to Universal sales force; Harry Harden, former Metro booker, is now with United Artists in Seattle, Wash.; R. H. Barker, owner of Grand Theatre, Winfield, Kan., has joined the Selznick sales force; C. M. Parkhurst, assistant Hodkinson manager, now is covering Northern Missouri for the same company.

Managers Spend Week-End
B. D. Murphy, Toronto branch manager, and S. F. Coolland, Vancouver, B. C., branch manager, have both just spent a week in New York City at the headquarters of Associated First National Pictures, Inc., under the new system of the First National whereby district managers are called to the headquarters for special conferences.

G. V. RICHARD, Jr., general manager of the "Saenger Amusement Company, of New Orleans. He is one of the busiest persons in the South.

Salesmen Meet
Managers and salesmen from Seattle, Spokane and Portland Universal exchanges convened in Seattle, upon the return of Division Manager Armstrong from the sales convention in Chicago, Manager Armstrong brought back plenty of enthusiasm with him and it must have been contagious judging by the enthusiasm displayed at the meeting, where the new program, sales plans and product were discussed.

Safe Robbed
Three men blew open the safe of the Twelfth Street Theatre, down town movie house of Kansas City, about 5 o'clock Monday morning and escaped with about $3,000, the receipts of Saturday and Sunday. Of the loss, $2,000 was covered by insurance, according to E. C. Christiansen, manager.

William Pigler, negro janitor, was met at the front door when he went out to sweep the sidewalk. Threatened with revolvers, he was conducted to the mezzanine floor, where he was tied, gagged and blindfolded. The hants forced the office door of the theatre and dragged the safe. Unable to break the safe by pounding, they blew it open.

Ready for Summer
Manager Ken Leach of the Regent Theatre, Calgary, Alberta, is all set for the summer and expects to do good business. To prepare for the so-called "off season," Mr. Leach has installed an entirely new ventilating plant and announced this fact near and far. Incidentally, he pointed out that the Regent had not been quiet enough to make mark in this respect last summer because of doubt concerning the renewal of the lease. After looking after the ventilation problem, Mr. Leach has put an entirely new picture painted inside and out and broadcasted this news as well. Then, he announced his summer book- ing, to show his confidence, he booked a majority of his features for week-long runs. The attractions include "Sporting Youth," "Arizona Express," "The Shooting of Dan McGrew," "The Life and Laughter," the English picture starring Betty Balfour, and others.

Kind Censors
Howard Douglas, Edmonton, chief film censor for Alberta, has passed the sex feature, "Married Love," the author which is Dr. Marie Stopes of London, England, and the theatre was the Mon- arch Theatre, Edmonton, during the week of June 2. Manager M. O. Allen of the Mon- arch advertised the picture as not being suitable for children. "Married Love" was also passed by the Ontario Board of Moving Pic- ture Censors and was given its first Cana- dian run at Massey Hall, Toronto, as a road attraction for adult patrons only.

Bill Won't Leave
Bill Shirley, a well known exhibitor of Schenectady, N. Y., hasn't had a vacation in sixteen years, and lays claim to a record that cannot be equalled in that respect by any other exhibitor in the state. Mr. Shirley, moreover, does not intend to take any vacation this year. Handling three large houses, as doing the buying and the screening, Mr. Shirley is an extremely busy man, and while not averse to vacations, simply cannot find the time to take a few days off.

Shriners Aid Business
With the national convention of Shriners in full sway in Kansas City this week, both downtown and suburban motion picture theatres are experiencing an increase in business, although the increase is comparatively slight, due to outdoor amusement programs of the convention. The Midgets and Shubert theatres have been leased for the week and free shows, composed of both pictures and vaudeville, are open daily to Shriners.

Narvaez Honored
Guy F. Narvaez, former Fox Manager in Seattle, was tendered a dinner by the Film Board of Trade, before leaving for the East Narvaez was serving his second term as President of the board; but resigned before leaving. He was presented with an engraved gold watch charm.

Change Title
Universal's "The Fighting American" is being released in Canada as "The Fighting American," the title having been changed for distribution outside of the United States, according to an announcement by Claire Harv, Toronto, general manager of Candi- dian Universal.
Round Table Briefs

Clifford Lindsey has been appointed manager of the Lindsey Theatre at Lubbock, Texas.

The Hippodrome Theatre at Commerce, Texas, has installed a new cooling system.

Herman Wobber, Paramount's district manager, is in Seattle this week.

The Victory Theatre at Rogers, Ark., has been purchased by J. R. Cooper of Baxter Springs, Kansas, and Charles Marshall of Caldwell, Kansas, for $10,000.

The Midwest Film Exchange of Arkansas Oklahoma City, Okla., incorporates: T. H. Slothower, Merta Slothower and P. R. Isley.

Central Texas Theatres Corporation, Austin and Waco, capital stock, $25,000, Incorporators: Charles E. Marsh, E. S. Pontress, Harold H. Franklin and Thomas W. Vernon.

Sunshine Mary Anderson, appeared in person at the Palace Theatre, Dallas, Texas, week of May 19-24, in connection with her picture "Wilderness of Youth."

Ben B. Lewis, theatre man, died at El Paso, Texas, Monday, May 12, after an extended illness. He leaves a wife, three brothers and two sisters.

D. C. Milward of the Western Film Company, leaves for Portland next week, to arrange first runs on the Independent Picture Product out of the Portland office.

The American Express Company in Seattle, has prepared a comprehensive list to assist in the shipment of film. This list, train connections to every shipping point in the territory. It will eliminate much confusion and loss of time, and is counted as an important step, by all the local exchanges, some of which had worked out a schedule along these lines; but of course, not as complete or authentic, as the express company's schedule.

J. D. Alexander of the Alexander Film Company, Denver, is visiting his Northwest offices. He is due in Seattle the last of the week.

R. S. Stackhouse, Vitagraph branch manager at Salt Lake City, has returned from Chicago where he attended the sales convention. He is all peped up concerning the future prospects.

Manager Seth D. Perkins, of Seattle's Goldwyn-Cosmopolitan, has resigned, effective May 31. He will become manager of the local Hodkinson exchange. Division Manager Flynn of Goldwyn, will assume temporary charge of the Seattle exchange, probably pending the consolidation of the Goldwyn-Metro merger. Mr. Perkins is very popular, and will be missed. However his radiance will continue to shine forth in Seattle, which is a lot better than it might have been.

Jack Rue, formerly with First National, working out of Seattle, is the new Hodkinson manager in Butte, Mont.

Manager J. T. Sheffield, of Greater Features, Inc., is due back in Seattle the last of the week, after a six week's tour of exchanges.

The Majestic Theatre at Gainesville, Tex., will undergo many very important improvements soon, having been recently purchased by S. H. Greenhill.

Miss Georgia Smith, who recently resigned as biller for the Kansas City Fox branch, has been succeeded by Miss Lucille Hickman.

A business tour of the state of Kansas is being made by Roy Churchill, E. B. O. branch manager at Kansas City. Roy spends almost half his time in the territory when there is business to get.

Southwestern Kansas now is being covered by E. A. Westcott, formerly with Educational.

The Mainstreet Theatre at Lexington, a new house, has been opened by Miss Hazel Brinkley, formerly of Moran, Kas. She did a big day of booking at Kansas City exchanges last Wednesday.

Mr. A. C. Brown, well known theatrical manager, and an old timer in the State, has resigned as manager of the Capitol Theatre at Oklahoma City, Okla., to accept the managementship of a new theatre at Altus, Okla. His successor has not been appointed as yet.

Mr. S. S. Wallace has resigned as manager of the Criterion Theatre at Oklahoma City, Okla., to enter private business. His successor has not been appointed as yet.

The Star Theatre at Sand Springs, Okla., has added a new electric sign and will make other improvements soon.

Jack Pierce, manager of the Eric Theatre at Anlers, Okla., has recently installed a new Gardiner Screen and will add other improvements in the near future.

Julius Levy will open his new Lyric Theatre at Brady, Texas, in near future. A new Wurlitzer Hope Jones Unit Organ of the latest and most improved form will be installed.

Edwin Carewe, First National director, is welcoming Nazimova back to the fold after a long absence.

The Columbia has had a corps of experts re-wiring the house in order that novel lighting effects may be provided, both for the auditorium and the presentation of atmospheric prologues. This work will cost several thousand dollars. New carpets have been laid also.

W. T. Murray, of the Rialto, Atlanta, is bringing his theatre to the front with some tasty innovations, including improvements to the marquee and building of lattice work and putting spring flowers around the entrances and exits.

Jack Lorentz has been appointed assistant manager of the Seattle Fox organization. He will assist Jack Sullivan. Mr. Lorentz has been with Fox in Milwaukee for the past four years. A "pair of Jacks" should be good openers!

O. F. Sullivan has purchased the Lyric Theatre at Enid, Okla., from Robert Montgomery.

H. A. Pease and O. F. Sullivan have opened a new moving picture theatre at Three Sands, Oklahoma.

Lloyd Hamilton gives the bathing girls the once over while they do their aquatic stunts. He is evidently an authority on beauty. The scene is from First National's recent release, "A Self Made Failure."
Record Money this Summer with these Paramount Pictures

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AND THEN THE FAMOUS 40!
Tried and Proved Pictures

Would You Be Classified As Crazy?

Then Save The Big Tips That Are Given You!

—Says Claud Saunders

Director of Exploitation,
Famous Players-Lasky Corporation.

CONGRATULATIONS to Exhibitors Trade Review upon its Tried and Proved department. In my opinion it is just about the most constructive step taken in the trade journal field in years. In the first place, it has brought home to the smaller exhibitor the fact that any picture is new until his audience has seen it. It has impressed him with the thought that after all he is not just playing the game of "follow the leader" in this industry— that he in a certain sense can be and is a leader himself.

Opens New Fields
The Tried and Proved department has also been of estimable value to the producer and distributor. It has opened up a new field of advertising. Since the industry was established and trade journals became a necessary part of it, producer-distributor advertising has gone along in a narrow groove. Every bit of advertising brains and appropriation has been directed toward the mere announcement of new product. Except in very rare instances, pictures have been totally neglected once their date of first-run release has been passed. They have been forgotten—virtually thrown into the discard.

Thanks to Exhibitors Trade Review, there is at last a new note in motion picture advertising. The smaller exhibitors are now being reached directly, and at the right time, through the advertising to them of the pictures that have been definitely proved worth while, and it is not uncommon now to see pictures advertised in the trade papers that were released months ago.

Now let me state what I think is the most important factor in arriving at a true estimate of the value of a so-called "tried and proved" picture. You have guessed it—exploitation. With its annual output of 700 or 800 features, there are mighty few pictures that are capable of selling themselves to the public on the strength of their title, star or director. The great majority of them owe their success to well-thought-out exploitation.

ALL of the trade papers today maintain excellent departments of exploitation. I believe that thousands of exhibitors will bear me out that this is the most valuable feature of motion picture trade journalism.

If possible, keep a trade paper index of exploitation ideas on all the pictures you have booked or expect to book. At least save your trade paper files for a year or more. The exhibitor who throws away his trade papers as soon as he has given them the "once over" is worse than crazy.

Then when his play date for "The Spanish Dancer" approaches he will be able to look back and see just what this and that first-run exhibitor—sometimes on his own initiative and sometimes at the suggestion and with the aid of one of our exploitation representatives—did to "put it over." Then he will perhaps set up a little tent or booth in his lobby and have a "Spanish dancer" tell fortunes with cards. Or he will send out on the street a couple of girls dressed in Spanish costume, carrying tambourines, and he will have the whole town talking about his show.

A Title Tie-Up
Take "Big Brother." Here is a picture without a big star and with a title that means mighty little until it dawns upon the exhibitor that right in his town there is a Big Brother organization. So, just as thousands of exhibitors have done, he has everybody in his town who is interested in the Big Brother movement actually plugging for his show.

Now there is "Woman-Proof." In hundreds of towns where this picture has been shown, essay contests, based upon this intriguing title, have been conducted in local newspapers, with theatre tickets or perhaps a little cash offered as the prizes. And the same idea has been most effective in the exploitation of "Icebound."

I don't know how many thousands of traffic signs, with arrow pointers,

(Continued on Page 68.)
The Abysmal Brute—Caveman Romance. Reviewed March 8. Because it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

The Flame of Life—Mine Tragedy. Reviewed March 15. Because it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

White Tiger—Crook Melodrama. Reviewed April 19. Because Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

The Acquittal—Mystery Play. Reviewed December 8. Because the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

The Flirt—Booked 6,655 times. Love and Society Picture. Reviewed February 9. Because it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

Hunting Big Game in Africa—Booked 4,621 times. Adventure Film. Reviewed February 9. Because it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they would like to see and enjoy.

The Storm—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. Because it is one of the outstanding box office records of all time and has broken booking records.

Bayu—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. Because there is a vogue for Russian entertainment in this country and the story is a fascinating one.


Merry-go-Round—Wax Romance. Reviewed January 19. Because it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

Her Gilded Cage—Reviewed March 8. Love Drama. Because it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

What’s Your Hurry?—Reviewed March 15. Auto Comedy. Because there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

back Home and Broke—Comedy Drama. Reviewed March 1. Because it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he will play to good advantage in a manner to please the most fastidious.

Trail of the Lonesome Pine—Reviewed December 22. Family Feud. Because Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

The Great Impersonation—Mystery Drama. Reviewed February 23. Because it has a record to be broken in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

Bluebeard's Eighth Wife—Reviewed February 16. Matrimonial Tangle. Because Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

The Old Homestead—Reviewed March 22. Small Town Life. Because it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

The Purple Highway—Whimsical Comedy. Reviewed April 19. Because it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

To Have and to Hold—Reviewed March 22. Historical Romance. Because it is ripe with excitement of the highest type and its story is of the substantial class which never goes out of style.

The Law and the Woman—Reviewed March 8. Murder Mystery. Because the highly dramatic scenes, especially the court scene, gives Betty Compson a chance to appear to good advantage and to get across big with her audiences.

The White Flower—Released March 4, 1923. Tropical Love. Reviewed February 2. Because it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

My American Wife—Released February 11, 1923. Sport Romance. Reviewed February 9. Because Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

Is Matrimony a Failure—Released April 23, 1922. Farce Comedy. Reviewed February 2. Because it is a catchy little-hearted picture that sends audiences away pleased and happy.

Selznick

Just a Wife—Triangle Drama. Reviewed December 15. Because it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

One Week of Love—Flapper Romance. Reviewed December 22. Because it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaneness and fire.

The Law of Compensation—Marriage Drama. Reviewed December 22. Because it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it places big clipped social loaf audiences.

A Lady's Name—Love Comedy. Reviewed March 15. Because this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have handled extensively and found real money makers.

The Heart of Wethon—Indian Drama. Reviewed January 19. Because Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

Love is an Awful Thing—Marriage Difficulties. Reviewed January 19. Because audiences cry with laughter when C. Aubrey Smith and Owen Moore appears at his best in it.

Reported Missings—Comedy Melodrama. Reviewed January 12. Because comedy melodramas can always attract audience, this is a particularly good one starring Owen Moore.

A Man's Home—Story of New Riches. Reviewed December 29. Because it snugly fits the public taste for average pictures and has proven its entertainment value by its record in the box office.

The Road of Ambition—Rise of Youth. Reviewed December 29. Because it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

The Cricket on the Hearth—Romance. Reviewed February 16. Because it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

The New School Teacher—Rural Romance. Because it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

Three O'clock in the Morning—Modern Youth. Reviewed March 12. Booked 100 per cent States Rights. Because it has every element to please small and large town audiences interested in youth of the jazz age.

Restless Wives—Matrimonial Problem. Because it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.
"Increasing its popularity"

—Says the Detroit Free Press

The feature picture for the week is "Blind Husbands" in which Erich Von Stroheim is the master villain. "Blind Husbands" was first produced about four years ago and the revival has all the marks of increasing its popularity. Great stage dramas return to fill popular demand on occasions, but seldom does a motion picture achieve this goal. Among the few recorded instances are "The Birth of A Nation" and "Blind Husbands".

"BLIND HUSBANDS"

Written by, directed by and featuring Von Stroheim

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"Blind Husbands"

Written by, directed by and featuring Von Stroheim

Other "Tried and Proved" Universal Jewels for strong Summer programs:

**THE ABSYMSAL BRUTE**
From the famous story by Jack London, full of red-blooded smashing action. Directed by Hobart Henley and starring Reginald Denny supported by a cast including Maude Julianne Scott, Hayden Stevenson and Buddy Messinger.

**MERRY GO ROUND**
A box office sensation that is sweeping the country, starring Mary Philipps with Norman Kerry and George Hackathorne. Directed by Robert Julian.

**WHITE TIGER**
A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

**DARLING OF NEW YORK**
An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Earl Stockdale, Sheldon Lewis, and Max Davidson. Directed by King Baggot.

**THE LAW FORBIDS**
A gripping domestic drama of the lights of love of Broadway versus the strength of home ties. A powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currie, Joe Darrow and others.

**A CHAPTER IN HER LIFE**
A Lois Weber production based upon the story of "Jewel" by Clara Louise Burnham. Produced with a great cast including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer and others.

**THUNDERING DAWN**
A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Harry Garson Production.

**THE ACQUITTA**
This Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

**A LADY OF QUALITY**
The Screen's Most Beautiful Love Story, starring beautiful Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

**THE STORM DAUGHTER**

**DRIFTING**
A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

**FOOLS HIGHWAY**
Mary Philipps's second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporting cast includes Pat O' Malley, Kate Price, Charles Murray and others.

**SPORTING YOUTH**
The great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set. Directed by Harry Pollard.

Get your dates set now for these big Summer money-makers!
Tried and Proved!  
The Surest Money Makers on the Market  

SAMUEL GOLDWYN  
(not now connected with Goldwyn Pictures)  
presents  

"POTASH AND PERLMUTTER"  
by Montague Glass  
with ALEX CARR—  
BARNEY BARNARD—  
VERA GORDON  
directed by Clarence Badger  

First National Pictures, Inc.,  
presents  

"WOMAN ON THE JURY"  
stage success by  
Bernard K. Burns  
directed by Harry Hoyt  
with all star cast—  
Sylvia Breamer, Frank Mayo,  
Lew Cody, Henry B. Walthall,  
Bessie Love, Myrtle Stedman,  
Mary Carr, Hobart Bosworth,  
Ford Sterling, Ray Stewart  
and Jean Hersholt.  

Inspiration Pictures Inc.,  
Charles H. Duell, President,  
presents  

RICHARD BARTHELEMESS  
in  
"The Enchanted Cottage"  
play by  
Sir Arthur Wing Pinero  
with MAY McAVOY  
Scenario by Josephine Lovett  
a John S. Robertson  
Production  

They're all  
First National  
HITS  

Exhibitors Trade Review

TRIED AND PROVED PICTURES

'Merry Go Round'  
War Romance Released by Universal  

BRIEF: Count Max, the Emperor's right hand man, falls in love with a pretty organ grinder. He conceals his position and wins her love. A friend, however, tells the girl who her lover is. The war breaks out. The Count comes to her, but she sends him away knowing that their difference in position will prevent a marriage. But the war brushes aside all distinctions and brings the two together in a happy marriage. 

THE war and its effects upon life will long remain a theme for writers of the screen as well as novelists and short story writers. The vivid romance that forms the basis of the story of "Merry-Go-Round" is powerfully influenced and affected by the war and demonstrates how completely standards of life were changed and barriers of caste swept away by it. And in this case these conditions brought a happy conclusion to a romance. The power of the story lies in its logic. Not only is it probable, but it deals with the kind of thing that actually happened. 

Various interesting exploitation ideas suggest themselves in connection with this picture. Everybody has heard of Coney Island and for everybody the mere words contain a fascination—the idea of pleasure unconfined. Many scenes in the picture are laid on the Prater—Vienna's Coney Island. Get this idea into your lobby display. Show views of Coney Island, cut-outs and stills of the Prater. You may impress the man selling pop corn and hot dogs on rolls. 

There are many merry-go-rounds travelling through the country on horse drawn wagons. Get one of these fellows to park in front of your theatre during the days of the run. It will attract business both for him and for you. Tie it up with a streamer around the top of his merry-go-round. 

The following newspaper tie-ups are suggested in connection with the picture: 

Get in touch with your local editor and arrange a "Merry-Go-Round" contest as a tie-up with his paper. 

Start the newspaper publicity ten days before the opening, the winners to be announced on the opening day. If there is a camera man handy, have a short trailer made of the pictures of the three winners. This service is now possible in a few hours and with the caption, "Winners in Morning Post-Strand Theatre Contest," the newspaper will get an ad on your screen.  

*'The Law and The Woman'  
MURDER MYSTERY Release by Paramount  

BRIEF: A newly married man who has to do his wife all about his past relations with a professional vamp, is held for the murder of his ward who claimed to be married to the woman. The vamp has been responsible for his conviction and he is to be executed. His wife's faith in him never wavering and finally on the day of the execution she obtains his exoneration by means of a confession from the vamp, who is the real murderer. 

A FINE, big court trial is the big feature of this picture. All evidence leads to it, and from it, which is the reason why you should single it out and harp on it and in the process clean up some real fine returns as has been done by numerous other showmen. 

In the first place make use of Betty Compson's popularity among movie fans and stress the fine caliber of the rest of the cast to the limit. 

There is a fine collection of large lobby photos which, if used with the gift frames, which are available, will make a very attractive lobby effect. 

Letters and postcards carrying the message that the picture is to appear soon at your theatre may be had at the exchanges and should prove valuable for use in connection with your mailing list. Or they might just be distributed as handbills or heralds and in that way they will get wide circulation in the neighborhood. 

Titles taken from the picture may well be utilized as catchlines on printed posters which you can place in store windows or nail on billboards and the like. You think something a bit more elaborate would appeal arrange to have a scene from the picture appear on the poster and have the different catchlines as captions. 

The title suggests newspaper feature stories in the form of debates relative to woman's place in the government, her ability as a lawmaker, the advisability of having women on the jury, and other such pertinent subjects.
PROJECTION HINTS

By WESLEY TROUT

Well Equipped Projection Room

THE writer recently had the pleasure of visiting the Miller Theatre at Wichita, Kansas. This is one of the finest projection rooms that it has been my pleasure to visit in many months. It is well equipped in every respect.

Advanced ideas in projection room equipment nowadays include an emergency lighting plant of very ample size to furnish current for the projection room and the lighting of the theatre in general.

Now in the new Miller Theatre one is very much impressed with the fact that a large multiple cylinder gasoline engine has been connected up with a large generator to furnish plenty of current for the house lights and also the projection room arc lamp and motors.

This is an emergency lighting plant to be used in case the city current may go dead in the middle of a show. This plant can be started in a few seconds by throwing a few switches.

The projection room is a treat to the eye of a projectionist and exhibitor who is interested in high class projection and not dull and jumping pictures. It is under the personal supervision of brother Seth Barnes, projectionist, he operating a battery of three late type Bair proectors.

With these projectors Mr. Barnes is securing a very good picture. While I was in the theatre the picture was bright and clear and no jump to it, the changeovers were very good.

This projection room measures about 10 x 24 feet and has a ceiling about 18 feet high. All the wiring has been placed in large conduits and they in turn are concealed in the floor and the walls of the building. At an early date we will publish a picture of this wonderful projection room.

The projection machines are equipped with Peerless Arc Controls. The current for the arcs is furnished by a large motor generator set. A motor rewind and hand rewind is being used in the projection room. Plenty of high grade tools are kept on hand and there is a dandy size work bench in order to do first class repairing on the projection machines.

Place Cork Under Generator Sets

Motor generator sets in which both the generator and the motor are directly connected on a single base require no extra base for them, but between them and the projection room floor should be one of these three things, viz: a very thick pad of felt, cork or rubber.

Now these pads serve two purposes. They will absorb any possible vibration, which would otherwise be communicated to the floor of the projection room, and they also serve to deaden the noise caused by the generator set.

In installing generator sets I have found that cork is the best to use, but the pad should be two or four inches in thickness. Now remember that this pad need not be placed all the way under the set if the machine happens to be of the horizontal type.

If it be of the vertical type it will be just as well to use a pad or mat the full size of the machine, and two or three inches or more.

I cannot give you much advice as to using a rubber pad, because it will greatly depend upon the kind of rubber you may be able to secure, but in any event a sufficient thickness should be used to absorb all the vibration.
MAKING BIG ONES OUT OF SMALL
(Continued from page 19)

"Watch Friday nights. You do, you say. Some of us only think we do. Remember there is no school the next day and it will be a night out for the children. That means your short subjects, comedies and westerns must be given a play. However, why should we stick to a stereotyped policy of certain kinds of pictures for each day of the week?

"Mix 'em up once in a while. Throw in a western and a thriller. Remember a 'highbrow' audience doesn't necessarily demand a picture showing the development of certain branches of science—even if such pictures do come in handy occasionally.

"Summer business? This summer I have affiliated with about fifteen Kansas City exhibitors in a move to fight off any slump in attendance. It is an age-old stunt, but thus far has worked wonders. It is the old 'country store' idea. The man whom we have employed to put it over obtains the merchandise from manufacturers without cost, the latter getting the benefit of the advertising.

"Each patron is given a number as he or she enters the theatre. The prizes are numerous—about fifteen or twenty, thus creating a much wider interest. The only expense of the exhibitor is the salary of the man who puts the thing over. And let me say that results have been worth more than five times the amount of the salary thus far—and we have had some warm days.

Selling an Institution

"Traditional ties are worth their weight in gold. If a man or woman has pleasant memories of a theatre you needn't worry about attendance and other summer competition. The 'newness' of summer entertainments can't hold your patrons always.

"You may experience a few bad days, but if you have properly 'sold' yourself and your theatre to your patrons you will find them drifting back on summer nights in plenty of time to keep the proverbial wolf away from your door.

"When many of us were in school we listened daily to lectures on how to obtain success in life. We rolled the theories over in our minds a couple of times, concluded that they were 'all right' and then promptly stored them in our mental warehouse for future use.

"At middle age many of us are awakening with a start to find that these presumably 'old' theories are invaluable and that we could have been using them profitably for many years."

WOULD YOU BE CLASSIFIED AS CRAZY?
(Continued from page 62)

have directed people around "The Next Corner" to the theatre. And the psychology of the thing is that they go where they are directed. Ridiculously simple—just as simple as the book-store tie-up with pictures made from popular books—but meaning important money instead of perhaps just a bare profit.

If I had the space I could name scores of pictures and hundreds of stunts of tried and proved worth, but the whole ground couldn't be covered, even on Paramount pictures alone, in a 500-page book. So, I repeat, consult the files of your trade papers and then, if you want more help, call upon the exploitation representative at your exchange. He is there to aid you and to prove to you that it can be done because it has been done.

FOR SALE

Film Rights of Latest Economic Novel. Unlimited possibilities for rental of Films to Chambers of Commerce, Rotary and Kiwanis Clubs and other Business Men's Organizations to campaign for "Buying at Home" and keeping business in their towns. Address—C. M. LANSING, 909 Foster Ave., Chicago.

WELED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
707 Ave., New York

Lobby Display
The Fashion Floodlight
With Spotlights Beam and color unit.
Write for literature and prices.
Brieff Co. Mfg. Co.,
119 Lafayette Street,
New York

About Theatres
New and Old

A new house will be erected in Williamsport, Pa., on the site of the theatre destroyed by fire a few years ago.

The Mishawaka Theatre Co., of Chicago, has started construction on a 1,500 seat house.

The National Theatres Syndicate, of Chico, Cal., is considering plans for the construction of a new house.

H. H. Elliot will soon open his new 1,000 seat air dome in Corpus Christie, Texas.

A $50,000 theatre is being planned for Massena, N. Y.

The Comerford Amusement Company will spend $75,000 to convert the Plosi, of Old Forge, Pa., into a modern theatre.

R. D. Craver, of Winston-Salem, N. C., has opened a colored theatre with a seating capacity of 1,100.

CLASSIFIED AD DEPARTMENT

Rates, 2 cents a word. Cash with copy

CAMERA EXCHANGE

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best equipment. Our price 20c per foot. Ruby Camera Company, 727 Seventh Avenue, New York.


RED HOT OFF THE PRESS—MY LATEST PRICES ON THEATRE SUPPLIES. THE K. K. A. BARGAIN LIFT. NO OTHER HOUSE CAN COMPETE WITH US ON PRICE. RENT TODAY. Exhibitor Proprietor. Yours for the asking. 10 years in supply business.

Regular Powers, Simplex, Motiongraph, Edison, Intermittent Sprocket, our special prices for the next thirty days only, each . . . 57.50.

Takeup and Feed Sprockets for any of the above machines, our special price, each . . . 1.25.

(CASH WITH ORDER or if supplies are to be sent C. O. D. then send 25% of total amount with your order.) NOTE: We pay Postage on all supplies, that is why you should send your order to us.

I go anywhere and install projection room equipment. Carry complete set of tools, shutters, change-over devices, etc. TERMS are 5% per a day and expenses. 15 years installing projection room equipment. Have your equipment installed RIGHT by an EXPERT. I can save you $3,000.

WESLEY TROUT
(Consulting Projection Engineer)
"The Reliable Theatre Supply Dealer"
P. O. Box No. 492 END, OKLAHOMA
"Goods of Merit Only"

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PRINTING

20 YEARS EXPERIENCE AT YOUR SERVICE

EXHIBITORS TRADE REVIEW

Roll (Reserved Coupon) Folded Tickets

ARCUS TICKET CO
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

Best for the least money | Quick delivery | Convenience guaranteed

TWENTY EIGHT YEARS EXPERIENCE AT YOUR SERVICE

Advertising Trade Review

20 YEARS EXPERIENCE AT YOUR SERVICE

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PRINTING

EXHIBITORS TRADE REVIEW

Roll (Reserved Coupon) Folded Tickets

ARCUS TICKET CO
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

Best for the least money | Quick delivery | Convenience guaranteed

TWENTY EIGHT YEARS EXPERIENCE AT YOUR SERVICE
Photographic quality has a definite box-office value—your audiences appreciate it.

**EASTMAN POSITIVE FILM**

With its wide latitude and long scale Eastman Positive Film reproduces every gradation of tone from highest light to deepest shadow that the skill of the photographer has secured in the negative—it carries quality from studio to screen.

Look for "Eastman" and "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
HAL ROACH presents

The King of Wild Horses

A Feature

It's playing the big houses, houses like New York’s Rialto.
It's playing the smaller houses.
It's playing everywhere.
And the newspaper reviews; and the enthusiastic comments from exhibitors; and the praise from the crowds!
Hal Roach's great novelty picture, with its untamed horse hero, is cleaning up.
Nothing like it has ever been done before.
Show your audiences something new.

Story by
Hal Roach

Directed by
Fred Jackson

Pathépicture
BIG Paramount Pictures NOW

MAY
5 THE BREAKING POINT
12 BLUFF
19 THE MORAL SINNER
26 POLA NEGRI IN MEN

JUNE
2 CODE OF THE SEA
9 THE GUILTY ONE
16 THE BEDROOM WINDOW
23 MONTMARTRE
30 TIGER LOVE

and then THE FAMOUS 40

20 cents Tried and Proved Pictures Page 56 July 5, 1924
SELZNICK DISTRIBUTING CORPORATION

Offers

$20 a Week

The White Shadow
Pagan Passions

The Right of the Strongest

Flapper Wives
Honest, heart-interest Drama
Natural, Snappy Comedy Situations
A Cast Beyond Compare
Superbly Produced.

DISTINCTIVE PICTURES CORPORATION
Presents
GEORGE ARLISS
in
"$20 A WEEK"
with
TAYLOR HOLMES, EDITH ROBERTS
and JOSEPH DONOHUE
Directed by
HARMON WEIGHT

SELZNICK DISTRIBUTING CORPORATION

Forrest Halsey, the wizard of Scenarioists, made this photodrama from Edgar Franklin's "All Story" novel, "The Adopted Father." It is brilliant, human, entertaining, satisfying. It has love, laughs and life. Here's something for big and little theatres, for all members of all sorts of families.

Book it! Please yourself! Please your patrons!
Two girls, cast in the same mould physically, but in soul and character as far apart as the poles — — —
Georgina, wistfully charming, sheltered from the world — — —
Nancy, devilishly fascinating, idol of the Paris underworld.
Movingly and with a wealth of dramatic power the story of these two girls is unfolded
in
The WHITE SHADOW
Starring
BETTY COMPSON

An original Screen Play by Michael Morton
A Graham Cutts Production
Presented by Balcon, Freedman & Saville

SELZNICK DISTRIBUTING CORPORATION
A production whose artistry measures up fully to the exceptional box-office possibilities of its title.
Laurence Trimble and Jane Murfin

present

**Flapper Wives**

Portrayed by the following notable cast

May Allison  Edward Horton
Rockcliffe Fellowes  Harry Mestayer
Vera Reynolds  William V. Mong

and

The Greatest Dog Actor on the Screen

**Selznick Distributing Corporation**
PRODUCED BY
RELLIMEO FILM SYNDICATE
WITH A NOTABLE CAST
WHICH INCLUDES

WYNDHAM STANDING - ROSEMARY THEBY
TULLY MARSHALL - RAYMOND MCKEE
BARBARA BEDFORD - JUNE ELVIDGE
DIRECTED BY COLIN CAMPBELL
SELZNICK DISTRIBUTING CORPORATION
SINGAPORE!

CLOAKED IN ROMANCE AND MYSTERY;
STEEPED IN THE LORE OF THE ORIENT

IN THIS EXOTIC SETTING IS LAID THE STORY OF

PAGAN PASSIONS

AN ENTHRALLING SCREEN-DRAMA
BY
GRACE SANDERSON MICHIE
A tense, enthralling fast-action melodrama which presents a colorful portrayal of life among the "hill-billies" and feudists of the Alabama mountains.

ZENITH PICTURES CORPORATION

presents

E.K. LINCOLN

in

"The RIGHT OF THE STRONGEST"

by

Frances Nimmo Green

Directed by Edgar Lewis

SELZNICK DISTRIBUTING CORPORATION
The preceding pages describe a varied diversified product designed to appeal to every type of patronage. Each production sold independently and individually and all immediately available for booking.

SEIZNICK DISTRIBUTING CORPORATION
To—
Will H. Hays
Adolph Zukor
Marcus Loew
Joseph Schenck
Carl Laemmle
and all others who have the best interests of the industry at heart, we submit the letter here reproduced.

FERRELL MILLER
Manager
AFFILIATED WITH MANHATTAN VIGILANCE COMMITTEE
Associated Advertising Clubs of the World
BETTER BUSINESS BUREAU
Advertising Club of Los Angeles
LOMANGLES BILTMORE HOTEL
Entrance 534 So. Grand Ave.
Los Angeles
June 28, 1924.

Mr. L. J. Darmour, Vice Pres.
Seligman Corporation
729 - 7th Avenue
New York City

Dear Sir:

This Bureau was pleased to receive your telegraphic assurance that you were not in accord with the statement made in local advertising in reference with the offering of "Daughters of Today" at the Clune Broadway. We took it for granted that the offending statements were being made without your knowledge and this was the reason for bringing the matter to your attention.

The matter evidently was noticed by quite a number of persons as we received a number of complaints concerning it.

We assure you that we appreciate your cooperation and your desire to advertise in accordance with the principles of the Truth-in-Advertising movement.

We find that the copy was prepared by the publicity man for the Clune Broadway Theatre and that no censorship was exercised by any of the newspapers, strange to say.

Your assurance that you did not approve the statement about which complaint was received closes the matter as far as we are concerned.

Very truly yours,

FERRELL MILLER
Manager.

SELZNICK
DISTRIBUTING
CORPORATION
UNEQUALED EXPLOITATION,
READY-MADE FOR YOU!

FIFTEEN BABY PEGGY PRODUCTS are being turned out by the biggest manufacturers in the country, who are spending LARGE SUMS on cooperative advertising. The biggest window displays in your territory are waiting for you, Mr. Exhibitor. The biggest advertising, exploitation and publicity are yours for the asking.

Sol Lesser directed tremendous exploitation campaigns on Jackie Coogan. He is doing the same on Baby Peggy. This is SYSTEMATIC WORK—not a “hit-or-miss” experiment.

We GUARANTEE your results.

Watch for our territorial franchise announcement next week, then—
BOOK BABY PEGGY and SMASH RECORDS!

A PRINCIPAL PICTURES MASTER PRODUCTION
And All Big Theatres!

Peggy

JANUARY

Richards

ADAPTED FROM THE WORLD-FAMOUS AMERICAN STORY

With an exceptional cast, consisting of Hobart Bosworth, Irene Rich, Harry T. Morey, Lincoln Stedman and Barbara Tennant.

Directed by Edward F. Cline.

Produced by Principal Pictures Corporation, Sol Lesser, President.

Offices of Distribution: 1540 Broadway, New York

To Be Distributed Through Big Territorial Franchise Holders Whose Names Will Be Announced Next Week.
Clarence Badger is a Box Office Director!

The comment from exchanges exhibitors and newspapers on his latest picture is the best proof:—

"The Shooting Of Dan McGrew"
Directed by Clarence Badger

Newspapers and critics alike praise
"The Shooting of Dan McGrew"
When they shot "The Shooting of Dan McGrew," they hit the bull's eye....—Los Angeles Times.
A sure box office success....—Film Daily.
"The Shooting of Dan McGrew" is a good drawing card.... The production is a credit to Clarence Badger.—Exhibitors Herald.
"The Shooting of Dan McGrew" should prove to have almost universal appeal.—Moving Picture World.
In the face of the strongest opposition, "The Shooting of Dan McGrew" at the California Theatre broke a four years' record.—Metro Pictures Corp., San Francisco, Calif.
"The Shooting of Dan McGrew" has been playing capacity every night.... Looks like picture will pile up biggest opening week's business in last five months.—Dwight S. Hill, Manager, Mission Theatre, Los Angeles.
"The Shooting of Dan McGrew" played extended run to big business during Holy Week, and on account of popular demand held over for three extra days.—Homer Ellison, Managing Director, Princess Theatre, Denver.
"The Shooting of Dan McGrew" best bet this year.—Elite Theatre, Waukegan, Ill.
If I Ever played a better picture than "The Shooting of Dan McGrew" I don't know where or when it was.—George Rea, Colonial Theatre, Ohio.

Mr. Badger is now engaged in the direction of "One Night in Rome," starring Laurette Taylor, for Metro-Goldwyn. His list of box-office successes includes "Quincy Adams Sawyer," "Painted People," "The Shooting of Dan McGrew" and "Potash and Perlmutter."

Clarence Badger's Productions Speak For Themselves.

Address
Clarence Badger
Hollywood Park, Hollywood California
OR
Arthur H Sawyer
Sawyer-Lubin-Productions
1540 Broadway
New York
Coming

—Alluring—

HELENE CHADWICK

in

"HER OWN FREE WILL"

From the popular story by ETHEL M. DELL

Directed by Paul Scardon
Produced by EASTERN PRODUCTIONS Inc.

Screen Dramatization By GERALD C. DUFFY

Released By
Producers Distributing Corporation
FOREIGN DISTRIBUTOR WM. VOGEL, DISTRIBUTING CORPORATION
Season 1924-1925
Thirty First-Run Pictures
We take pleasure in announcing the opening of a

HOLLYWOOD OFFICE
U. P. D. BUILDING
1606½ Highland Ave.

in charge of

GRACE ADAIR

formerly with
"Camera" of Hollywood

EXHIBITORS
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The Business Paper of the Motion Picture Industry

Main Offices:
45 West 45th Street
New York.
William Christy Cabanne Production

THE ACCUSING FINGER

Next Season's Release-Booking Now

Made available early because of its remarkable fitness for Summer showing.

Pretty girls ... bathing scenes ... moonlight frolics ... an atmosphere of inviting coolness with just enough melodrama to give the right tang. And a cast that includes

William Faversham  Charlotte Walker
Kathleen Martyn  Edmund Breese
John Bohn  J. Neil Hamilton
and others

ASSOCIATED EXHIBITORS

Encore Pictures

The Sixth Commandment
First National Pictures Inc. presents

"The PERFECT FLAPPER"

with

COLLEEN MOORE

Adapted from the story by JESSIE HENDERSON
Directed by
JOHN FRANCIS DILLON
Supported by
SYDNEY CHAPLIN,
FRANK MAYO and PHYLLIS HAVER

COLLEEN MOORE AGAIN
CREATES BIG SENSATION!

from N. Y. Papers:

American:  "Colleen Moore is one of the best comedians on the screen."

Bulletin:  "Certainly every girl and woman in New York will enjoy seeing it."

Daily News:  "You're going to love her work in this one."

Evening Journal:  "Miss Moore is vivaciously attractive."

Evening World:  "Modern generation will get a great deal of pleasure from seeing their own antics and doings depicted on the screen."

Sun:  "'The Perfect Flapper' is Colleen Moore at her best."

A box office-home run "hit" of the biggest kind

A First National Picture
The warm weather will knock you for a goal if it can. Buck up and buck it. The devil has a hell of a job—but he sticks to it.

Exhibitors do not subscribe to magazines to read ads. They seek news and constructive suggestions. These items properly presented attract the eye to advertisements. Every ad in EXHIBITORS TRADE REVIEW is carefully read by each reader because interesting editorial material accompanies it. Advertising pays only when placed right. And it certainly pays in the pages of EXHIBITORS TRADE REVIEW.

Wanted—Twenty lady ushers. Baer & Wilde, Century Theatre. So reads a recent ad. What's the admission to the Century, and where's the town.

A square deal is all you are entitled to or entitled to ask for. But fight if you don't get it.

We hope the day will sometime come
When we can safely walk,
This goes for all the wise birds
Who step on the guns and talk.

Theatre managers may at times neglect to express appreciation of service well performed by employees, not because they are unappreciative, but because they expect such service as they expect sunshine on a clear day. And they have a right to do so.

Real happiness is never costly, yet what a terrible price some foolish folk fork over for poor substitutes.
HERE are three of the famous stars appearing in one of the "Famous Forty." The beauty of Bebe Daniels, Mary Astor's charm and the clean-cut appeal of Richard Dix featured against an Oriental background, help to make the Paramount photoplay "Unguarded Women" a picture well worth seeing twice.

Beautiful Bebe Daniels as she appears in Paramount's late release, "Unguarded Women."

Richard Dix and Mary Astor are in the cast.

Three Screen Idols in One of the 'Famous Forty'

In the Paramount picture drama "Unguarded Women," Bebe Daniels, Mary Astor and Richard Dix depict a true tale of life as it exists in age-old China.
Federal Judge Woodrough, of Omaha, has decided against Charles Binderup, who sued distributors for $750,000 charging violation of the Sherman Anti-Trust act. Binderup will appeal.

William H. English has been elected chairman of the financial committee of Famous Players-Lasky.

Michigan M. P. T. O. has started a war against salacious pictures.

Charles J. Brabin has returned from Italy, where he spent the past several months in connection with the production of "Ben Hur."

Lillian and Dorothy Gish, featured players in "Romola," have returned to this country from Italy.

Eleven Canton, Ohio, exhibitors were arrested for showing movies on Sunday, but were let off with a suspended sentence.

Lew Cody has signed a new long term contract with Metro-Goldwyn.

Yale University Press announces the completion of the first half of its historical series "Chronicles of America."

Elinor Glyn, well known writer, has incorporated herself in England. She will transact business under the name of Glyn, Ltd.

Jack Dempsey will make personal appearances with his "Fight and Win" series of pictures.

Reports from Japan indicate that the film boycott on American productions has subsided and conditions are rapidly nearing normalcy.

Will Hays was guest of honor at a banquet at Biltmore Hotel, on June 25, given by the Governors of the Arbitration Society of America.

According to word received at the Hays office, the government is contemplating allowing films to be mailed on the transcontinental air line.

Richard Barthelmess has started work on his new picture, "Classmates."

Hedda Hopper, well known picture star, is convalescing from an operation for appendicitis.

An all Greek producing company has been organized in Hollywood to produce pictures from Greek mythology.

It is reported that there is a split in the ranks of the Ohio exhibitors regarding concerted action against the Blue Laws of that State.
Build Good-Will By Tieing Up Your Community

IN the third and concluding extract from his report of the activities of the Public Service Department of the Theatre Owners submitted to the recent National Convention M. O'Toole, now president, outlines what has been accomplished by some of the state organizations. He points out that the continued protection of the theatre owner from harassing legislation will be the guarantee for an expansion of civic co-operation.

I

HAVE an arrangement under way in Pennsylvania where the screens will help the state in good roads, agriculture, health, public safety and other ways through direct contact of these divisions with a committee of Theatre Owners.

We are actively at work now in the development of this service. We have had meetings; reels and slides are being made. Some reels are already shaped and need only readjusting, and soon I expect this public service work will be going on in every theatre in Pennsylvania.

We will be very happy to give to every Theatre Owner in every state the full benefit of our experience and help in every way to put on similar programs in their states through the Public Service Department of our National Organization.

In Ohio President Martin G. Smith of the State Organization is doing similar work. He has had several conferences with the Governor and head of the Departments of Education, who is also chief of the Censor Board, at the State Capitol in Columbus and this work will also speed up soon.

Will Not Interfere

In New Jersey, President R. E. Woodhull of the State Organization, was one of the first to move along this public service line in his own theatre in Dover and has repeatedly recommended it to the other Theatre Owners in State conventions and elsewhere. Similar arrangements to help educational processes have been made by President E. W. Collins with Governor McCrea of Arkansas.

Similar lines of public service, developed to a high order of efficiency, are being conducted by W. D. Barford and Jay Rubens in Aurora, Ill., and Fred Seegert is doing excellent work along the same line in Wisconsin.

All of this work can be handled at times and in a manner which will in no way interfere with the entertainment features of your theatre programs. Where a short subject may be introduced for a few showings, cut out enough of the minor reels on your program to let it in and then put these back later. A slide takes but a fraction of a minute anyhow.

Where a more lengthy program of public service is given, like in the illustrated park, playground or other matter, it is only for one or two nights or as often as your judgment suggests and where the owners govern it, and if the people are interested and satisfied and approve of it you surely can have no objection.

With this public service work going on at your theatre, with the people entirely in accord with what you are doing, with civic bodies, lodges, clergy men, public officials and all outstanding personalities in the city, or nearly all, agreeing with you and praising your work, it is certain that your business will increase in popularity, even though you measure everything in dollars, and I know that you are too public spirited for that.

With the public mind in this favorable shape it must be apparent to you that no unfair city legislation will come your way and that you will be able as a result entirely to guard, protect and advance your business.

You know that this will tend to dissipate and remove all hostility toward the theatres, all prejudice and other improper feeling which may exist, as your community service will be so pronounced that no sane person will listen to an attack on you or your theatre.

Of course, you will be fair yourself, as you want the public to be, and always will keep within the bounds of propriety in your shows, in the safety of your house, the conduct of your employees and in every other way measure up to the standards of good citizenship.

Influence on Officials

It must therefore be plain to all Theatre Owners that the different cities and towns enjoying this theatre service, with good will for the theatre at a high level everywhere and the community value of the theatre screens and the leadership of the theatre owners everywhere recognized, the situation will have a favorable effect on the governors and legislatures of the states and on the President and Congress of the United States.

The theatre owner is an intimate, inseparable part of his community. He has made his screen the handmaid of the public. His protection is the guarantee for the continuation of this most essential community service. Hence this service secures for him strong public opinion through which he can protect himself and which finds favorable response in legislative halls.

Congress can give no heed to an appeal for setting aside of taxation on any line of business unless there is definite reciprocal compensation available from some other angle. To specifically favor any business would be a violation of their oaths unless there was a degree of service rendered otherwise by the business in question, which would more than offset the tax.

Minimizing Differences

In common with all exhibitors I welcome every form of helpful co-operation. Much excellent work can be done through a general understanding between all divisions of the industry. We will always have our differences and one division will always jar a little against the other on details. But let us confine the differences to details as much as possible.

The very power and commanding influence of this great instrumentality of expression—the screen—demands its freedom and protection. Centralized ownership or control is dangerous. It must be like the newspapers, free from political censorship and its expressions and its uses predicated on the pledged honor of its custodians, subject only to such abuses of privilege as govern the newspapers.

It must be kept in independent bounds, free from producer control and ever be the servant and server of the people for every lawful and proper purpose in the conserving of our national ideals, the promotion of good government and preserving the liberties and rights of the American people.

Public service in the motion picture theatre and legislative activities go hand in hand. One forms the basis for the other and together reach that logical position where public interests are served and a measure of complete justice given the medium serving: the motion picture theatre.
Elimination of Taxes Means Better Theatre Equipment

Exhibitors Heretofore Handicapped by Lack of Capital Now Will Be Able To Improve Their Shows

The elimination of the admissions tax July 3 will mark the beginning of a general rehabilitation of theatre equipment, in the opinion of Joe C. Hornstein of the Howells Cine Equipment Company. Especially will this be the case of the small town theatre owner, in the view of Mr. Hornstein.

"The best evidence I can give you that I am firmly convinced we are going to do unusual business," said the equipment man, "is that I am stocking up heavily."

"The motion picture theatre will take on a new aspect in the course of a few months," he continued, "due to the lightening of the burden that has been imposed by Federal taxes.

"This new situation will enable many theatre owners to install such modern equipment as gold fibre screens and high intensity arcs where required or where Mazda projection will prove satisfactory. Among others the mirror reflecting arcs will be large beneficiaries."

Easy Terms

Mr. Hornstein was asked how high a percentage of theatre owners he estimated would be overhauling their equipment as a result of the lifting of the tax.

"Seventy per cent would be putting it low, I believe," was the prompt reply. "I am satisfied that when the elimination finally is effective even more than that percentage of exhibitors will look in on their nearest supply man to see what he has that will enable them to put on a better picture and to make their patrons more comfortable as well."

"This the exhibitor readily can do almost simultaneously with the elimination, for the reason that the modern supply man today has facilities for furnishing equipment up to $2,000 in value for an initial payment of about 10 per cent of the amount to be expended."

"The balance the exhibitor may pay over a period up to a year and more, which gives him the opportunity of improving his projection, just to name one factor, and which of course means increased receipts at the box office."

Mr. Hornstein was asked if there had been any striking improvements in projection.

"There has been very little of any kind of improvements in that department until recently," he said. "The fact of the matter is that motion picture projectors, with the exception of those of one manufacturer, have remained stationary, and that company brought out a double bearing intermittent movement."

Lens Improvements

"In the broader field of projection, one of the important improvements has been the development of a number of lens systems, such as that of the Cinephore Condensing Lens system, the projection lens such as that manufactured by the Projection Optics Company, called the Superlite; the Bausch & Lomb Company's Cinephore projection lens, Series 1 and 2; Radiant lens, from the Gundlach Optical Company, and the Snaplite, manufactured by the Kollmorgen Optical Company.

"The other improvements made within the last ten years have been on the light sources. There have been three distinct improvements from the old arc system.

"The first was the Mazda, replacing the motion picture are up to and including the projection of 35 amperes, at the carbon arc. The Mazda was very largely helped in being put over by the manufacturers of metallic surface screens.

"I firmly believe that without the cooperation of the metallic screen manufacturers of the Mazda lamp would not have achieved the success that it has.

"The second step in improving projection through the medium of the light source was in the high intensity arc.

"This originated through the Sperry Gyroscope Company, which brought out its product under the trade name of Sunlite arc.

High Intensity Winning

"This lamp met with devious success for some time until the General Electric Company, under A. D. Cameron, of Schenectady, entered the field and perfected the now popular G-E high intensity arc.

"The third step in perfecting and improving the light source was the new, justly famous mirror reflecting arc. Such as manufactured by the Morelite Intensified Lamp Company and the American Reflecting Arc Company.

"In New York City and its vicinity there are over 300 of the Morelite lamps in operation.

"The mirror reflecting arc are beyond a doubt is the only projection improvement that has come out in the motion picture industry that was truly of economical advancement for the exhibitor since the inception of the A-C to A-C transformer, economizer or inductor, which are trade names of various chokes which replaced the old fashioned rheostats."

"It is an undeniable fact that projection up to 90 amperes on the mirror reflecting arc can be obtained with one-third of the cost for electrical consumption, delivering the same results.

"The carbon consumption and saving are at least 50 per cent over the old style arc equipment."

Speaking of the various screens that are being manufactured at the present time Mr. Hornstein said they are practically all made to order.

"While the most popular screen is the gold fibre," he added, "the white screens are popular among the high intensity arc users. The Raven Half-Tone has deservedly had success among these users,"
DE SALES HARRISON of Atlanta, the southern representative of the Public Relations Committee of the Hays' organization, is spending two weeks in New York in consultation with Colonel Jason Joy, his immediate chief. Mr. Harrison has occupied his present position for eight months, and in the course of that time his work has covered seven states. The moving picture business is by no means new to him as for two years he was manager of Atlanta's splendid Howard, a 2,500 seat house. As a means of establishing exhibitor contact with the community Mr. Harrison has been promoting boys' and girls' matinees and has had marked success. He believes this particular performance provides an excellent opportunity for the employment of tried and proved pictures, citing for instance subjects like those in which appear Fairbanks and Meinigan.

THE photographing recently on the west coast of "The Beauty Prize," starring Viola Dana under the direction of Lloyd Ingraham for Metro, recalls to a west coast writer that the first bathing comedy was an accident. Mack Sennett asked a director if he would on Sunday make a short subject, outside 150 feet long, as the beach showing some of the Sennett Girls enjoying themselves away from the studio. It was to be really a news weekly locally to advertise a Sennett comedy to be shown the following week. When thrown on the screen Sennett realized the possibilities of a new brand of comedy. Among those in the short picture were Gloria Swanson, Marie Prevost, Phyllis Haver, Vera Steadman and Jaunits Hansen.

ROSCOE ARBUCKLE is making a vaudeville tour after opening in San Francisco. He was heartily welcomed. Prior to his initial appearance Matthew Brady, the District Attorney who three times prosecuted him, issued a statement in which he asked for fair play for the comedian.

DAVE BADER, formerly publicity representative for Century Comedies and now on a tour of the world by early stages, postcards from Speyish, England, that just at the present time he is blazoning the name of Baby Peep for Universal in the United Kingdom.

MERRITT CRAWFORD, who for the past four months has been conducting a special publicity campaign on the Brayco, J. R. Bray's new still picture projector, is to enter the scenario and film editing field. He has been engaged by Schuyler E. Grey, president and production manager of Motion Pictures Arts, Inc., to make the screen adaptation of "—And a Gentleman."

ABRAHAM LEHR has been engaged by Samuel Goldwyn as general manager of all the latter's productions, including as well those of George Fitzmaurice. Mr. Lehr is now in the east establishing contact with First National officials and to complete the purchase of picture material. It was Mr. Goldwyn who introduced Mr. Lehr into the picture industry.

MEMBERS of the Wampas, the west coast advertising men's organization, have made a hit with the public throughout the western states with the radio programmes being conducted under their auspices. The work is being managed by E. O. Van Pelt, assisted in turn by the members of the organization.

HERE'S the personnel of a de luxe fishing outfit which on June 21 set out for a week's sport at Alexandria Bay, Thousand Islands: Joe C. Hornstein, Howells Cine Equipment; Lee A. Ochs, exhibitor; Arthur Abeles, manager of Metro exchange; Joe Pearl, Arcade Theatre; Louis Geller, theatre man; Max B. Barr, Peerless Theatres; H. H. Wellenbrink, Charles Moses, Otto Lederer, Jake Rosenthal, David Herschfield, Nate Walcott and Marcy Rosenweig. Joe Hornstein will make a motion picture record of the doings of the gang.

A S the members of the club are under the restriction of forgetting their razors while on location it ought to be "some record. While Mr. Hornstein is quite sure of his ability to make a sardine look like a shark there will be no wild photography employed. Also accompanying the party is one of David Selznick's latest type of portable radio sets. Then, too, the baggage includes a portable projector, with sufficient film for a change of bill every night. The party expected to return June 27.

FRED DAHNKEN, of the famous firm of Turner & Dahnken, which not so long ago disposed of its large chain of theatres to the Lesser group, is spending the summer in Kew Gardens, L. I. Mr. Dahnken is not content to be away from the theatre atmosphere and already is looking around with the idea of securing just a few houses. While his health has not been of the best he is rapidly recuperating. Mr. Dahnken is one of the great figures in the exhibiting field, and it is good to know he anticipates getting back into the business even though for the present it may be on a small scale.

SAM WOOD, who recently has been signed as director by Sol Lesser, declares that a large percentage of motion picture failures may be attributed to the policy of forcing directors to make certain types of pictures against their will. He says if an analysis of recent failures were made it would be found in the majority of cases the directors were compelled to violate their better judgment.

JAMES LOUGHBOROUGH, advertising manager for Principal Pictures, was married in June to Miss Ethel L. Morrison of New York City. The ceremony was performed by Dr. Keigwein of the West End Presbyterian Church. Mr. and Mrs. Loughborough are living in Flatbush for the summer. During the present week the bridegroom has been officiating as chairman of the Motion Picture Entertainment Committee of the Newspaper Club. He has arranged screen diversion for the hundreds of correspondents covering the Democratic Convention.

HARRY CAREY, starring in the Hunt Stromberg series of western productions was very badly hurt last week by a kick from one of the horses used in the final scenes for "Tiger Thompson." Three ribs were fractured. Production will not be delayed, for while Mr. Carey will be unable to work for some time his part of the production was completed.

SOL LESSER, president of Principle Pictures, has signed Dorothy Mackail to play the role of Marta in Harold Bell Wright's "The Mine with the Iron Door." Sam Wood will direct the subject in Arizona.

JULIUS STERN, president of Century, sailed June 18 for Europe accompanied by Assistant Production Manager Alexander. While abroad Mr. Stern will endeavor to secure the services of one of the beauties of the Folies Bergères in Paris to head his new edition of Century Folies Girls. He will also seek story material.
Mayer at Work on Huge Metro Studio Program

BEYOND doubt one of the most extensive production schedules ever undertaken by any motion picture company is that announced by Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, just before he returned to the coast last week after conferences with Marcus Loew in New York.

Mr. Mayer, whose associates are Irving Thalberg and Harry Rapf, now has under way at Culver City a schedule embracing thirty-one feature productions. In addition to this there are eight Metro-Goldwyn pictures already completed ready for release with prints in the hands of the various exchanges.

There are also six Cosmopolitan productions either completed or being prepared for production, making a total of forty-five pictures all set for the coming season. Added to this will be several others bringing the total output for the season up to sixty.

Mr. Mayer announced that the completed Metro-Goldwyn pictures in the order of their release, are "The Arab," Rex Ingram's latest; "Revelation," which had a pre-release showing at the Capitol last week; "Bread," directed by Victor Schertzinger; "Tess of the D'Urberville," Marshall Neilan's great production; "Little Robinson Crusoe," Jackie Coogan's finest to date; "Broken Barriers," a Reginald Barker production; "The Red Lily," recently completed by Fred Niblo; "Yolanda," a Cosmopolitan feature starring Marion Davies; "Don't Deceive Your Children," directed by King Vidor; "One Night in Rome," by J. Hartley Manners starring Laurrette Taylor, and "His Hour," an Elinor Glyn production.

Many Completed

Several productions, other than the above, also have been completed but as yet have not been edited and cut. These include "Circé," Mae Murray's next starring vehicle written especially for her by Vicente Blasco Ibanez; Buster Keaton's latest laugh provoker, "The Navigator"; "His Hour," a King Vidor production; "Along Came Ruth" and "The Beauty Prize," two Viola Dana pictures; "Greed," the Von Stromheim production, and "The Bandolero," directed abroad by Tom Terriss.

Marshall Neilan left a week or so ago to direct "The Sporting Venus" on the other side, and "Janice Meredith" has been completed by the Cosmopolitan company.

"Ben Hur" is now in the course of production in Rome, Marcus Loew hav-
Is De Mille Surrounded by “Yes Men”?  

PRODUCER SAYS EMPHATICALLY “NO!”

CECIL B. DE MILLE
Whose Picture is shown above, the producer of “The Ten Commandments,” “Triumph,” and “Feet of Clay,” also is the director general of Paramount Pictures. In the following exclusive statement, Mr. De Mille answers in logical fashion the “clever paragraphs” that have instilled in his subordinates a desire not to disagree with him.

THAT my ears quiver with glee at the gentle intonation of a “yes—yes” chorus from subordinates who dare not disagree with me seems to be the impress attempted by would-be clever paragraphers.

Because “yes-men” cursed the beginnings of steel, oil, every great industry, perhaps an answer to this personal attack may serve to show why all businesses is it doubly essential that that of making motion pictures be purged of this parasitic growth.

Making a huge photoplay, like “The Ten Commandments” or “Feet of Clay,” is a highly specialized undertaking. The director can only weave together a score of departments. Each department must present a perfect contribution. That contribution cannot be made perfect by agreement with the director. And imperfection in a single unit may cause the loss of thousands of dollars in attraction value.

Cry for Young Blood

“Yes-men” could not last with me for one picture. They would be entirely too expensive a luxury. I know my own business. I expect others to know theirs. If I have an idea for certain costumes, I consult a costume expert. If that expert says, “No, those colors and such a design would be in-effective,” I thank him and save myself twenty thousand dollars.

If, perhaps, hoping for a future highly-paid job, he puts behind a tendency to tell the truth and says, “Yes, Mr. De Mille, it would be beautiful,” he has been a blanked fool, for off his head would come when the waste of twenty thousand dollars appeared on the screen.

There’s a great cry for “young blood” in motion pictures. As in every other business, oldsters, lulled by “yes-sing,” are being showed out by independent, self-thinking youngsters.

Consider me an “oldster.” I have seen many sink by the wayside since I started, a pioneer. I wonder if those who charge me with a “yes-chorus” feel that I am incapable of reading lessons spread out before me?

I, too, must be self-thinking, have self-thinkers about me, if I am to keep ahead of the new heads and new brains which are coming in to carry the motion picture to its greater destiny.

The motion picture has proceeded too far to tolerate “yes-sing.” The competition is too keen to make existence possible following the mistakes, the artistic blunders which occur when cowardly affirmation replaces courageous disagreement.

There is but one “yes-chorus” to which the makers of photoplays can hearken. And that is the “yes” which finds its token in the money which people willingly pay to see a performance truly entertaining, complete in its important power of relaxing tired minds and bodies for a few valuable nerve-recovering hours.

MANAGERS OF FAMOUS IN CANADA TO MEET

All theatre managers of the Famous Players Canadian Corporation, Limited, Toronto, will assemble in Toronto on July 9 for a three-day convention which has been called by N. L. Nathansom, managing director of the corporation for the purpose of presenting important subjects and discussing arrangements for the operation of the Famous Players houses of which there are 60 in Canada from Montreal to Vancouver, B. C.

In addition to the business sessions, there will be a number of entertainment and stunt features which will be conducted by Jack Arthur, of Toronto, supervisor of music and presentations with the Famous Players Canadian Corporation. One important event will be the presentation of cash prizes to the theatre managers who prove to be winners in the quota competition which has been running for some time past among the managers.

ROYAL RECEPTION FOR BABY PEGGY

BABY PEGGY, Principal Pictures star, whose first great production, “Captain January,” by Laura E. Richards, will be shown at the Mark Strand Theatre during the week of July 6, arrived in New York City with her parents and her sister, Louise on Thursday, June 26, and received a rousing ovation.

More than six thousand people greeted her when she arrived on the Twentieth Century Limited. Just after she stepped off the train she was received by Irving M. Lesser, vice president of Principal Pictures Corporation, and then George Bronz, the Boy Mayor of New York, wearing a Father Knickerbocker Costume. George welcomed her to the greatest city in the world, in behalf of the young people.

Baby Peggy visited the convention during the day, and on Friday she went to the Grand Central Station and met the Six Brown Brothers, who returned to New York after an absence of three years and who are appearing at the Mark Strand Theatre during the week that Baby Peggy is there. Delegations from the Friars and the Lambs were on hand, including Fred Stone, Will Rogers and George M. Cohan. They marched to the Mark Strand Theatre, where Managing Director Joseph Plunkett received them.

During her stay here she will visit a number of department stores and hold receptions, among the stores being Saks & Co. On July 7 she will speak over the Radio from station WOR at Newark, one of the most powerful in the world. On the following day she goes to Bellevue Hospital where entertained maimed children there and give presents to them.
An Assorted Quartette of Selznick Releases

Four fine photoplays featuring capable and popular stars in stories that hold every appeal for audiences in any community.
ONE of the most popular personalities in the motion picture industry is Albert Warner. That will be conceded by every man of wide acquaintance in the motion picture business, whether he be exhibitor, producer or distributor.

Mr. Warner is one of the quartet which makes up the firm of Warner Brothers. In that group he sometimes has been referred to as the governor on the engine. He is a man of most equable disposition, one who faces all news with the same outward calm that he does good news. One of his associates said he had never seen “Abe” Warner lose his temper but once, but he admitted the particular occasion was one to be remembered.

In the very compact quartet to which we have alluded he is the one usually delegated to take care of diplomatic tasks. That duty is not assigned to him because he can assume such a disposition, but rather because it is the natural thing for him to bear a serene manner. He is what may be described as a born diplomat.

Mr. Warner was raised in Youngstown, Ohio, and is one of a large family. He attended Rayne High School in that city. In 1903 he went to Chicago and entered the employ of Swift & Co. A year later he was transferred to Pittsburgh. It was in that city in the course of another twelve months that he was inoculated with the motion picture bug. So in 1905 he resigned and returned to Youngstown.

He bought a copy of Edison’s two reel “Great Train Robbery” as well as one or two other single reel subjects, and an acetylene gas machine and ran shows in the “opera houses” in the nearby small towns. The prices he obtained were the not unfamiliar “ten, twenty and thirty.”

He did not long follow this rather lively career. He wanted to settle down. So it was in the latter part of 1905 that he bought the Cascade Theatre in Newcastle, Pa.

A small store with an altered front was the scene of the initial exhibiting venture. There were accommodations for ninety-nine persons—that is, there was sufficient space for that number of chairs.

After otherwise outfitting the house, however, there was remaining no money with which to buy these. The emergency—and it was a real one—was surmounted by hiring that number of chairs from a local undertaker.

The man of the black garb was a cautious chap, and imposed the proviso that as his supply was limited it would be necessary for him to reclaim the chairs if it so happened there should be a funeral at hours which conflicted with those of a show.

On more than one occasion the owner of the Cascade might have hung out his S. R. O. sign when there was abundant space for patrons—but not a single chair on which to sit!

Before the firm was able to buy its own chairs the undertaker had collected $150, which was considerably more than his equipment was worth, and he still owned the chairs.

It was not a great while before Mr. Warner faced the same handicaps encountered by others who opened motion picture theatres in those days. He experienced difficulty in obtaining films. Again he did the logical thing. He went to Pittsburgh and started the Duquesne Amusement Supply Company and conducted it successfully until it was bought by the General Film Company in 1910.

In the same year he started the Pittsburgh Photoplay Company, handling the output of the Motion Picture Sales Company, an independent distributing concern. In 1911 Mr. Warner sold out this business and came on to New York to obtain a larger field of operations. At that time the trend was toward the longer subject.

The firm of Warners’ Features was established and the company was one of the first to issue subjects longer than two reels. In the beginning attention was concentrated on distribution, but eventually the company went into production. One of the first subjects that went over in a large way was “My Four Years in Germany.” This was followed by “School Days” and others.

More recently the Warner name has been associated with such outstanding pictures as “The Marriage Cheat” and “Beau Brummel.” The coming year the firm has completed arrangements for twenty pictures to be made at the remarkably complete plant at the West Coast known as the Warner Studio.

Mr. Warner is a born athlete. In his school days and later he was a football player, having played right guard on the Youngstown team. Even at the present time he is always in condition.” He is of powerful physique and as hard as the proverbial nails, that condition being just natural with him.

He was one of the three founders of perhaps the most popular function in the film industry, the semi-annual golf tournament. The inception of what has brought such a hearty response occurred at a table at which were seated Mr. Warner, Felix Feist and Joe Damrosch. The tournament is growing in popularity with each succeeding year.

Mr. Warner is now on a short business trip through the mid-west. Among the cities he will visit will be Chicago, where he will look in on the opening of “Beau Brummel” at Orchestra Hall.
Al Steffes Talks

On his way home from Morehead City, N. C., where he presided over the meetings of the Allied States Organization, Al Steffes made a visit in Chicago. Interviewed in that city he broke a rule under which he recently has been operating and talked for publication.

The head of the Minnesota theatre owners is quoted as saying he earnestly believes there will be one big national organization within eight months, "stronger nationally and in every state than any previous exhibitor organization in the history of the industry."

As Mr. Steffes does not incline to the view that a change in the situation will result through the present factions being brought together, although conceding it is possible, it is obvious what he has in mind is the extension of the Allied plan.

While he declined to go into details he suggested the bringing together of the exhibitors might be done in several ways.

So there are. The two organizations might get together, the M. P. T. O. A. might go over to the Allied or the Allied might join the older body.

Sustaining the impression that what Mr. Steffes has in mind is the extension of the Allied is his reported statement that that organization now has thirteen states well organized and that by the time of the next meeting in August in Kansas City there will be five more.

Mr. Steffes will not be at Buffalo in July. "Off hand, I will say no," is his reported reply to an inquiry as to his intentions. He thinks New York needs an exhibitor Moses to lead them out of chaos. We hope the results at the New York State convention will convince Mr. Steffes he is mistaken. We believe they will.

The demand of Mr. Steffes for a national organization in which politics will be forgotten will find a response in many quarters.

His estimate that a quarter of a million dollars is a necessary annual budget for a successful organization will be affirmed by many thinking theatre owners.

There will be agreement also with the statement that "The exhibitors would raise this amount easily if they had confidence in the leaders at the start and were shown results."

Exception may be taken to the suggestion that the exhibitor is "better organized and better off today than he has been in years."

On a state basis, which is undoubtedly what Mr. Steffes had in mind, he is better organized.

But there is room for a lot of improvement. To approximate in the United States and Canada a 50 per cent coverage, which really, all things considered, would be a high mark, will require a deal of organizing by the officers of one body and one body only.

One of the first essentials, however, in securing a single body will be recognition by the leaders of each faction that the other fellow represents a lot of Theatre Owners.

Horace M. Swetland

In the death of Horace Monroe Swetland on June 15 there passed on one who has contributed perhaps more than any other human being to the usefulness of the business publication, using that term in its broadest sense.

Since 1920 Mr. Swetland was president of the National Publishers Association, comprising the largest organization of magazine publishers in the world and including every class of publication known to the American public.

As president of the United Publishers Corporation Mr. Swetland was the guiding force of many leading publications.

Mr. Swetland was born in a log cabin in New York State seventy years ago. His education was in rural schools, in which he later became a teacher. Early in life he entered the publishing field, and throughout his career he was a most potent factor in the development of industrial journals.

Renovating the Theatre

That the lifting of the tax on admissions and seats will have a direct bearing on the immediate future of the theatre and in a manner not perhaps considered by the man in the street is pointed out by Joe C. Hornstein in an interview printed on another page.

The supply man, in anticipation of a rush on the part of the theatre owner to install improvements delayed through tax payments, admits he is stocking up heavily.

Mr. Hornstein points out that the modern equipment dealer is so situated that he can arrange payments by theatre owners on a scale accommodating practically any pocket.

Up to a bill of $2,000, he says, the exhibitor may secure an installation by the payment of 10 per cent of the sum, with a year or more to take up the balance.
HUNTER FOR FRANK LLOYD FEATURE

Frank Lloyd has announced his next production for First National release and the name of the featured player.

The story which he will make into a film play is "The Altar on the Hill," by Mary Roberts Rinehart, which appeared complete in the June 14 issue of the Saturday Evening Post. It will be given a new title.

The featured player will be Glenn Hunter, equally at home on stage and screen. Mr. Lloyd engaged the young actor's services on his recent trip to New York to attend the premiere of his First National picture, "The Sea Hawk."

PYRAMID EQUIPMENT FOR BERNSTEIN

Mitchell Bernstein purchased the entire studio equipment of Pyramid Pictures at a marshall's sale last Friday and the building formerly occupied by Pyramid in Astoria is fully remodelled. It is now the largest and finest equipped independent studio in the East. It will be known in the future as "The Long Island Studio." O. S. Lee will be studio manager.

INCE Chooses Cast

"The House of Youth," the first of the series starring Jacqueline Logan to be released by the Producers Distributing Corporation, was fully cast this week by Ralph Ince who will direct the production at the Thomas H. Ince studio.

Malcolm McGregor who registered a marked success in "The Bedroom Window," has been cast in the leading role opposite Miss Logan, with Vernon Steele, Nola Lusford, Richard Travers, Hugh Metcalf, Barbara Tennant, Edwin Booth Tilden, Elise Manning Corrigan, and Lucia Mendez in the supporting cast.

NEW DEAN VEHICLE

"A Cafe in Cairo," a highly colorful and fast moving story of the mysterious East has been acquired by Hunt Stromberg as a starring vehicle for Priscilla Dean to follow "The Siren of Seville."

During July

Every National Tie-Up Section of July issues of Exhibitors Trade Review will be devoted to constructive window display, lobbydology especially stressing dozens of additional tie-up lobbies in the practical and effective exploitation of TRIED and PROVED PICTURES.

NEW DOG STAR

Peter the Great, a new canine actor, brought to this country from Germany recently, will be starred in "The Silent Accuser" which Chester Franklin is now directing for Metro-Goldwyn-Mayer, Louis B. Mayer, vice-president in charge of production announced this week. The story was written by Franklin and Frank O'Connor.

COBB EXPLOITING

Heath Cobb, who until last week was publicity director for C. B. C. Film Corporation, left for Cleveland in charge of exploitation on their forthcoming Columbia and perfection productions.

Before leaving he appointed S. Malcheck, formerly editor of The Harlemite, in charge of publicity.

COLLECTIONS

Colleen Moore, the well known actress, making a garden at her Hollywood home. She is First National's "fairest de luxe."

PICKFORD INJURED

Jack Pickford is on crutches these days as the result of a bad fall taken early this week when he leaped from a burning building and tore the ligaments of his right leg. He will be off his feet for several weeks.

The star was doing a re-take for "The End of the World" when the accident occurred. Leaping from the window of a burning set built especially for the scene, he miscalculated the distance.

WARNER RELEASES

The order of release for the first six pictures for Warner Bros. season 1924-25 has just been set; it is as follows: (1) "Three Women," (2) "Find Your Man," (3) "Deburau, the Lover of Camille," (4) "This Woman," (5) "How Baxter Butted In," (6) "The Dark Swan."

WRITES NEGRI STORY

Agnes Christine Johnston, well known scenario writer, has been engaged by Paramount to write the screen play for Pola Negri's coming production, "Forbidden Paradise." Lubitsch will direct.

STUDIO PARTY

The Tec Art Studio was the scene of a party last week, the occasion being the filming of a big cabaret scene for "The Price of a Party." Trade paper and fan magazine representatives were guests of honor.

WARNER SIGNS ROCHE

John Roche, who has had a rapid rise in motion pictures, has been placed under contract by Warner Brothers for five years.
**KING FINISHES PICTURE**

Burton King, the well known director who just finished "The Truth About Women," the first of the Banner Productions that has Hope Hampton, Lowell Sherman, David Powell and Mary Thurman in the cast, has just returned from a week's vacation at Atlantic City.

For the next few days Mr. King will be busy engaging his cast for his next picture for Banner, "The Man Without a Heart," which will have Kenneth Harlan and Jane Novak as the stars and will then leave for Seroon Lake to pick out his locations. Production will start on "The Man Without a Heart" immediately upon Mr. King's return to New York.

* * *

**PRAISES A SELZNICK**

"The Right of the Strongest," the Selznick production featuring E. K. Lincoln and an unusually strong supporting cast, has just received the enthusiastic endorsement of James R. Quirk, editor of Photoplay, and a leading critic. Mr. Quirk said:

"Francis Nimmo Green's novel of the Alabama hill country pictured with E. K. Lincoln as the engineer with a strong cast of favorites, including Helen Ferguson, is faithfully and entertainingly produced, and combines the careful characterizations of 'Driven' with a regular Dempsey-Firpo battle between Lincoln and George Siegmann."

* * *

**LUSK PROMOTED**

Norbert Lusk, who has been handling publicity in the New York office of Thomas H. Ince, has been transferred to the studios at Culver City to take general charge of publicity for the Ince organization. He has contributed to a number of national magazines at various intervals on a variety of subjects.

Mr. Lusk has been identified with the motion picture industry for many years. He had charge of studio publicity for the Goldwyn Company during the first years of the Goldwyn organization, and has been associated with the Ince organization at various times for the last four years.

* * *

**ENGLISH DIRECTOR IS MAKING REPUTATION**

Graham Cutts, young English director of "The White Shadow," and before that, of "Woman to Woman," both starring Betty Compson and both released through the Selznick Distributing Corporation, has come to be regarded in this country as one of the real directorial finds of European film production.

Although still a comparatively young man, Cutts has an excellent record of achievements.

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**NOVEL FOR BANNER**

George H. Davis and Samuel J. Brisbin, the active heads of Banner Productions, Inc., announce that they have just closed a contract for the screen rights to Ruby M. Ayers' sensational novel "The Man Without a Heart," and plans to put it into immediate production under the direction of Burton King.

* * *

**THRILLER FOR C. B. C.**

"Race for Life," the second in the series of Perfection Pictures sponsored by C. B. C., and featuring Eva Novak and Douglas Fairbanks, is now in production under the direction of Henry MacRae.

The feature of the story is a big automobile race, a real thriller.

* * *

**TERRISS ENTERTAINS**

Mary Pickford and Douglas Fairbanks were guests of Tom Terriss at Cordoba, Spain, several weeks ago, where they witnessed the big bullfight scenes for "The Bandolero" which Terriss is filming there for Metro-Goldwyn release. It is reported that Fairbanks was much taken with the possibilities for feats of strength and physical prowess to say nothing of stirring romantic plots which the role of matador affords and that he is seriously contemplating "wearing the pigtail."

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**NAZIMOVA AT WORK**

Nazimova, the magnificent, has begun work at First National studios on "Madonna of the Streets," an Edwin Carewe production in which she is co-featured with Milton Sills. The story was originally "The Ragged Messenger," by W. B. Maxwell, the famous British author.

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**LAST SUNSHINE COMEDY**

"Dumb and Daffy" will be the last of the William Fox Sunshine Comedies to be released this season. This will be the twentieth comedy of the 1923-4 series and probably will be released late in July by Fox Film Corporation. Al St. John and Bess True are featured in the cast.

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**NAME PUBLICITY HEAD**

Virginia T. Morris has been placed in charge of advertising and publicity for B. F. Schubert Productions, Inc. Miss Morris was formerly connected with the publicity staff of Preferred Pictures Corporation.

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**MENJOU CHOSEN**

Adolph Menjou has been chosen to portray Betty Compson in Cecil De Mille's "Spring Cleaning."

Selznick Distributing Corporation is fortunate in having such stars as the three pictured above. They are George Arliss, May Allison and Alice Joyce. Each has a large following of fans and their names mean box office pulling power wherever their pictures are shown.
Keep Screens Clean

C. E. Cook Advises Kansas M.P.T.O. to Clean Up

In a letter of confidential nature, mailed from M. P. T. O. Kansas headquarters this week by C. E. Cook, is a warning to exhibitors to continue to keep their screens above reproach. An excerpt of the letter:

"Don't you think public opinion is a necessity in this business? If you do, then let's watch our step on semi-salacious picture titles and themes which may be used by some producers during the coming season.

"Do you not believe that, regardless of what the producer makes, you are the one to suffer unless you put a halt to these pictures? As good business men we can't afford to overlook the public reaction. Whether you know it or not, the Motion Picture Theatre Owners of Kansas, through the cooperation of you and the majority of other Kansas exhibitors, have established a reputation for attempting to keep the screens of Kansas above reproach.

"Is it worth while to sustain that reputation or shall we forget it and run 'everything' and 'anything,' just so it gets the money into our box office, do a 'good job' while the doing is good and then step out and let the business take the 'kick-back?'"

"We can't ride the fence. We either disapprove such pictures or we approve them and plan to get out while the getting is good. If we approve them the result no doubt will be heartaches, and we must remember there always is a tomorrow.

"The foregoing comment is purely suggestive, but it is our conviction the majority of the public are clean thinking, clean living people, who enjoy clean, wholesome entertainment which not necessarily is flat and uninteresting. We feel confident that, once the public realizes you are trying to give them the best in entertainment in this character, they will be quick to respond and support you. Watch the pictures offered for sale. Watch for suggestive titles. Then if you believe the above comment true, refuse to buy. Remember the public doesn't understand or care what the sales policy or some companies are in attempting to make you buy blocks to get a few good ones. The public judges the picture on an individual basis. Better check up on the advertising, too. Sometimes it's worse than the theme. This is a great, worthy business. Let's keep it clean, regardless."

BUSINESS SLUMP

Business has suffered a slump in several places in New York state during the past week, partially due to the extreme hot weather, and also to schools and mills closing down.

In Cohoes and Binghamton, business is off at the theatres, due to mills being on part time.

In Troy, the closing of the Rensselaer Polytechnic Institute, as well as two colleges for women, brought about a slump.

In Albany, business stood up fairly well during the week, although the Delaware theatre announced that it would operate only three days instead of six.

The Temple, in Syracuse, also closed last week for the summer, while in Utica, a state convention of Knight Templars put a crimp generally in business.

FOR ART'S SAKE

"Art for art's sake," has an ardent exemplar in Warren Kerrigan, who is playing the title role in Rafael Sabatini's nautical romance "Captain Blood" which Vitagraph is picturizing on a heroic scale.

One of the many attributes that has helped to make Kerrigan one of the most popular of motion picture idols is a head of raven hue locks, the envy of many a bobbed-hair flapper and the despair of the tonsorial trade.

Kerrigan's crop was thick, wavy and luxuriant. It was black as a raven's wing and a great natural asset in playing handsome heroes and to playing poetically inclined people; but now the raven hue locks are gone, in the name of art.

Hines Progressing

Racing Scenes for 'Speed Spook' Taken at Altoona

JOHNNY HINES and his supporting cast which includes Edmund Breese, Faire BINNEY, Warner Richmond and Frank Lossee are making rapid strides on the Hines latest production "The Speed Spook," which according to general manager C. C. Burr and the star himself will unquestionably prove to be the outstanding melo-comedy of Hines' career.

The entire company spent four days at Altoona, Pa., where the racing sequences were filmed at the 250 mile championship race at the Altoona Speedway June 14. With five cameras placed at appropriate spots around the speedway rush prints bear out the fact that the race sequence will undoubtedly be one of the most thrilling ever filmed of a feature production.

The realism of the race was carried out on the next day when Hines in conjunction with three of the drivers who participated in the classic, and among whom were included such track celebrities as Ira Vale, Fred Comer, Antoine Mourre, and Harry Haritz participated in close-ups to enable Hines to obtain all the necessary close shots possible.

Following the shooting of this scene the entire company moved over to Westwood, New Jersey, where for the past week the remainder of the exteriors were taken. Over 200 extras were transported to Westwood for the filming of these shots which according to the star and producer will go a tremendous way towards making "The Speed Spook" one of the most elaborate films of its kind.

Estelle Taylor, the Paramount star, has had an exceptionally rapid rise in filmdom. She is picking a bouquet of cherry blossoms.
Enright an Author
New York Police Commissioner
Writs Story for Pathe

FOLLOWING closely on the
launching of the new periodical,
"Police," of which Police Commis-
sioner Richard E. Enright is editor,
comes the news that the head of the
New York City Police Department has
entered the field of the motion picture
world as the author of a new Path-
ereal, "Into the Net" which is shortly
to make its appearance on the screen.

"Into the Net" presents a distinct
revelation of the means undertaken by
the New York City police in tracing
criminals, the following of clues, the
detection of crime, and the arrest of
the guilty parties. It introduces every
branch of the great machinery of law-
 enforcement in the big city where the
majority of the scenes are laid. Among
these are the marine division with mo-
tor boats designed to outdistance the
fleetest of rum-runners; armored cars;
the police method of signaling, the rou-
tine of arresting criminals and booking
them at precinct stations; police rec-
cords and histories of criminals, the
rogues gallery, fingerprinting and the
thousand and one incidentals connected
with the police system of the city.

* * *

SECOND PREFERRED IS
UNDER WAY

B. P. Schulberg announced this week
that the second Preferred Picture to be
started on next season's program of
B. P. Schulberg Productions, Inc., will be
the David Belasco play "The Boomer-
ang."

Winchell Smith and Victor Mapes
were co-authors of "The Boomerang,"
which holds one of the long run rec-
cords among Belasco stage productions.
Subsequent to the New York engage-
ment road companies toured the coun-
try for four years.

"The Boomerang," which Eve Unsell
has adapted for the screen will be made
by a second production unit now being
organized by Mr. Schulberg and actual
shooting will begin within a fortnight.
Announcement of the director and cast
will be made in the near future.
The picture will be filmed simultaneously
with "The Breath of Scandal," upon which Gasnier is working.
The release date is set for the early
fall.

* * *

THE CYCLONE RIDER
FOR FOX RELEASE

The William Fox production of the
Lincoln J. Carter melodrama "The Cy-
clone Rider," which was completed re-
cently at the Fox West Coast studios,
will be one of the biggest special at-
tractions on the 1924-25 release sched-
ule. "The Lure of Money" was the
working title of this Thomas Bucking-
ham production while it was being
made on the Coast.

Reed Howes and Alma Bennett have
the leading roles.

* * *

SELZNICK OPPOSED TO
LURID ADS.

President W. C. J. Dooolittle, of Selz-
nick Distributing Corporation, has is-
 sued a statement condemning an ad-
vertisement that appeared in several Los
Angeles newspapers in regard to
"Daughters of Today."
The publicity writer for a Los An-
geles theatre wrote the copy. It in-
cluded the names of Nathan Leopold
and Richard Loeb, of Chicago fame,
and was objectionable from a moral
standpoint.

Upon being notified of the ad, Mr.
Dooolittle made an effort to ascertain if
it came from the Selznick offices and
found that his organization was in no
way responsible and would never sanc-
tion such copy.
The ad. caused considerable unfavor-
able comment.

O'TOOLE WON'T ATTEND
BUFFALO SESSION

M. J. O'Toole, president of M.P.T.
O.A. will not be present at the New
York State Convention. Following is
his letter to State President William
Brandt:

"I find I must decline your invitation,
as in carrying out the comprehensive
lines of procedure laid down at the
Boston convention and since then aug-
mented by the action of several meet-
ings of our National Board of Direc-
tors, all my time will be taken up.
There are also a number of meet-
ings that I had previously arranged to
attend in connection with the work of
our National organization, including
the convention of the Motion Picture
Theatre Owners of New Jersey at As-
bury Park, the meeting of the theatre
owners of Maryland, Virginia and Dis-
trict of Columbia on July 1st, and the
meeting of the theatre owners of Roch-
ester and Western New York at Roch-
ester on July 22nd, together with meet-
ings of the theatre owners of Pennsyl-
vania to consider censorship and other
situations in that state."

* * *

SELZNICK ANNOUNCES
FEATURETTES

Announcement is made of the first
three featurettes to be released by the
Standard Cinema Corporation through
the Selznick Distributing Corporation.
The featurettes are:

"The Wonderful Chance," featuring
Eugene O'Brien and Rudolph Valen-
tino; "A Pair of Silk Stockings," with
Constance Talmadge and Harrison
Ford; "Sauce for the Goose," with
Constance Talmadge and Harrison
Ford.

The featurettes are two-reel produc-
tions, which have been trimmed to that
length from full-length Selznick clas-
sics, which thereby retain all the best
features of the originals, and acquire
additional speed and pace.

"The release of these film classics in
this new form is in line with the ten-
dency to keep the length of features
within reasonable limits," said J. L.
Tilton.

"We find that they have all the
good qualities that made the pic-
tures so successful in their original
form, together with speed and con-
tinued action which makes them ideal
for summer motion-picture entertain-
ment."

* * *

GOOD BOOKING

The heavy bookings that Victor Hal-
perin's "When a Girl Loses," released
through Associated Exhibitors, is re-
ceiving in all sections proves that the
picture is a sure-fire hot weather attrac-
tion for exhibitors everywhere. Not
only do figures prove this, but exhibi-
tors are daily sending in testimonials
that the photoplay reaped them a har-
vest despite the rising temperature.
Summer Won't Alter Selznick Distribution Schedule

The Selznick Distributing Corporation will continue this Summer its plan of releasing whatever productions it has ready now, whether program or special productions, instead of holding the specials over until the Autumn.

L. J. Darmour, vice-president of the Selznick company, stated that the organization had tried the plan out last Summer, and that it had achieved unexpected success, both for the exhibitor and for the company.

"In violation of all tradition, we launched "Robert of Hendtrau" and The Common Law early last Summer," said Mr. Darmour. "During the dull-est of seasons, we put them over to an impressive gross, and they proved a life-saver for many exhibitors.

"So we are continuing the policy this Summer. Big specials, such as 'Missing Daughters,' following on the success of 'Daughters of Today' throughout the country, are going to be spotted through the Summer, to put new life and pep into the theatres, and maintain interest in motion pictures.

"Furthermore, just as active an exploitation and selling-to-the-public campaign will be maintained on these pictures during the Summer as on those whose greatest first-runs occur during other seasons of the year. Special representatives will be in the field, national and local advertising and publicity tie-ups are being arranged, and personal appearances of stars, wherever possible, are being mapped out."

Among the late Selznick productions mentioned by Mr. Darmour as being included in this special service for Summer business are: "The Right of the Strongest," a Zenith Production; "The White Shadow," a society drama actually filmed all over Europe—London, Paris, Switzerland—and combining a travel drama with a fascinating story, with Betty Compson; "$20 a Week," a comedy drama, starring the noted George Arliss; "Pagan Passions," Grace Sanderson Michie's colorful Oriental melodrama; and "Flapper Wives," an intimate drama of women and marriage, written and produced by Jane Murfin.

In addition to these, Mr. Darmour said, "Missing Daughters" will be released shortly, preceded and accompanied by a country-wide exploitation and publicity drive seldom equaled by other big specials.

It will be followed by "Love of Women," a Whitman Bennett production starring Helene Chadwick. Other productions, he said, will be announced and released, along the lines of this plan, as soon as they can be properly prepared for public presentation.

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MONTREAL MANAGERS ELECT OFFICERS

The annual meeting and election of officers of the Montreal Theatre Managers' Association was held at the Queen's Hotel, Montreal, June 11. This organization, which has now completed its third year of operations, represents over 30 of the leading theatres in the City of Montreal.

George Nicholas of United Amusements, Limited, operating a chain of high class moving picture theatres in various districts of the city, was elected president in succession to Abie Wright, manager of the Princess Theatre. Mr. Nicholas was promoted from the vice-presidency which is now held by George Rotsky, manager of the Palace Theatre, one of the big houses of Famous Players Canadian Corporation.

B. M. Garfield, formerly of the Gayety Theatre, was re-elected secretary-treasurer of the local association for the fourth year.

Mr. Garfield received a vote of thanks for his energetic work in behalf of the organization, including the benefit performance which was recently presented at the St. Denis Theatre, Montreal, with the co-operation of all local theatres. Mr. Garfield was also made a director of the association along with Abie Wright and Frank H. Norman, the latter being another local exhibitor.

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AMERICA APPRECIATES GEORGE ARLISS

George Arliss, star of the Selznick-Distinctive picture "$20 a Week," is one of the world's most distinguished and best-loved actors. He is an Englishman by birth, but all his successes have been made in America, where he has been a prominent figure in the theatre for the past twenty-five years.

Arliss first came to this country with Mrs. Patrick Campbell, but it was with Blanche Bates in "The Darling of the Gods" that he first attracted widespread attention. Following this he was starred in a number of plays which have made theatrical history, notably "The Devil," "Disraeli," and "The Green Goddess."

Practically all of Arliss' stage plays have been adapted to the screen with excellent results. "$20 a Week," however, is a magazine story, by Edgar Franklin, originally called "The Adopted Father."

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UNIFORM TAX OFF

The Brooks Uniform Company of 1437 Broadway, New York, is advising theatres throughout the country that when the Revenue Act of 1924 takes effect on July 2, the 10 per cent excise tax on house attache's uniforms will be eliminated.

This tax has been collected since February 25, 1919, and the Brooks Uniform Company during these five years, has collected for the government over $250,000 tax on liveries from theatres throughout the country.

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'SHERLOCK' A SAILOR.

Metro-Goldwyn announced last week that the U. S. Shipping Board had purchased Buster Keaton's latest feature length comedy, "Sherlock, Jr." for exhibition aboard all its ships.

The high-sea premiere of the picture was held on the Leviathan last week on its voyage to Europe as a mark of honor to Marcus Loew, head of Metro-Goldwyn, who was on board with Mrs. Loew, Ramon Novarro, Fred Niblo, Enid Bennett and a group of friends.

We can't understand why directors have overlooked Jane Wilson, of the Follies, for so long but she is now a Paramount player.
Florida Boom
State Is Active in Construction of Modern Theatres

The state of Florida is in the midst of the greatest campaign of theatre building in the history of that section. Within the past twelve months, more than sixty new theatres have been opened within the state of Florida, representing an outlay in properties of more than eight million dollars.

And at the present time the towns of Miami, Lakeland, Lake Worth, Boro, Cocoa, Melbourne and Bradenton are either having houses in process of construction or planned. In Miami, on the corner occupied by the Airdome, diagonally across from the Hippodrome, work on a new house is underway. The old Casino Theatre at Lakeland is being dismantled and plans announced for a new house which E. J. Sparks and associates will erect.

A local business man is reported behind the finances of a new theatre project for Lake Worth, which has already been started. At Bereo, William Atkins is erecting a handsome block of stores and offices which will also include a modern theatre.

Melbourne's new house will be included in an addition to one of the city's hotels, and E. J. Sparks is just completing a new house at Bradenton. Cocoa's new house, in which F. W. Bryan is interested, will be finished by about the middle of July, and will be known as the Aladdin Theatre. Mr. Bryan already operates the Victor there. *

SHALLENBERGER LEAVES FOR COAST

W. E. Shallenberger head of Arrow Film, left last week for an extended trip which will take him to the Coast before his return. It always has been Mr. Shallenberger's practice to keep in close touch with the Independent buyers, so his present trip will accomplish that end.

He is going to the coast to settle some important questions regarding the casts and production of the twelve Arrow big specials announced for 1924-5.

In addition to these, Mr. Shallenberger will make the final decision on several important points on the new Arrow serial which will follow "Days of '49."

FOX STARTS ANOTHER "BUCK" JONES

"The Merry Men of Oracle" is the working title of the latest program feature starring "Buck" Jones, which was started this week at the William Fox West Coast Studios Edmund Mortimer, who recently finished directing Jones in "Against All Odds," is making this latest production from the story and scenario by Charles Kenyon.

Evelyn Brent, who was seen in the leading roles of two big Fox specials this season, has been cast for the feminine lead.

SEA HAWK GOES OVER BIG IN NEW YORK

"The Sea Hawk," produced by Frank Lloyd Productions, Inc., for First National release now showing at the Astor Theatre, New York, has scored one of the biggest hits to the credit of any motion picture in that city. It has shown to absolute capacity at every performance, matinee and night, since its opening.

Seats have been placed on sale four weeks in advance, and the advance demand for seats is the largest that has ever been known for a motion picture in New York.

Frank Lloyd, who produced and directed "The Sea Hawk" for First National, remained in New York for the first week of the showing and put in nearly every waking moment cutting the film so that the action would be speeded up without destroying the coherence and powerful drama of the story.

The result of this elimination is not only that the picture is over at 11 p.m., but that the action is swifter and the dramatic tension more sustained.

INCREASE ADMISSION

While some of the theatres in Central New York are cutting their prices for the summer, Abe Stone, who recently took over the Delaware and Arbor Theatres in Albany, has increased admission prices at the Arbor from ten to seventeen cents, and apparently without making any serious inroads in his attendance.

Metro Studio Closes Scene of Many Famous Pictures Soon Will Be Memory

When Jackie Coogan's latest picture "Little Robin Crusoe" comes out of the cutting room, the famous Metro studios in Hollywood will be no more. Jackie's company is the only one left on the studio lot since the Metro-Goldwyn merger, and the little star's staff will close their offices in about two weeks.

For seven years the Metro studios have been the birthplace of many great motion picture productions. Jackie Coogan's "Long Live the King," his first Metro picture, was made in its entirety on the Metro lot as was his second, "A Boy of Flanders." Rex Ingram's "The Four Horsemen of the Apocalypse" and "Scaramouche" and scores of other spectaculars were filmed at 900 Caheunga, Hollywood.

The Metro studios first gained prominence under the management of Richard Rowland now head of First National Pictures. Then came the purchase of the Metro properties by Marcus Loew now head of Metro-Goldwyn. Shortly after Mr. Loew's company acquired Metro the famous Jackie Coogan contract was consummated and now the little star is the last of the famous group of stars whose pictures were made on the Metro lot.

SPECIAL SHOWING

A special trade showing was held for Hodkinson's "Not One to Spare" in Philadelphia on June 8 and 1800 exhibitors and friends attended Fay's Theatre to witness the production. The picture was highly praised by those who saw it.
J. D. Williams Says Ritz Will Make Six Pictures Yearly

At the weekly luncheon of the Associated Motion Picture Advertisers on June 19 J. D. Williams, president of Ritz Pictures, told the diners he had selected C. L. ("Bill") Yearsley, their fellow-member, as his right-hand man and as a member of his cabinet. Mr. Yearsley will join him July 1, as vice president of the company and with indirect supervision of the department of advertising and publicity.

Mr. Williams stated he would produce six pictures yearly. Four of these will be of star players and two of directors. One of the latter already is under contract and of the former two players are signed and a third is practically set. One of the two, of course, is Rudolph Valentino.

Ritz has purchased the picture rights to "Cobra" for the first Valentino subject or for one of the directors. Twenty men of means have become interested in Ritz, as well as forty well-to-do exhibitors, some of the latter being interested in First National.

Mr. Williams said the company would be advised in its management by a cabinet of five, of whom besides himself two would be Mr. Yearsley and Harry Cohen. George Kleine, he said, had resigned his connection with the company.

Mr. Williams said the class of pictures to be made would require at least six months' or a year's work to complete. It was explained by an associate that it is Mr. Williams' ambition to make such pictures that an exhibitor would make money on them, and that under the plan of distribution that had been mapped out it would not be necessary to worry about a steady supply of product.

In other words, if a picture did not come up to the standard he had set for Ritz it would be released under another brand. His chief aim will be the production and exploitation of big pictures from the showman's angle.

Mr. Yearsley has been connected with the industry for about twelve years. His first experience was in Australia in charge of the exploitation for the Greater J. D. Williams Amusement Company. Following the merger of that concern with West Limited and Spencer's Limited he occupied a similar position with the combination, both theatres and exchanges.

Seven years ago Mr. Yearsley came to New York and took charge of the advertising force of First National.

T. O. D. CORPORATION IN BANKRUPTCY

Harry Davis of Pittsburgh, Pa., R. F. Woodhall of Dover, N. J., and Sydney S. Cohen of New York, Directors of the Theatre Owners Distributing Corporation, have joined in filing a voluntary petition in bankruptcy relative to the affairs of the Theatre Owners Distributing Corporation, organized under the Laws of the State of Delaware, for the purpose of conserving the assets of the company and particularly to collect moneys due and owing to that company from the Anderson Pictures Corporation for its participation in the receipt of the picture "After the Ball," which is being distributed through the Film Booking Offices of America.

It is their purpose to collect all of these outstanding moneys and to reimburse the stockholders of the company from such receipts and then wind up the business affairs of the organization.

This action of terminating the affairs of the organization was determined upon by all concerned in April last, when it became apparent that it was the better course to pursue owing to the confusion arising from the formation of a corporation with a similar name by people formerly associated with the company.

If this is a sample of the modern pirates we are for them every time. The scene is a cabaret and is one of the many elaborate settings in the Sawyer-Lubin production, "The Shooting of Dan McGrew," from the Robert Service poem. The picture is distributed by Metro.
SHOWMANSHIP

Is Everybody Out of Step But You?

Asks

Eddie Bonns
Director of
Exploitation for Metro-Goldwyn.

P. T. BARNUM is referred to as the "Father of Showmanship." In his day, his methods were productive of wonderful results—but if he were alive today and an exhibitor, he would acclaim his showmanship ideas to meet with present day conditions.

Don't misunderstand the term "Exploitation." It doesn't merely mean ballyhoo and stunts. It is a new form of super-advertising that means "Keeping Step with Progress.'

Exploitation covers a wide and varied field. It includes musical presentation, scenic and electrical prologue effects, national advertising, window display tips, novelties, original advertising ideas, cooperative newspaper service, different mailing methods, personality, diplomatic civic relations, attractive lobby creations, snappy programs.

Exploitation is not an experiment. It has been thoroughly tried and proven a valuable asset in obtaining bigger and better business. No theatre is too dignified to stand exploitation and the moment that concern entertains this idea, it is laying a weak foundation.

The success of the greater majority of motion picture theatres throughout the country is due to the exhibitor who is keenly alive to the exploitation possibilities of his pictures. Theatre managers and their staffs are continually on the alert, creating new ideas to attract the attention of the public.

No better example of modern exploitation can be cited than the Capitol Theatre Radio Broadcasting conducted by S. L. Rothafel. He has capitalized the most forceful medium of present day methods to effectively penetrate into the homes of the entertainment-loving public. This and other clever showmanship angles, under direction of Edward Bowes, have produced phenomenal increase of receipts. Another example of good forceful present-day exploitation is the sensational "Brothers Under the Skin" organization scoop—the biggest, cleanest and most admirable in the history of exploitation.

Every New York newspaper gave it publicity. It broke into the front page—back page—Sunday editions—special articles and all the rest. It grabbed space in every city and town in the United States, Canada and big European cities. A great stunt in its conception, execution and results. Nearly 100,000 lines of publicity were obtained on the strength of this stunt. Incidentally, this campaign was directly responsible for tripling the quota on the picture.

This article by Eddie Bonns, Director of Exploitation for Metro-Goldwyn, tells showmen how to step with Success.

Take for instance the float, constructed for street exploitation for Warner Brothers—the greatest of all out-door national motion picture advertising stunts. It traveled from coast to coast. It was instrumental in building up great prestige for this organization and its entire product.

Cooperative exploitation is the most powerful of all. It is directed from the home office of the various picture distributing organizations where keen, tactful men are continually creating ideas to assist the exhibitors in selling the picture to the public. These men are thoroughly acquainted with the various territorial conditions. Their traveling experiences and wide acquaintance with the theatre systems give them the advantage of super-showmanship, or exploitation. This service is not only rendered to the big first-run houses but also to the small town exhibitor whose finances do not permit him to employ the services of a skillful exploitation representative.

An innovation that has received unanimous praise from exhibitors throughout the country is the Exploitation Supplement compiled by the writer and his assistant, W. R. Ferguson. This inexpensive mimeographed booklet paves the way for exhibitors to properly put over a forceful campaign. It is really a first aid to a waning business and a boost for the big one.

The exhibitor who fails to take advantage of some of the hundreds of suggestions contained therein cannot be said to be really abreast of the times and truly progressive. The Supplement contains numerous novelty attachments which can be reproduced locally by the exhibitor.

This method has proven most beneficial, eliminating the costly overstock of accessories. It has also proved an important sales promotion aid rendering invaluable service to the salesmen who carry them in their brief cases. Not only does it make possible obtaining contracts, but the filling of many unplayed dates.

Exploitation is the current word now and when properly understood, it is the greatest of all box office stimulants. The most recent boosters for this department is the slide director, who until the past year, would throw up his hands in disgust if this term were misunderstood.

(Continued on Page 48.)
HE CRASHED

on to the front page of the newspaper with this one. Harry Bernstein of the Colonial Theatre, Richmond, Va., not only made the front page once, but did it every day for three weeks before his showing of “Missing Daughters.” Some record! Here’s how he did it:

The News Leader announced receipt of a telegram from Eileen Percy, who appears in the picture, stating she accepted the paper’s offer to become its motion picture editor during the week of the showing.

Manager Bernstein’s theatre was not mentioned except incidentally at the very end of a two-column write-up about Eileen, the new editor. The article said:

“During the week Manager Harry Bernstein has arranged for the showing at the Colonial Theatre of ‘Missing Daughters.’ At his request the News Leader has consented to permit Miss Percy to make personal appearances daily, when the fans who correspond with her through this paper may meet her.”

Many exhibitors say the newspapers will not give them a line. The answer is: Show the editor stuff that will give the newspaper all the credit. Then your theatre is mentioned casually. The editor collects the credit—you collect the cash. Ask Harry.

** **

“DO YOU SCREEN?”

The Liberty Theatre, Seattle, asked the question of the city belles. But Manager Johnson worked the screen test exploitation with a new slant.

Before the showing of “The Enchanted Cottage” he arranged with the West Coast studios of First National to make the tests right in Seattle. A wire from the studios specifically stated that no promises were made, but did offer a faint hope to girls who thought they were the screen type.

A Mack truck was used, with a camera platform, while the sides carried banners announcing the purpose of the stunt. The truck was on parade an hour before the time set for taking the tests in Pike Place, the most prominent square in the city.

The tests were repeated at night under the glare of Cooper-Hewitt. The girls participating carried illuminating torches of red fire. The final tests of the series were made Wednesday night on the stage of the theatre. At each test the director explained their connection with the Liberty Theatre’s attraction. Tests of girls showing any promise were forwarded to the First National studios.

** **

Out of Step?

(Continued from Page 47.)
used in his presence. But now he is continually championing for some new exploitation angle.

Forceful box-office titles which have unlimited exploitation possibilities are just as essential to strong, clean productions as the names of big stars or the popularity of well known stage plays or widely read books. A good, strong selling title enables the exhibitor to sell the picture to the public through exploitation. It also enables the distributing organization to sell the production to the exhibitor.

Many a contract has been secured by salesmen because of the box-office value of the title.

EXPLOITATION IDEAS

B Buried

Family heirlooms are proud possessions. Folks like to show ‘em.

The Criterion Theatre, Enid, Oklahoma, gave the citizens a chance to dig up old relics in connection with the presentation of “Scarouche.” This picture features a great collection of antiques. So several days before the engagement began the Enid papers appeared with stories of the difficulty experienced in gathering these together.

Free tickets were offered to those who would bring forward old relics buried in attics and closets. These were exhibited in a prominent store window, and tied up with the attraction at the theatre.

What’s “buried” in your town? This family relic idea can be used with variations on many bookings.

** **

R-U TIM P.H.?

The above is another way of presenting Harry Reichenbach’s “Triumph” puzzle word contest. Harry’s stunt attracted much attention when it was used in the New York papers just prior to the opening of the attraction at the Rivoli.

The Laurier Theatre, Woonsocket, R. I., used the plan with a novel variation. Seven good windows in the business section were secured. In each one a different word spelling the individual letters in “Triumph” (“Tea,” “Are,” “Eye,” etc.) was displayed on a card. Supplementary cards completed the display in each case. One explained how to put puzzle words together so as to spell the title of the picture. The other stated: “Your chance to see a great picture free at the Laurier Theatre.”

In submitting solutions, contestants were required to identify each store and its location.
EXHIBITORS' ADVERTISING AIDS

engineered through the Seattle Star.

The contest was started with a signed confession from a Blind Husband. Prizes were offered for the best letters from men or women concerning "Blind Husbands" they knew in Seattle.

The newspaper gave the competition good display, and the picture at the Columbia was tied up closely with it. Many were the anxious husbands who scanned the paper daily to see if they were "among those present."

PATRONS' Register Frame is an innovation at the Rivoli Theatre, New York. It is hung on the rear wall near the entrance, under a hooded light. The service, usually operated for visiting doctors, is now open for business men, too. They can be brought to the telephone without delay if they have instructed the usher on the aisle to register their name and seat number.

So when a call comes for Mr. So-and-So, his location is easily found on the Register Frame. He is quietly notified without disturbing the rest of the patrons.

A CAMPAIGN has been started by the Rialto Theatre, Atlanta, to discourage reckless auto driving.

Manager Murray proceeded on the idea that in the usual Safety Campaigns the reckless drivers did not mind newsworthy publicity. They rather enjoyed it. So with "Fool's Highway" as his inspiration, he sold his "Reward" idea to the Atlanta Journal.

The newspaper directed the automobilists to look through the "Want Ad" section. If they discovered their license numbers listed, it meant that they had been selected for a reward of free tickets because of courteous and considerate driving. The tickets could be obtained on call at the theatre.

Here is a traffic stunt that will gain you the support of city officials, civic organizations and the newspapers. Any auto driver will now be glad to be served with a ticket—to your theatre.

A NEW split-a-page idea for co-operative advertising by merchants was originated by the Isis Theatre, Houston, Texas, when featuring "The Enchanted Cottage."

The news is cut out an advertising page, made up by local dealers who featured articles that were calculated to make any home an enchanted cottage. In the art work on the page were various goblins. The theatre offered passes to readers who returned the ad with all the goblins properly marked.

It helped greatly in selling the page to the merchants, who realized that the goblin stunt would bring their advertising appropriation back to them with a percentage.

DURING the run of "Blind Husbands" in the Columbia Theatre, Seattle, a prize letter competition was

DURING the run of "Blind Husbands" in the Columbia Theatre, Seattle, a prize letter competition was
Tie-Ups Tried and Proved

What Others Have Done With These Window Displays You Can Do on 'McGrew'

LOOK these pictures over carefully. Very carefully. They represent the ideas upon which other showmen have based box-office prosperity for a wide variety of presentations.

At the top of this column is a two-in-one window tie-up in which the American Theatre, Evansville, Indiana, announced to all that Metro's "Scaramouche," and Metro's "The White Sister" were at hand for their delectation. The window helped to play box-office chimes for the American—and what the American did you can do!

Note the Times Square tie-up on Metro's "Happiness." The "Happiness" candy manufacturers co-operated with the exhibitor, and together they made money for each other. What they did with "Happiness" you can do with "The Shooting of Dan McGrew."

In the heart of Chicago two Metro releases were tied-up in the conspicuous windows of McLean's Drug Store. The books sold like the proverbial hot cakes—and every book reader became sufficiently a motion picture enthusiast to make the run of both features exceptionally profitable.

In Minneapolis, Jackie Coogan and "A Boy of Flanders," the Metro release, were featured big right in the center of town. Note the toy train pulling the milk car to emphasize the Near East Relief stunt. You can arrange an even more attractive window to stop passersby with "The Shooting of Dan McGrew."

Here at the bottom of the column is a Chicago tie-up. The Roosevelt Theatre and the Davis Dry Goods Company worked together.

Get busy. What has been done, can be done. The idea of selling the picture to the people of your city through many windows is successful. Get in line. Clip the "McGrew" coupons. You will hit the bull's-eye of publicity with sufficient force to shake shekels into the cash drawer.
Presenting—

'The Shooting of DAN McGREW'
And Its Box Office Lobbyology

South Seas. The dregs of the earth are the patrons. This is soon contrasted with the brilliant luxury of Broadway cabaret life.

Finally the Alaskan shots—and the big scene of the shooting in the Malamute saloon.

Money Cast
And a real box-office cast—Barbara La Marr, Lew Cody, George Siegmann, Mae Busch, Percy Marmont. You could pack your house by just featuring these names alone.

Play the attraction up for its tremendous pulling power as the screen version of the famous poem—only complete. Everybody knows of the poem.

W HEN you play this Metro picture you start right off with the very best brand of publicity.

You will be showing in a photoplay what is probably the most popular poem in American literary history.

Robert Service's famous verse, "The Shooting of Dan McGrew," was found on an actual tragedy in a Malamute saloon in Alaska. The scenario writer secured from an eye-witness the true story of the events that led up to the shooting of Dan McGrew.

Box-Office Story

So in this Metro version you offer your patrons a complete history of the affair. It is a smashing box-office story that they have never seen before. The photoplay goes back to years before the shooting. It shows the life of the "lady known as Lou" and her husband Jim while located in the South Sea Isles.

Then the action swings to New York cabaret life. Finally the husband trails Lou and Dan McGrew to the saloon in Alaska.

Picture the scenes: A derelict ship turned into a floating cabaret in the
Extra Lobbies

As usual, this week's National Tie-Up feature brings with it a fine array of extra lobbies for your showing of "The Shooting of Dan McGrew." The best windows in town become your added lobbies.

The entire motion picture industry is now awake to the fact that EXHIBITORS TRADE REVIEW has given to showmen through its National Tie-Up Service a powerful machine for securing unlimited publicity.

It is a tremendous step forward. It has simplified the exhibitor's work a hundredfold. It presents Standardized Publicity right at his theatre door. Above all—it costs him nothing.

Here are additional names added to the honor roll of over 70 national advertisers who are all ready to start working for your theatre and its eventual showing, "The Shooting of Dan McGrew."

These windows will draw dollars from every corner of your city by reaching people who never pass your theatre. Play with these success names—and success is bound to come to you.

Fashionette

This famous hair net is enjoying a tremendous vogue at this time with women everywhere.

Your local dealer is alive to the fact that a tie-up with a popular screen star like Barbara La Marr makes his window display register real pulling power. A mere display of hair nets means nothing. It needs the injection of human interest—connecting it up with a live, interesting personality like that of Miss La Marr to give his display drawing power.

Have your sign artist make an attractive card reading something like this: "Beauty Secret of Barbara La Marr. Well Dressed Hair Is a Part of It. That's Why Her Choice Is Fashionette Hair Nets."

Amami Shampoo

The ideal way for your dealer to feature this tie-up is to have some girl with luxuriant hair demonstrate it in the window. Of course she will not actually shampoo her hair. She will merely display her long tresses and show a series of window cards as follows:

1. Amami is the chosen shampoo of the Queen of the Belgians.

2. Hair dries quickly after an Amami shampoo.

3. Amami makes an abundant lather light as sea foam.

4. Amami is a hair tonic as well as a shampoo.

5. Amami does not change color of the hair.

6. Would you like beautiful hair like Barbara La Marr. Use Amami.

This demonstration, along with stills of Barbara La Marr, will pack them in front of the dealer's window.

Richelieu Pearls

These are the pearls which when displayed in a fashionable jeweler's window on Fifth Avenue, New York, along with a painting of Barbara La Marr wearing a rope of these pearls, caused a sensation.

Half-tone reproduction of this painting, size 8x10, on fine quality card stock, is ready for your local jeweler's tie-up with your theatre. This make of pearls is handled by 30,000 jewelry stores. Every woman who knows pearls is familiar with them.

Supply your dealer with the following window card: "The Star of All Pearls—RICHELIEU. The Pearl of ALL Stars—Barbara La Marr."

Victor Record

This gives you a direct tie-up with the makers of the famous Victor Records. It will give you not only a fine window display, but some real publicity right in the music store all through the run of your picture. This company has put out a special record, No. 55218. It is a recitation by Taylor Holmes of Robert W. Service's world renowned poem, "The Shooting of Dan McGrew."

It is being advertised nationally. You will have no trouble getting a big window on this, for it is a direct tie-up right with the photoplay.

Arrange with the music store for the loan of one of their best Victor machines. Have the record played on the stage of the theatre. Also hold a recitation contest for the recital of the famous poem. Make this an Amateur Night. Your music store will co-operate with you in presenting prizes of records. Try to interest the school board, also members of amateur theatrical clubs. They love a chance like this.

A tremendous amount of local interest will be created and revived in this famous poem on account of the presentation of the play at your theatre. Use the still No. 145-LB on this display. It shows the "Rapturous Kid" at the piano. Feature it with the line from the poem: "The kid that handles the music-box was hitting a rag-time tune."

Play this tie-up for all it is worth.

Djer-Kiss Products

This well known product is a logical tie-up for the cabaret scenes of Broadway night life. Use the stills of Barbara La Marr with your drug store partner's window.

There is a huge national advertising campaign behind this product. The manufacturer has prepared some special window displays for this tie-up that will attract crowds in front of the window.

Have a window card prepared for the dealer, as follows: "Become acquainted with one beauty secret of Barbara La Marr. You too can become more attractive by the use of Djer-Kiss."

Vanity Fair Underwear

The Makers of Vanity Fair silk hosiery and underwear have spent a huge fortune in advertising nationally. Every girl is familiar with these garments. It will make one of your most popular and appealing displays.

Have your sign artist prepare the following: "There Was a Big Mystery Behind 'The Shooting of Dan McGrew.' But There Is No Mystery About the Popularity of Vanity Fair Underwear. Quality Attractively Priced. That's ALL."

Play this tie-up strong.
Most any picture can put up a good front -

It's what is

BACK

of a picture that counts at the box-office!

Back of The

Shooting of

Dan McGrew

is a national tie-up campaign that reaches every prospect, and makes customers of them all. This section gives you all the 'dope' to put over this Metro-Goldwynner with a wham.
“Broke all box-office records of seven years standing for opening at California Theatre, San Francisco, grossing nearly $10,000 for two days in face of strong opposition.”

—and many more wires like it tell the same story!
USE ‘BIG SCENE’ STUNT
Your Chance for Great Advance Newspaper Publicity With These Original Guessing and Mystery Contests

The dramatic incident above depicted follows directly on the big scene in Metro’s “The Shooting of Dan McGrew.” It represents the climax of Robert W. Service’s world-famous poem, which forms the basis of this high-tensioned melodrama. You can use this as a stunt for advance newspaper publicity. Order the cut through your Metro Exchange. If you will carefully follow the plan here outlined, you will get some smashing publicity that will have the whole town talking.

When the newspaper runs the cut, have your copy read as follows:

“The above illustration shows the tragedy that occurred right after the big scene in “The Shooting of Dan McGrew.” The photoplay is based on the famous poem of the same name, written by Robert W. Service.

“This stirring melodrama will be shown at the City Theatre commencing________. Here is your chance to obtain a free ticket for this wonderful production, featuring such screen favorites as Barbara La Marr, Lew Cody, George Siegman, Mae Busch and Percy Marmont.

The first twenty-five correct answers received to the following questions will entitle contestants to a free ticket:

1. Describe briefly the scene that occurred to cause the shooting shown in the picture.
2. Name the three characters on the floor in the foreground of the picture.
3. Where did this scene take place?


Also have the newspaper run an essay contest. This will arouse the interest of all the lovers of Robert Service’s work, and those of a literary bent. Newspaper copy should read as follows:

“In Robert Service’s poem, he only tells the story of the shooting of Dan McGrew. The poem was founded on an actual tragedy. The photoplay, however, has been made from the complete story of the events that led up to the shooting. The poem leaves the cause of the shooting a mystery.”

See how clever you are at solving a mystery, or writing an interesting story plot. Give your idea of the life story of Dan McGrew, the Stranger, and ‘the lady known as Lou.’ See how close you can come to the actual story, as given in ‘The Shooting of Dan McGrew,’ to be shown at the City Theatre commencing________

“You do not need to hit on the actual story. Maybe you can think of a more interesting one. Three prizes (name the merchandise, to be contributed by dealers in tie-ups) will be awarded to the best essays.”
CAN YOU SOLVE A MYSTERY?

Why do women rave over pearls in preference to any other jewel? No. Neither can we solve it.

You can, however, solve the problem of interesting women in your showing of "The Shooting of Dan McGrew" by a tie-up window with Richelieu Pearls. The fair ones are irresistibly drawn to such a display.

The accompanying picture of Mae Busch shows how attractive pearls can be on a pretty girl. This still in your jeweler's window will attract every feminine eye.

Play Pearls for box-office patronage — Richelieu Pearls. A display of these on Fifth Avenue, New York, tied up with "The Shooting of Dan McGrew," crowded the sidewalk.

At last, Madame,
a truly perfect aid to your beauty!

At last a really perfect vanity box—the Djer-Kiss Two-Fold Compact! It contains Djer-Kiss Rouge and Face Powder in compact form—and two mirrors. With this new aid to beauty, Mademoiselle may see her Rouge, her Face Powder and herself—all at the same time.

Yes, two mirrors! The unique and exclusive Djer-Kiss Reducing Mirror which reflects the whole face at a glance. A Detail Mirror, too, which reflects any part of the face.

So convenient in its use, so exquisite in its outward appearance, assuredly Madame will treasure the new Two-Fold Compact.

At her favorite shop she will find it—and there, too, will she find Djer-Kiss Re-tills in both Rouge and Face Powder—so pure, so fine, so delicately fragranced with Parfum Djer-Kiss. In their charming shades, each is packed with a dainty new puff.

The New

Djer-Kiss

TWO-FOLD

COMPACT

Mae Busch tests her pearls by taste. Or is she just idly flirting in "The Shooting of Dan McGrew"

HOW TO INTEREST ANY WOMAN

This is an easy one to answer. Just show her something that will improve her appearance.

That's what your dealer-partner does when he displays Amami Shampoo. He is offering them something for their hair which has helped make women beautiful for the last twenty years.

Elsewhere in this section you will find a plan for staging a demonstration window that will directly tie-up your attraction with this hair beautifier. Give the dealer this idea:

Let him offer a prize for the girl with the most luxuriant bobbed hair; also for the miss with the most beautiful long hair. Photographs to be displayed in window, along with stills of Barbara La Marr and Mae Busch.

Mae Busch and Barbara La Marr
Both of Whom Appear in
'The Shooting of Dan McGrew'

Are typical screen beauties, who exert great care in preserving their complexities and their personal charm.

Djer-Kiss Products

Are as willing to work for the women in your community as they are for screen celebrities. Put them at it and at the same time work for you at the box-office. Through window displays tied up with your McGrew play dates. Simply sign the attached coupon as soon as you book the picture and the first shot will be fired in your exploitation campaign.

Clip this coupon

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Djer-Kiss Products forward their special window display material so that I can take advantage of this National Tie-Up on "Dan McGrew." I have listed below my play dates and the number of displays I can make use of.

Name ____________________________________________________________

Theatre __________________________________________________________

City ___________________________ State ____________________________

"McGrew" ___________________________ Play Dates ___________________________

No. of Display ___________________________ Set Dates ___________________________
“Richelieu” Pearls Linked With Barbara La Marr

Star of “The Shooting of Dan McGrew” Helps Sell Richelieu and Tickets For Your Box-Office

HERE’S a knockout! If you overlook this one close the theatre and open a funeral parlor. Barbara La Marr, a star of stars, directly tied-up with “Richelieu” pearls! Play it for all its worth. Remember the lure of jewels to everyone. See that this window is really artistic. In addition to the “Richelieu” display material, feature stills of Barbara wearing the pearls, and don’t overlook some corking stills of popular little Mae Busch also laden with the precious gems. Do this one right. It’s a jewel of a tie-up.

The Star of all Pearls

RICHELIEU

and The Pearl of all Stars

BARBARA LA MARR

Don’t Miss Her in

“THE SHOOTING OF DAN McGREW”

At the (Name of Your) Theatre

JOS. H. MEYER BROS.

220 Twenty-Fifth Street

Brooklyn, N. Y.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,

45 West 43rd Street,

New York City.

Please have the Jos. H. Meyer Bros. forward their special window display material on Richelieu Pearls so that I can take advantage of this national tie-up on “Dan McGrew.” I have listed herewith my play dates and the number of displays I can use in my exploitation campaign.

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

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

Town ........................................

State .................... No. of Tie-Ups

State .................... Desired .........

“Shooting of Dan McGrew”

Play Dates ..................................

The Inside Dope on ‘Dan McGrew’

HERE is the INSIDE story

OF why

McGREW was

SHOT up.

LOU loved

PEARLS

AND she was a MOVIE FAN.

ONE day she

SAW the

RICHELIEU PEARL

DISPLAY tied-up

IN a window

WITH stills

FROM ‘DAN McGREW’

SHE wanted the

PEARLS

AND tickets to the

SHOW

BUT DAN wouldn’t

COME ACROSS

SO Lou

HAD HIM KILLED

AND went to the

THEATRE alone

STOPPING on her way

DOWNTOWN to buy

RICHELIEU PEARLS.

THANKS AWFULLY.
Getting Right Behind the Picture

S U P P O S E your best pal is the "Richelieu Pearl" man. If he happens to be the "Fashionette" dealer, or the "Vanity Fair" merchant, or the "Victor Record" chap, or the "Amami" agent, or the man who sells "Djer-Kiss," you can apply this verse by changing a word here and there.

Why McGrew Got Shot

The Ragtime Kid in "Dan McGrew"
Spoke to the Lady, known as Lou,
Ailed her in his ragtime way
Had she anything to say
About the Shooting of Dangerous Dan
(Lou, by the way, was a movie fan.)

"Kid," she said, "I'll tell you true,
But it's got to be between me and you.

The other day I went downtown,
And saw some pearls of great renown,
They are known as Richelieu—
Most gorgeous pearls you ever knew.

They were tied-up in a shop display
That linked them to a picture play.
I wanted the pearls, and a seat to the show,
Which was called "The Shooting of Dan McGrew."
But Dan wouldn't get pearls or a seat
To the show which was really great.
So I had him killed, and I pinched his poke
Just for fun as a little joke.
And now," she said to the Ragtime Kid,
"If you'll hurry up and get your lid,
We'll hustle down to the mansion
And stop for the pearls while we're on the way."

E V E R Y O N E these days has a Victrola, and folks stop at the record shop just as regularly as at the baker's. For music has become as necessary as bread. And not only music. Here is a Victor Record tie-up with direct bearing on your picture "The Shooting of Dan McGrew."

Taylor Holmes, the nationally known elocutionist and actor, has made a record of the poem by Robert W. Service upon which is based the photoplay telling the tale of the thrilling tragedy.

On the Victrola

Try this one on your Victor record tie-up. In addition to featuring the recitation record in a window display just teeming with live stills from the picture, arrange to have the record run off from the store entrance through a "loud speaker." Fix up a window card announcing that at certain hours Taylor Holmes will recite the heartrending, hair-raising verse classic.

In Your Lobby

Do the same thing in your lobby. Just put the record on the machine and turn it loose. Have the phonograph concealed. The voice comes from nowhere, and folks will stop to listen—to look—and to buy tickets for the show.

Get in the Papers

Have the local papers reprint the poem. They will gladly do so. It is a classic. Get behind the press book. There are some corking good publicity stories in it. Stuff that will get your theatre a break on the front page. All fiction is based on fact, and "The Shooting of Dan McGrew" really is a true story. The press book gives the facts. Don't just tear out a couple of stories and hand them to the editor. Fix them up.

Have them neatly typed in regular form, and get one of the newspapermen to help tie-up the story locally. In every community there has at some time or other been a local character who met McGrew's fate. Possibly it was years ago. Get hold of the oldest inhabitant.

Buy a cigar, and we will bet that he will remember a case right in your own town which had angles quite similar to those surrounding McGrew's shooting.

Put a head on your story. For instance, "Oldest Inhabitant Recalls Case Similar to Shooting of Dan McGrew."

For two cigars perhaps the oldest inhabitant will remember McGrew himself.

Local Color

Also in every town there is some adventurous spirit who has journeyed through the country of Northern Lights. Perhaps he was one of those who rushed through the Chilcot Pass up into the Yukon country in search of what Robert Service, the author, calls "The muck called gold."

He'll remember the Malamute Saloon, and some of the characters who frequented the place—or one like it. Get some tales of adventures that befell local men in Alaskan territory.

Or, if by chance there is no citizen who cared for Arctic cold, there may be some who have voyaged the South Seas. And in the picture the action takes place partially in the South Seas.

About the Author

We know a man who knew Robert W. Service in the good old, bad old days up Dawson way. Service wasn't a gun-man or even a miner. At the time he was a bank clerk in one of the financial institutions up "thataway."

Later he "went out," as they say of one who leaves Alaska. He ushered down through Canada, and having gained some fame and a bit of fortune he was commissioned by the King of England to write another book. He did so.

Incidentally it is called "The Rhymes of a Red Cross Man." And also incidentally you can tie-up with your local book-store man in such a way that all of Service's books will sell like hot cakes both before and after the showing at your theatre. Get on the job about that one, too. Just in case you are interested, Service is now in Paris, and has written other verse about life over there.

Get Talked About

Shoot up the town with every conceivable kind of publicity, and before you are through you and your theatre will be talked of for miles about. Start a movement to change the name of the town to McGrewtow. Do you mean to say you won't get a break in the news on that one? If you don't—they are on us!

Summer Resorts

If there is a little "Coney Island" or a "White City" or a "Fairmount Park" within twenty miles of you—tie that park up tight with McGrew.

Get the shooting gallery men. Fix it up with them so that the rifle or revolver practice boys can get free passes to your show. Here's how:

Have the shooting gallery chops keep score for a week before opening, and the fellows who score the highest average marksmanship win the tickets. One pass only. Remember that. Every free pass brings at least one admission.

The National Guard

You can do the same thing with the National Guard, the American Legion, or with any organization in any way interested in marksmanship. You can tie-up also with your local sporting goods dealer and stage a contest right on your stage.
The Lady Known As Lou in THE SHOOTING OF DAN McGREW

Would have been in the Seventh Heaven of Delight had she known of The Wonderful AMAMI SHAMPOO!

Sell More Seats for 'The Shooting of Dan McGrew'

Here is a royal tie-up! Royal because the Shampoo for her personal use. Royal because the Queen of Belgium has selected Amami because the window display offered you will crown your theatre with a coronet of box-office gold! Both Barbara La Marr, who plays "Lou" in the picture, Mae Busch, and the many other pretty girls who are featured possess beautiful hair. Every head is topped with brilliant lustrous tresses obtainable only through the use of Amami. See that there are plenty of thrilling action stills in the window, and it will attract the attention of every man and woman—sending them all helter-skelter to your lobby.

Distributed By
PRICHARD & CONSTANCE
48 WARREN ST.
Inc. NEW YORK

CLIP THIS COUPON
EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Prichard & Constence, Inc., forward their special window display material so that I can take advantage of this National Tie-Up between Amami and "McGrew." I have listed below my play dates and the number of displays I can make use of.

Name
Theatre
City
State
"McGrew"
No. of Displays
Play Dates
Sets Desired
A HAIR-RAISING SCENE BREAKS

Just before the big scene—Dangerous Dan, "the lady known as Lou," and the Ragtime Kid are tensely watching the Stranger.

And when the Stranger later swings around from playing the piano and calls the turn on Dan McGrew, you have a hair-raising scene.

Here are the stills to display with your tie-up on Fashionette Hair Nets. Have your sign artist make a window card to be placed between the two stills, reading:

"Fashionette Hair Nets Will Keep Your Hair Attractive Always—Even During This Hair-Raising Scene in 'The Shooting of Dan McGrew.'"

Use this still on tie-up with Fashionette Hair Nets as described here

Tie up Taylor Holmes' recitation of "Dan McGrew" on Victor record with this "Ragtime Kid."

VICTOR RECORD WINDOWS

—Are Always Attractive and Interesting. But Here You Have An Opportunity To Set Them Working For You, Mr. Exhibitor. The Victor Special Record, No. 55218, Is A Recitation by Mr. Taylor Holmes Of Robert W. Service's World Famous Poem,

'The SHOOTING of DAN McGREW'

Every Music Store That Handles Victor Records And Machines Will Give You A Display Gladly Featuring This Particular Record Before and During The Time You Play The Picture. The Fact That A Tremendous Amount Of Interest Will Be Created And Revived In This Famous Poem As The Result Of Your Advertising and Presentation Of "The Shooting Of Dan McGrew" Will Make It Easy For You To Persuade Any Music Dealer To Give Up Full Windows And Tie Up Your Play Dates And Really......

If It's Worth While Entertainment You Will Find It On VICTOR RECORDS

CAN BE MADE 'McGREW' LOBBIES
NATIONAL Tie-Up Section

Fashionette Invisible HAIR NETS

A Novelty Tie-up For ‘Dan McGrew’

A “FASHIONETTE” WINDOW SURE TO BOOST “McGREW”

Here is a Tie-Up That Will Deal You a “Full House”

SELL THE PICTURE

Your Merchant Partner Will Gladly Help You and Also Himself

Hair is the crowning glory of womanhood. That is why the fair ones pay such great attention to their hirsute adornment. And “Fashionette” hair nets are essential — especially when warm weather devastates carefully arranged locks.

A window with appropriate stills from your ultimate attraction, “The Shooting of Dan McGrew” is going to work miracles for the box office. The girls will be stopped by the “Fashionette” display, and will tarry long enough to scan each picture of Barbara La Marr and handsome Lew Cody and then buy tickets.

HOW TO MAKE “McGREW” SELL FASHIONETTES

A Window Display Tie-Up Means More Sales to Dealers

STILLS STOP THEM

You Can Increase Your Patrons by Co-operation with the Exhibitor

The lure of the motion picture is universal. In Timbuctoo, on Broadway, along Main Street, folks will stop at windows showing interesting stills from a photo play tied-up with the merchandise you have for sale.

“The Shooting of Dan McGrew” is based on a world-known poem by the great writer Robert W. Service. It is known and recited everywhere. Thus the title attracts attention.

In addition to this there are any number of stills showing “the lady known as Lou” and many other beautiful girls. They will make an ideal Fashionette tie-up.

<table>
<thead>
<tr>
<th>Name</th>
<th>Theatre</th>
<th>Town</th>
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<th>‘McGrew’ No. of Displays Desired</th>
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Exhibitors Trade Review, 45 West 45th Street, New York City

Please have Fashionette Hair Nets forwarded their special window display material so that I can take advantage of this national tie-up with “The Shooting of Dan McGrew.” I have listed herewith my play dates and the number of display sets I want.

The Lady Known As Lou portrayed by Beautiful Barbara La Marr, may be featured in this window both in stills from the picture and by means of a wax model dressed as Barbara is in the Metro picture.
SILKEN BEAUTIES HELP BOX-OFFICE

Here is a picture of the Bandit Girl which will lure attention to your tie-up with Vanity Fair Underwear.

This Company is known from coast to coast and to every woman because of the attractive line of silk underwear and hosiery that they manufacture.

A display of intimate garments like these will certainly command the attention of every passing girl. Especially when set off with stills of some of the beautiful scenes and beautiful stars who appear in the photoplay. Special display material is ready waiting for your dealer-partner.

This pirate girl will go well as a cutout in attracting attention to the "Shooting of Dan McGrew." She appears in one of the scenes in the picture.

PERFUME WILL SELL DAN McGREW

If your drug store dealer could see the special window displays waiting for him on this tie-up, he would realize that the manufacturers of Djer-Kiss spread themselves to put this over big.

A good way to present this tie-up would be to have several cards giving quotations from Robert Service's poem, "The Shooting of Dan McGrew," where reference is made to "the lady known as Lou."

This would create a novel display, along with the stills that would fit appropriately with the quoted lines. On each card under the lines from the poem an appropriate reference could be made to Djer-Kiss.

The poem is so famous, and the lines so appealing, that such a display would certainly arouse unusual interest.

Dan McGrew Display Material That Will Attract Patrons

DANGEROUS DAN McGREW in his travels struck every port in the world from Honolulu to Alaska and New York, yet he never found a group of civilized beings that had never heard of Vanity Fair Silk Underwear and Hosiery.

Mr. Exhibitor, after you have scanned the other tie-ups in this section, turn back to this page and clip the coupon which will entitle you to a tie-up that will demand attention and create interest.

Vanity Fair
SILK UNDERWEAR

EXHIBITORS TRADE REVIEW.
45 West 45th St., New York City.

Please have Vanity Fair forward their Special Window Display Material and Suggestions so I can take advantage of this tie-up. I have listed herewith my "Dan McGrew" play dates and the number of displays I desire.

Name
Theatre
Town
State
"Dan McGrew" Play Dates
No. of Displays
Desired
It's your perfect Summer Show to send receipts sky-high!

The Shooting of Dan McGrew

Metro-Goldwyn Pictures
Something new in exploitation -

and The Shooting of Dan McGrew

was made for it.

Midsummer Winter Carnival
The Shooting of Dan McGrew
Barbara La Marr, Mae Busch, Lew Cody

Ice Skating On The Stage

Metro-Goldwyn Picture
The sensational nature of this photoplay built around Robert Service's famous poem, "The Shooting of Dan McGrew," lends itself to original and novel exploitation. Here are three stunts that are out of the ordinary. They are easy to arrange, and cost but a trifle.

Dan McGrew's Saloon

This is a prologue feature. Behind a scrim show a rough setting of the Malamute Saloon in the photoplay. Work it up from the stills. In front of the scrim have some one recite the poem.

As he recites, the Stranger seated at the piano plays softly. Dan McGrew sits at a table in a solo game. He slowly turns the cards as the Stranger plays. The lady known as Lou sits fearfully looking from Dan to the Stranger. A few miners are standing listening at the bar.

Just before the shooting scene, the Stranger crashes in with heavy cords on the piano. As the person reciting the poem reaches the cue line, "Then his lips went into a kind of grin, and he spoke, and his voice was calm," the Stranger at the piano takes up the lines and acts them out, as follows: He turns abruptly as he stops playing, and says:

"Boys, you don't know me, and none of you care a damn; But I want to state, and my words are straight, and
I'll bet my poke they're true.
That one of you is a bound of hell... and that one
is Dan McGrew!"

FROM South Sea isles to Alaska the sensational Metro melodrama, "The Shooting of Dan McGrew," moves with a breathtaking rush. It is a hurricane of romance, thrills, adventure and heartaches. It will stir the pulse of your patrons as few photoplays have ever done before.

Shoot Stunts with Pep

The lights go out. Two guns blaze in the dark. The woman screams. The lights go on. Dan McGrew and the Stranger lie on the floor, very still. The lady known as Lou is seen holding the Stranger in her arms.

Try it. You'll certainly have your patrons all thrilled up as the picture starts.

Mystery Contest

The Metro Press Book gives this stunt to be worked with the newspaper, which publishes coupons for readers to write their guesses as to who the blindfold photos of the stars in the photoplay represent.

One of the players' blindfold photos is run each day. Finally the stars' photos without blindfold are run. Metro's exploitation department will furnish these photos.

"Ragtime Kid" Contest

Run this on the stage of your theatre, open to any piano player. This stunt ties up with the famous "Ragtime Kid" who plays the piano in the Malamute Saloon.

Winners of the contest can be determined by applause from the audience. Prizes of merchandise can be donated by merchants with whom you hook up. Advertise this big, and you'll get the crowds. Metro's Press Book gives full details on this novelty.
General Selective Tie-Up Service Ballot

DEALERS' WINDOWS NOW AVAILABLE

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<thead>
<tr>
<th>Check</th>
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<th>PICTURE</th>
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<td>&quot;SHERLOCK, JR.&quot;</td>
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<td>&quot;THE SEA HAWK&quot;</td>
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<td>Mycklick Perfume</td>
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<td>Old English Lavender</td>
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<td>Ronnie B Hair Nets</td>
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<td>Conde Cosmetics</td>
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<td>Blue Bird Peals</td>
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<td>Ceny Cross Brailles</td>
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<td>&quot;THE PERFECT FLAPPER&quot;</td>
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<td>Hygienick Powder Puffs</td>
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**"CHECHAHCOS"**

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<td>Auto Vacuum Freezer</td>
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**"RECOLL"**

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<td>Boncella Beauty Clay</td>
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<td>12</td>
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<td>Venida Hair Nets</td>
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**"BEAU BRUMMEL"**

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<td>Personality Clothes</td>
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<td>Fashionlinks Ties</td>
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<td>7</td>
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<td>Ste-shape Hats</td>
<td>Hat Shops</td>
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**Clinch These!**

Seventy Million-Dollar Trade-Mark Names to Boost You

If a delegation consisting of presidents of national advertising concerns such as Fownes gone, Venida hats, and Gordon housey and Ingersoll watches called at your theatre and told you they were all ready to put their million dollar names to work for your current photoplay, what would you do?

Probably the answer was, "You're on!" But then, to make sure they weren't joking, you'd go back into your business and whisper, "Get them in writing. They can't afford to injure their reputations by refusing a signed agreement."

And if they put it in writing, you'd grab the paper and go running wild through the town, telling all your friends about your good fortune.

The National Tie-Up Service could not have these manufacturers visit you personally. But we did get their signed contracts to boost the features listed opposite. Check the windows you want. THAT'S ALL.

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**The Auto Vacuum Ice Cream Freezer**

Beats Alaska For Keeping You Cool

The story of the Klondike—in the land of the Yukon—as told in "Chechahson," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that which you can get from the Auto Vacuum Freezer Company through their

**‘CHECHAHCOS’ WINDOW DISPLAYS**

All you have to do is mark the spots in the "Chechahson" coupon and the big cooperative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.
230 West 42nd Street New York City
What's Missing in These Windows?

LOBBYOLOGY
LESSON NO. 1

YOU won't need live models to make these windows alive with interest especially these warm days. A wax mermaid will answer the purpose. Just request the Kleiner mermaid window display. Make your selection from the many snappy "Miami" bathing pictures. To these add your play dates — and the passing crowds will do the rest to make the Hodkinson picture a warm weather box office triumph for you. If there is any detail on the National Tie-Up idea which is not entirely clear to you, ask us!

Merely Your "Miami" Play Dates!

LOBBYOLOGY
LESSON NO. 2

WHAT are the wild waves saying to you, Mr. Showman—in these pictures taken by Exhibitors Trade Review staff photographer? To the wide-awake exhibitors who follow the National Tie-Up Section the answer is easy. Book Hodkinson's "Miami" featuring Betty Compson. Ask us for the Jantzen display material. Dress a wax figure as a bathing girl. Paste Jantzen's diving Vénuses on the window. Sprinkle it with stills from the picture and your theatre's play dates. And you have an alluring addition to your lobby in the window.
Here’s How to Make Big Money in July

**Book—**

**TO THE LADIES**  

**BIG BROTHER**  

**BEDROOM WINDOW**  
William de Mille Prod. By Clara Beranger. May McAvoy and all-star cast.

**CODE OF THE SEA**  

**BREAKING POINT**  
Herbert Brenon Prod. Nita Naldi and all-star. By Mary Roberts Rinehart. Screen play by Julie Herne and Edfrid Bingham.

**TRIUMPH**  

**MEN**  

Then look—

for the Trade Review National Tie-up Section next week. Full tie-ups on every one of these Pictures.

**Paramount Pictures**
Tried and Proved Pictures

Window Displays Now Tried and Proved Lobbyology

By Clyde P. Steen
Secretary, Window Display Advertising Association, Cincinnati, Ohio

It was natural to assume when motion pictures came into existence that there would be development, but the advance has been so rapid that it even exceeded the steps taken by window display. However, within the past two years, there has been evidence that there existed between the two forms of pictures-window display and motion pictures-a most profitable relationship. Almost all the larger department stores found a great interest among their patrons in the latest motion picture features. The employees of the stores were found almost invariably discussing some motion picture feature, or "star" with the daily customers.

Unusual Interest

The interest seemed to extend to both sides of the counter. Almost simultaneously, the thought flashed into the minds of department store proprietors throughout the country, "Why not capitalize on this apparent interest in the subject of motion pictures?" It was no sooner said than done.

Growing Fast

Two years ago, "tie-ups" with motion picture features became quite noticeable. Since then, with the greatest period of advance in the motion picture field, the same progress has been noticeable in the window display field. And with this marked advance has come the added interest in "tie-ups," until today, practically all the larger department stores look forward to linking up displays with as many motion picture features in the course of a year as may be practical in conjunction with their regularly prepared display programs.

Evolution

Only twenty years ago, "window trimmers" came into existence. Until that time the windows of stores were considered merely a place to dump merchandise, that no other spot in the store could be found to hold. About ten years ago, these "window trimmers" graduated into "displaymen," which is the term used today for the men who install the displays in stores in all mercantile lines. The "window trimmer" has become obsolete. From the ranks of the "displayman" has graduated the "display manager" who directs the display activities of the store, and prepares his programs for displays months ahead. These display managers are constantly seeking ideas to link up their window displays with motion picture features.

Tie-Ups Planned

In the course of a year, as will be be found now by most of the larger department store programs, fully six or eight "tie-ups" with motion pictures are planned. And it does not end there. Stores in all lines of mercantile endeavor have become imbued with the "tie-up" spirit, and practically every form of window display is today adaptable to some form of connection with motion picture features.

In "The Humming Bird" starring Gloria Swanson, displaymen saw the possibilities of linking up their displays with this picture, even before the manufacturer of "Humming Bird Hosiery" sensed it. He was not long idle in grasping hold of the opportunity when a few inquiries from displaymen called it to his attention. As a result, thousands of window displays of "Humming Bird" hosiery were used throughout the country, all linked up with the local showing of the Gloria Swanson feature.

Unusual Displays

"The Hottentot," with Douglas MacLean as the featured star was released about the same time riding togs were in vogue, and the season being so opportune, department store displaymen grasped the opportunity for unusual displays. Some of these displays so carefully followed the types of characters in the motion picture play that those who had already witnessed the picture in some theatre, were forced to stop in amazement at the vivid likenesses in the show windows.

In Los Angeles, the larger department stores are often able to secure the first use of some of the costumes worn by motion picture stars in the production about to be released. The display managers spend months in arranging a window display that will be a perfect "tie-up" with the picture on the very day it is released. One of the striking examples of this was "Nellie, the Beautiful Cloak Model." The largest de-
In the Tried and Proved Hall of Fame

Here is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and a dramatic intensity that can lead to believable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE, it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crocket Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling. It is a thrilling story of an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAI—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Play. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and top drawer directing part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken book- ing records.

RAVI—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 25. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

A CHAPTER IN HER LIFE—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 25. BECAUSE baseball fans throughout the country will eat it up and it’s a sure money-maker.

TRIPLING WITH HONOR—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 25. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intense pathetic story which touches the hearts and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made of this a picture of a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with realistic and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 3, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it plays big cross town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have been extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at its best in it.

REPORTED MISSSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Gittin in a part for which he is admirably suited and into which he injects a personal warmth that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Marital Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.
Another Universal Jewel
"Tried and Proved!"

Universal's latest Jewel Release makes tremendous hit with public and press.

"Something new under the sun... see it and laugh." — Chicago Herald and Examiner.

"We say, decidedly, do not miss this picture." — New York Herald and Tribune.

"Full of thrills." — Detroit Times.

"Many a good laugh in it... has many thrills realistically presented." — Moving Picture World.

"A sprightly comedy... a good hour's entertainment." — New York Morning Telegraph.

"One of the comedy gems of the season." — Motion Picture News.


"Subtitles are clever and the acting well-done throughout." — New York Evening Journal.

"A good hot weather picture." — Exhibitors Trade Review.


"Good entertainment for any house." — Harrison's Reports.

Other "Tried and Proved"
Universal Jewels for strong Summer programs:

THE ABYSMAL BRUTE
From the famous story by Jack London, full of red-blooded smashing action. Directed by Hobart Henley and starring Reginald Denny supported by a cast including Mabel, Julianne Scott, Hayden Stevenson and buddy Mesinger.

MERRY GO ROUND
A box office sensation that is sweeping the country, starring Mary Philip and Norman Kerr and George Hackathorne. Directed by Rupert Julian.

WHITE TIGER
A Thrilling Drama of International Crookdom, starring Francis Dear, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

DARLING OF NEW YORK
An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Hulette, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggott.

THE LAW FORBIDS
A gripping domestic drama of the lights of love of Broadway versus the strength of home ties. A powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currie, Joe Dewling and others.

A CHAPTER IN HER LIFE
A Lois Weber production based upon the story of "Jewel" by Claire Louise Burchard. Produced with a great cast including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer and others.

THUNDERING DAWN
A Melodramatic Thriller with the greatest tides wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santachi. Harry Garson Production.

THE ACQUITTAL
This Year's Supreme Mystery Play with Norman Kerr, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

A LADY OF QUALITY
The Screen's Most Beautiful Love Story, starring beautiful Virginia Valli, with Milton Stills and an extraordinary cast. Directed by Hobart Henley.

THE STORM DAUGHTER

DRIFTING
A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

POOLS HIGHWAY
Mary Philip's second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporting cast includes Pat O'Malley, Kate Price, Charles Murray and others.

SPORTING YOUTH
The great American Romance Picture, full of Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set. Directed by Harry Pollard.

BLIND HUSBANDS
Written by, directed and starring Von Sternheim. A masterpiece in photo-dramatic entertainment power, more popular as a reissue than it was when released originally.

Get your dates set now for these big Summer money-makers!

"The Fighting American"

Featuring
PAT O'MALLEY  MARY ASTOR
WARNER OLAND  RAYMOND HATTON

Directed by Tom Forman

Universal Jewels
Presented by CARL LAEMMLE

Nationally Advertised in the Saturday Evening Post
Exhibitors will Miss in Romance

Constructive Mystery

Department store in Los Angeles—Hamburger's, through its display manager, Carl W. Ahlbroth, secured loan of costume worn by Miss Windsor and then had a wax figure built to correspond exactly with her photograph.

Big Opportunities

The opportunity afforded manufacturers of nationally advertised products to prepare window display material to "tie-up" with motion pictures is the most noticeable phase of development along this line in the past few years. Practically all these manufacturers are now developing window displays in keeping with some phase of the pictures about to be released, and they know such displays will stand a better chance of being used in the merchant's window than any other. Their greatest problem has been the tremendous waste of window display material they have produced.

Pride in Displays

The merchant invariably, unless he had a special displayman, who installed his displays, would cast this material aside because he did not have the time to put it in his window.

Now, he takes pride in installing a tie-up display because he knows of the added interest. A manufacturer of radio appliances recently distributed 10,000 window displays, linked up with a picture feature in which Wesley Barry starred, and statistics compiled afterward proved that more than 70 per cent of this display material was used, where, heretofore only about 25 per cent usage was reported.

Waste Eliminated

This constant waste of window display material led to the formation of a national organization known as the Window Display Advertising Association, and today, national advertisers, through that association, are studying the tie-ups with motion picture features, and adopting many other measures to prevent any waste in the use of window display advertising material. This association has been admitted as a departmental of the Associated Advertising Clubs of the World, and this causes window display to be recognized as one of the standard mediums of advertising. This is extremely important to the motion picture field, for it means the subject of "tie-ups" will be given greater consideration than ever before, as the national advertiser, as well as the dealer, wants to make a window display produce the greatest amount of circulation available. And after all—all advertising is based on circulation.

The Final Link

Window display is the most important medium of advertising the motion picture producer and exhibitor has today. It is advertising at the "point of sale," and it supplies the final link in the advertising chain. Motion picture "tie-ups" are of great value to both the dealer and motion picture interests.
**PERFECT FLAPPER**

**BOX OFFICE HIT**

**Snappy Plot and Romantic Interest**

**Characterized Comedy Starring**

Colleen Moore

First National Photoplay. Author, Jessie Henderson. Director, John Francis Dillon. Length, 7,000 Feet.

**CAST AND SYNOPSIS**

Tommie Lou Pember

Colleen Moore

Dick Traylor

Clay Johnson

Georgie

Phyllis Haver

Joshua Pember

Charles Walters

Aunt Sarah

Donald Hall

Tommie Lou Pember finds her strict ideas, do not make a union with the man. She tries to understand his views and to find a solution where he can live with a lawyer. He understands her too, modern activities, but when it transpires that Tommie does not really care for the jazz life, he yields to her facing and help with the money.

By George T. Pardy

THE Flapper is getting a generous share of attention on the screen nowadays and presents herself in this picture aided by a new plot that is clever acting and effective direction. The feature is alive with snappy, detailed plotting, and the sophisticated, bright comedy and romance are effective. It should find a ready market and prove a good investment for the exhibitor wherever shown.

The younger generation will like the film because of its unrestrained joymaking, even if it does jolt the idea that men folks prefer the reiteration type of girl, their elders will approve the verve given to the climax—a wish all hands are likely to be pleased.

Director Dillon has introduced a number of novel and amusing items in the go-round appeal of youthful frolics, one of the most original being a house traveling gaily along the road with the assistance of motor trucks, while the middle-aged contain a number of guests and hold high revel. The continuity is much better than usually prevails in pictures of this kind, where so much depends on the "trimmings" but "the Perfect Flapper" works its theme out to a logical finish, and one never loses track of the narrative main thread.

The heroine's coming-out party, its poor start and lively finish contains a lot of lively comedy, with a really laughable interlude where the erstwhile lonely young woman snaps into high speed jinks as a result of imbibing punch. The farce element holds sway here and a bit of Romeo and Juliet business adds materially to the gaiety of the occasion.

Colleen Moore made one of her best screen hits in a flapper role and it looks as though her many admirers will be equally pleased with her cute, appealing impersonation of Tommie Lou Pember, Sidney Chaplin's pantomime as Dick Traylor is immensely effective, and the boys are in capable style and the support is all that could be desired. The sets are handsome, exterior and interior, the whole filmed and several excellent close-ups of the star are in evidence.

The title will help considerably in exploiting this picture. You will make mistakes in praising its bright, crisp comedy and colorful atmosphere. Feature Colleen Moore, Sidney Chaplin and Frank Mayo.

**AN EXCELLENT DRAMA**

**Paramount Produces an Exceptionally Interesting Photoplay**

**UNGUARDED WOMEN. A Paramount Production, From a story by Lucy Stone Terrill. Director, Alan Crosland. Length, 6,051 Feet.**

**CAST AND SYNOPSIS**

Breta Banning

Bebe Daniels

Helen Castle

Mary Astor

Larry Trent

Walter McGrail

George Castle

Frank Loose

Estelle Lindstrom

Sing Woo

Harry Mestayer

James Craig

Donald Hall

Douglas Abbot is haunted by the memory that it was through his oversight that his buddy, Capt. Banning, was killed in France. He accepts a position in the office of a China reactionary and arrives in the United States, expecting to return soon. In China the plans Banning makes, who has sunk. He decides to marry her and try to rescue her. He arrives in China and tries to stop the affair. The Banning learns of it and commits suicide. Abbot marries the woman in a solemn home.

By Len Morgan

PARAMOUNT has produced a most unusual story. It is far away from the usual run of stereotyped plots and hands the patron something new. It is a plot that holds the interest to the last and gives the last reel it is a mystery as to what twist will bring forth a logical solution to the play. The subtle twist is furnished and the result is an exceptionally fine picture.

Richard Dix, as the American in China, is splendidly cast in this. The part calls for a man of strong character, and in his work in this picture he does some of the best work of his career.

In this production the director has taken care not to overpower the story with too much oriental atmosphere. The Chinese effect is secondary at all times and does not detract from the story in any way. It is worked in so subtly that the viewer does not realize that one sees China rather than sees it.

Bebe Daniels, as Mrs. Banning, is excellent. Hers is a hard part. She is called upon to portray the wife who has started on a downward career. In direct contrast is Mary Astor, the young girl who has been protected by a loving family and retained all the innocence of childhood. These two characters is well portrayed.

One of the outstanding scenes of the picture is a cut back of action in France in which Capt. Banning is killed. It shows a raiding party at work in No-Man's Land at night and the flares and bursting shells carry one through the war days again. It is the most thrilling scene in the picture.

This picture will no doubt prove a good box office attraction. It has all the elements that make up a hit. It is human and modern. It has a title that will draw and it has that cast that is hard to equal.

You can go the limit in praising this picture and your patrons will not be disappointed. Play up the names of the stars as they each have large fan followings.

A lobby strenuous with Japanese lanterns will help give the picture a value and it would be well to burn some incense in the theatre to add to the realistic touch.

**EXOTIC WAS THE WORD**

Through an error in last week's issue the review on Paramount's "Tiger Love" carried a head crediting the picture with having an "erotic flavor." It should have read "erotic."
ABUNDANCE OF FUN IN METRO COMEDY

Viola Dana Scores As "Star of Don't Doubt Your Husband," a Likely Drawing Card

DON'T DOUBT YOUR HUSBAND

CAST AND SYNOPSIS

Helen Blake ................................................ Viola Dana
Richard Blake ............................................. Alan Forest
Alice .................................................. William Fryman
Reginald Trevor ............................................ John Park
Mr. Eggle ............................................... Willard Willard
Mrs. Eggle ............................................. Alice Western
Mr. Clinton ................................................ Robert Dunbar

By George T. Pardy

There's a great deal ofnv in this sparkling kind of light comedy, which dishes up a variety of marital adventures sufficient enough to make an owl laugh and sure to amuse the average audience. Don't Doubt Your Husband will go over big in any house, large or small, and register welcome box office returns.

Director Harry Beaumont has done wonder with this story, getting realistic domestic atmosphere into the film and handling his situations so that one follows the others with delightful smoothness and logical appeal.

Viola Dana is the only daughter of a wealthy husband who is suspicious of her pretty Alma Lane, hired to decorate the Blake mansion. Various incidents arise that fan the flame of Helen's jealousy. She threatens to divorce Dick, finding him, in a seemingly compromising position with Alma is the final straw. But Alma's fiancé makes everything astoundingly and the Blakes are reconciled.

By George T. Pardy

GEORGE BAKER has directed this picture with good judgment and colorful effect. No expense has been spared in filming the production, which abounds with ornate settings, and occasionally artistic standpoint leaves nothing to be desired.

As regards the story, which embraces a somewhat daring theme, its appeal would seem to be limited to sophisticated audiences.

Also, exhibitors must bear in mind the fact that, however reverently handled, a subject of eating and drinking and religion and prejudice and patriotism and with the Holy Virgin. So, in considering the booking of "Revelation," the average showman must be governed by his knowledge of how prospective patrons will view this issue.

The scenes depicting the life of Montmarte are vividly impressive and a telling contrast is obtained between the various stages of heroine's career, her first appearance as a drab castaway, her evolution into a famous model, and the period of repentance, followed by reformation and domestic bliss.

That the feature possesses the power to fascinate and hold the attention is clearly proved by the enthusiastic reception accorded it recently at the Capitol Theatre, New York.

Viola Dana is a bewitching figure as the vivacious heroine. Her grace and beauty are remarkable and her performance is convincing. Blackey, as Alma Lane, is pretty alluring and sufficient cause for wife's jealousy.

The comedy that abounds is carried on, including some pretty suburban exteriors, with neat long shots, handsome interiors and above all, the lifting and lowering of the screen. A man of star and leading man are especially good.

This can be exploited as a light, snappy comedy, with realistic domestic atmosphere, quick action and romanticism. Viola Dana is, of course, your best advertising asset. You can praise this as one of her best pictures and rest assured that your patrons will not go home disappointed. Alan Forrest and Winifred Bryson deserve mention.

HAS ARTISTIC CHARMS

'Revelation' Presents Damning Theme With Colorful Atmosphere and Settings


CAST AND SYNOPSIS

Jolom Hafer ........................................ Viola Dana
Paul Granville ......................................... Monte Blue
Mlle. Brevoort ........................................... Marjory Daw
Count de Roche ....................................... Arthur Lake
Augustin ................................................ Edward Connelly
Madonna .................................................... Elinor Sibley
Mrs. Hofer ............................................. Ethel Wales
Dove ..................................................... Di Clos
Johanna .................................................. Dolores Givens

Jolom, a young mother, leaves her child in a convent. Later she wins fame as a model for Paul Granville, American artist, and is much sought by admirers, including Count de Roche. Jolom poses for Paul as the Madonna, behind a legendary rose-bush in a monastery garden. She is mistaken for the Virgin herself, by a monk. Jolom gives the sup- posed miracle to Madame Moira and twenty-five thousand dollars. The monk, stricken, confesses the truth to the Priest. He is forgiven, with permission to raise her child.

By George T. Pardy

REVIEW OF THE WEEK

ONE LAW FOR WOMAN-Exciting Version of Blaney Melodrama

ONE LAW FOR WOMAN. Vitaphoto Playhouse. Adapted From Stage Play by Charles Blaney. Director, Del Henderson. Length. 5,800 Feet.

CAST AND SYNOPSIS

Ben Martin ............................................ Cullen Landis
Polly Barnes ........................................... Phyllis Dair
Bartlett ............................................... Cecil Spooner
Diedar .................................................... Ben Hech
Nellie .................................................. Charlotte Stevens
Barnes .................................................... Bertman Grasby
Judge Blake ............................................. Otis Harlan

When Ben Martin comes to New York to obtain a satisfactory divorce for his ill-fated wife, instead of a querulous old maiden aunt instead. He falls in love with Polly Barnes, returns home, where he is the picture of the swindler, then claims possession of the gold mine by virtue of the lease he holds. Polly goes West, venges and secures the mine. Ben and Ben escape from a blasted mine which is flooded and are saved.

By George T. Pardy

SCREEN reproductions of Charles Blaney's sure-footed stage version have been quite successful of late and there is every reason to suppose that "One Law for the Woman" will also be most acceptable to the trade in a grand and well-detailed color front office showing in localities where this type of picture meets a popular demand.

The settings of this feature are mostly Western, but it differs a whole lot from anything seen before. The action is fast and furious, the silvery sheet in plot conception and development, while keeping the action flashing along at top speed, a fact which adds materially to its present values.

Like all the old-time blood and thunder plays, it projects a villain whose villainy is delightfully thorough, and a hero as stren-uous as a cathedral spire. And the circumstances in this case are such as call for truly prodigious deeds of daring on the part of hero and heroine in order to preserve their lives and annex a fortune.

Also, there is the usual strong comedy relief which Playwright Blaney always utilized to balance the heavy stuff and please his customers, and the humorous episodes work well in the course of the picture. The great thrill punch is administered in the scene showing the blasting and flooding of the mine, from which the heroine and spaniel escape by the closest kind of a margin.

This is a whopper of a situation, filmed with extraordinary skill, and vibrating with suspense. But for that matter, the entire production is as thrilling and exciting as ever an instant's slackening pace, and sympathy piled up sky-high for the gallant engineer and his prospective bride.

Cullen Landis plays the role of Ben Martin with tremendous vigor, wins savage scraps in spectacular style and makes love as a dashing hero should. Mildred Harris is the picture of the duchess of the day. Cecil Spooner is responsible for most of the successful comedy angles and Ben Hech as the concentrated enemy. The support is adequate, direction good and excellent photography characterizes the whole production.

Go as far as you like in praising the picture's power to thrill and hold an audience. If your patrons are fond of unadulterated melodrama, thrilling and fiery action, "One Law for Woman" will please them home convinced that they have obtained their money's worth.

Play up the big mine explosion scene and don't forget to mention the fact of the film having been adapted from a Charles Blaney stage success. Cullen Landis, Mildred Harris, Cecil Spooner and Stanton Hech are worth advertising.
SPEED AND LAUGHS IN "CHANGING HUSBANDS"

Leatrice Joy and ZaSu Pitts Cause chuckles in Adaptation of Sat-

cast post Story


CAST AND SYMPHONIES

Gwynne Evans...Leatrice Joy
Eva Graham...Gottfried Kiesewetter
Violet Varconi...Bob Hamilton
Raymond Griffith...Frank Redman
Jupe Dalia...ZaSu Pitts
Mrs. Evans, Sr...Helen Douthit
Conrad Bardshaw...William Boyd

Gwynne Evans, a young, stage-struck, society maiden, chases a recognition. She marries the famous actress, Eva Graham, a home-loving actress, who is her double in appearance. Complications occur when Eva’s husband finds the “new Eva” more acceptable than the real one. The problems of the quartet are solved when the husband and sweetheart exchange girls.

By Herbert K. Cruikshank

HERE is a picture for hot weather. It’s as light as a feather, a comic opera or an Andy Pandy show with a great difference: it’s a laughable comedy with just enough spice to flavor its sufficient action to carry a very airy story along at a merry pace.

The tale is based on the old theme of close resemblance and exchanged identities. An improbable situation is justified by opportunities for mirth.

There is a great deal of dolging in and out through doors—bedroom and otherwise—by the two girls who are so similar in appearance that the Thespians twin see like strangers. But every dodge is good for a laugh—and on warm evenings your patrons would rather laugh than ponder.

The many persons in every community who followed this story in the Saturday Evening Post, the Women’s Home Companion, and the Ladies’ Home Journal for the picture, and there should be no difficulty in attracting the favorable attention of others with the curiosity-provoking title. Incidentally, the situations are free from being without material personal followings.

In addition to the ludicrous situations in which the film abounds, there is a double touch of pathos in the lives of the two dissatisfied girls, each of whom has what the other wants—both in masculinity and voca- tion. There is a wild taxi ride and a motor-cycle chase, both of which are far skids. Also an abundance of wonderful clothes to adorn the charms of Leatrice Joy.

This popular actress does well in her dual portrayal of characters vitally opposed in taste and interest. The line of demarcation between the social butterfly and the unsuccessful actress is clearly defined. Victor Varconi is a human husband—disheart- ened but frank. ZaSu Pitts contributes to the gaiety with an excellent picture of Delia, the maid. And Raymond Griffith, as the love-tender, says more than his share of both laughs and thrills.

Feature the fact that the picture is an adaptation of the Saturday Evening After- post story. Play up Leatrice Joy, ZaSu Pitts and Victor Varconi. And don’t overlook the opportunities for players themselves, the stars and general ads in the Reno-esque title.

Tie up with the local newspaper contests offering prizes for passes of the best letters from long-married women on how to get along without “changing husbands” or on what kind of a man the girls would like if they were “changing husbands.”

HAS HISTORICAL APPEAL

"Napoleon and Josephine" Depicts Life, Romance and Downfall of Emperor


CAST AND SUMMARIES

Napoleon Bonaparte...Gwyn Evans
Marie Louise...Stephanie De Beausang
Josephine...Lillian Hall Davis
Video...Edmond O’Brien
Marquis de Talleyrand...Jerald Roberts
The Baron...Gerald Ames
Grimaud...Tom Reynolds
General Augereau...Robert Lang

Napoleon Bonaparte, Emperor of France, divorces Josephine and weds Marie Louise, Austrian Prin- cessa. She bears him a son, but his star declines with the disastrous retreat of his Grand Army from Moscow. He is indicted and is sent to Elba by the Allies, returns to France and raises another army. Josephine, still faithful, saves him from the plotting of the opposition. When the Emperor is de-梯ated at Waterloo and ends his days a prisoner at St. Helena.

By George T. Pardi

THIS picture possesses a direct appeal for the broad audiences that will flock to theaters offering col- orful entertainment, with some excellent battle thrills and love romance of pathetic interest, likely to please a majority of movie patrons. It is a typical attack, compares very favorably with the better class of for- eign films, and in localities where costume plays are popular should score up respectable box office returns.

While the tragedy of the forsaken Jose- phine is sufficiently well stressed to develop and hold its sentimental sway, the picture’s strength lies mostly in its vividly spectacular side.

Such scenes as the terrible retreat of the Grand Army from Moscow, during the ill-fated Russian campaign which marked the begin- ning of the end for Napoleon as a world dictator; the disaster to the French artillery in the same campaign, which turned the tide of battle in favor of the British, are filmed with wonderful accuracy of detail and melodramatic power.

Another feature is the calming of the fury of the mob by exhibiting the infant King of Rome to the rioters and the inci- dents dealing with the King’s discovery and thwarting of the plot formed against him. Her for- mer husband are ingeniously handled and re- peate with suspense.

Gwyn Evans plays the part of Bonaparte, and while no fault can be found with his make, which reproduces the short, stout figure and hawk-like features of the Em- peror, perfection must not be said for his acting. His Napoleon lacks virility, moves in automatic fashion and has little in common with the fiery spirit whose military genius and resilient ambition once dominated Europe.

Gertrude McCoy, the Edison star of sev- eral years ago, returns with dimmed ra- tient and gracious Josephine. Mary Dibney is an acceptable Marie Louise and Jerald Roberts gives a very fine performance in the role of the scheming Marquis de Tal- leyrand.

There ought to be little difficulty in en- listing the aid of educational organizations in exploiting this picture. School and li- brary clubs can be approached in connection with the film’s historical value, and you might even want to stress the fact that Napoleon’s career has been fol- lowed in faithful outline by the director.

For the rest stress the picture’s spectacu- lar, the big battle thrills and its romantic appeal. Veteran movie fans will remember Gertrude McCoy as a star of the old Edison days. Film players are strangers to the American public.

SENSATIONAL AS A SERIAL

"There’s Millions In It: Wild Melo- dramta of Varied Thrills"

THERE’S MILLIONS IN IT, F. B. O. Photoplay. Author, Roland Pentece. Di- rector, Dennis Clift. Length, 6,100 Feet.

CAST AND SUMMARIES

Auricle Craven...Catherine Calvert
Anthony Barragough...Clive Brook
Richard Duck...Raymond Griffith
Sydney Cranbourne...Edward Daggell
Sarah Varconi... cigarettes
Dr. Dibley...Olaf Hytten
Cameron Carr...Irene Norman
Isabel Irish

Anthony Barragough has an option on valuable Balkan radium fields. Rival financiers in London plan to seize property. An ally of Barragough’s per- suades Richard Altar to impersonate Anthony, Altar is kidnapped by opposition. Returning home in a dirigible, Anthony is attacked, the airship crashes, Anthony arrives safely in London, defeats his enemies and rewards Altar.

By George T. Pardy

A PERFECT hurricane of thrills, wildly sensational episodes and whirlwind ac- tion combine to make ‘There’s Millions In It’ a solidly packed serial with more than two dozen thrilling scenes. Its opening shots demand melodrama seasoned with pepper sauce, so to speak.

It isn’t a picture likely to win favor with what is known to the trade as “high- class” audiences, because it is all pretty much set on a line of action that is a lot like the box office wherever wild adventure films with a serial flavor are welcome.

As a matter of fact this feature, except that its plot is a little more clearly defined than the average serial offering, bears a strong family resemblance to that particu- lar type of entertainment.

It was produced in England, is fairly well photographed, as regards exteriors; the interiors are not so good and the light- ing effects a bit cloudy at times.

The story cannot be taken seriously, but contains so many unlooked for complications, unusual twists and hair-breadth escapes from sudden death and moves at such a cracking pace that it amply fulfills its de- sign speedy. The screen fare for a crowd of less discerning tastes is a branchy affair, but it will “get by” in the amusement field on that basis.

The big hit of the production is scored in the scene where the dirigible bursts into flames and the hero reaches mother earth in a parachute. This is remarkably well done and calculated to make the most hard- boiled movie critic applaud a really vivid touch of stunt shooting. In the action values, but mighty effective just the same, is the automobile chase and wreck.

The love interest is dominated by the spec- tacular element, but there’s a satisfying ro- mance with a happy home ending, a chap who saves the day for the hero by imper- sonating him, and Auricle Craven, the latter portrayed very successfully by Cath- erine Calvert.

Miss Calvert, by the way, is the only one of the cast whose name will appeal to American audiences, as all the other players are British. The work of Clive Brook in the main role is pleasant and the support as a whole satisfactory.

You can go to the limit in stressing the melodramatic strength and vivid coloring of this picture. Tell your patrons it’s a bunch of thrills; spread on the burning of the dirigible and parachute escapes.

The title has good possibilities. Mention Catherine Calvert’s work as heroine. Many of the fans will recollect her appearing in star roles for American companies.
SENNETT SATIRE ON 'THREE WEEKS'

"Two Weeks and a Half," Mack Sennett's burlesque on Elinor Glyn's "Three Weeks," is now under way at the Sennett Studios. This is the first of the two-reel comedies in which elaborate sets and spectacular scenes will be used.

Ben Turpin will play the role of the fair-haired Paul; Madeline Hurlock will be the queen, with Tiny Ward as her manservant. The part of the dissolute king has been cast to Billy Bevan.

Reggie Morris and Edgar Kennedy are in charge of direction assisted by Jack Wagner. F. Richard Jones is supervising the production, the camera work of which is being done by Vernon Walker and Lee Davis.

* * *

ENLARGES LABORATORY

With the current issues, printing of Kinograms, Educational's news reel, is being done at the Evans Laboratories, Inc., Fort Lee, N. J. This is one of the largest individual printing contracts available in the film industry.

Tom Evans, president of the laboratory company, has installed special equipment and organization in his plant, which is one of the largest in the east, to handle the printing with the speed required in the news reel servicio to its clients.

ADAPTABLE SHORTS

The value of short subjects for special occasions was demonstrated this week in New York City, at the Rialto Theatre, when the management showed a comedy apropos of the National Democratic Convention, which is in session.

The subject was Will Rogers in "Going to Congress" and the laughter created showed that the delegates appreciated the humor and timeliness of the subject.

Many shorts lend themselves to celebrations of various kinds and the progressive exhibitor will prepare his program ahead for municipal or State events that may be celebrated in his city or vicinity.

where the princess is held prisoner by a band of brigands.

There is much swatting with stuffed clubs and considerable strong arm stuff but the bad men are finally overcome and the princess is rescued.

This is a little below the average of Century's two relers but it will afford pleasant entertainment and is safe booking.

* * *

'JEFFRIES, JR.'

Pathé 1 Reel

Charlie Chase gets up nerve enough to mix leather with James J. Jeffries. Jeff, looking very much as he did when he was the champion of the world, still swings a mean glove and Charlie has a nerve to even put up his "dukes" to the famous Jim.

Charlie's father asks Jim to take his son in hand and make a man of him. Jim does his best and after a year succeeds to a certain extent but Charlie marries and his wife is the boss of the household.

There isn't any plot to this picture but it is amusing. The most important scenes are those showing Jeffries in action.

There is a chance for good advertising in this one. Everyone remembers Jeffries and most of the fight fans will be anxious to get a look at the old war horse. Play up Jeffries' name to the limit.

Do you remember when you were a kid and used to play circus? The gang does some of your old tricks in Pathé's "Jubilo, Jr." The above picture shows them with all the side show freaks assembled. The gang will make personal appearances in the East soon.
'WIDE OPEN SPACES'

Pathe 2 Reels

Stan Laurel makes a bloodthirsty satire of the present day Western pictures and does everything that can be done to spill blood and mess up the surrounding scenery.

Everyone familiar with the average picture of the great open spaces will appreciate this one. The burlesque is well done and Stan Laurel as the two-gun man is fine.

Stan owns a ranch and the bad men stampede his stock and drive him from his home. He obtains a job in a dance hall and is finally called upon to clean up the bad actors. He straps his trusty gun to his belt and starts out to do some plain and fancy shooting and the way he makes the bandits bite the dust is something to behold.

There are many funny situations in this subject and many of the scenes are riots of laughter. The introduction of the horse car in the mining town is worthy of comment. It is so obviously out of place it is amusing.

The final scenes of the picture, in which Stan, unaided, battles the gang on the main street of the town, brings forth action. Gunmen hidden in all parts of the town pour forth a volley of bullets but Stan remains firm and finally is victorious.

This is an entertaining subject and should go well in any program. It has action all the way through and your audience will like it.

* * *

'BODY IN THE BAG'

Pathe 1 Reel

Paul Terry calls upon his characters for superhuman stuff in this cartoon. Two mice fall in love and a bad cat, in love with the lady mouse, hires some thugs to kidnap her. The job is accomplished and the cat takes her in an airplane. The mouse hooks up with a bird and chases the plan but the cat shoots the bird. The hero then takes a canoe and paddles so hard the canoe takes to the air and he overtakes the plane.

He rescues the fair lady and the cat falls from his machine.

This is up to Terry's high standard and is safe booking.

* * *

'SING THEM AGAIN'

Educational 1 Reel

This subject consists of three songs which appear on the screen with appropriate scenes. The words are flashed on the screen with the request that everyone sing.

The songs are "Swanee River," "Come Back to Erin" and "Juanita."

This will make a good filler for your program.

'PAR DON US'

Educational 1 Reel

Although there is no plot to this, it is really a funny subject. The fun takes place in a prison and the characters devise ways and means of escaping from the institution. The methods employed are new and are very interesting.

Cliff Bowes is thrown into jail by mistake but he becomes the leader of the jailbreakers. His keen brain is in action all the time and as a result, he and his fellow prisoners finally escape.

There is considerable slap-stick in this but is nevertheless an exceptionally good comedy.

You are safe in booking this one.

* * *

'WHY BE JEALOUS?'

Universal 1 Reel

Bert Roach and Alice Howell waste a lot of effort on this comedy. It is slapstick of the worst kind and there is nothing to it except a display of marksman-ship, with dishes, by Alice Howell.

Bert Roach should not be made to waste his efforts on a picture of so little value.

There is nothing to recommend this subject. Bert can usually be depended upon to furnish excellent entertainment but in this he has nothing to work with.

'G Y M CL AS S'

No wonder Mack Sennett's bathing girls are known throughout the world. This group shows why Sennett's comedies are in great demand. These comedies are distributed through Pathe.

'HIS FIRST CAR'

Educational 2 Reels

This picture will especially appeal to that large class of people who have, at one time or another, taken an automobile camping trip. It will also prove amusing to those who contemplate a trip this summer.

The picture was written and directed by Al St. John, who takes the lead. It is a most unusual production and timely enough to prove a winner. It has enough action and humorous situations to be packed into a feature length picture.

It is the story of two families who crowd into a flivver, with camping equipment, and hit the high spots for the great open spaces. Everything that can possibly happen on a trip of this sort come about and each situation is met in a very humorous manner and the laughs are long and frequent.

One of the best scenes of the picture is the storm which takes place soon after the tents are pitched for the night. The high wind flattens the tents and carries away the beds. The efforts of the campers to battle with the elements is exceptionally funny.

Exhibitors should grab this picture and give it big advertising. It will be sure to please your audience. It is excellent.
The Exhibitors Round Table

PAYNE GOES TO NEW YORK

Norton H. Payne, prominent theatre or-
ganist of Ottawa, Ontario, has left for
New York City where he has secured a
lucrative position. Mr. Payne, who is an
Associate of the Trinity College of Music,
London, England, was organist at the
Centre Theatre, Ottawa, owned by Ben
Stapleton, for the past six and a half years
and was also relief organist at Locu's Ot-
tawa Theatre. For three years he was
treasurer of Ottawa Local, 180, American
Federation of Musicians, and was on the
executive board of that local for two years.
Mr. Payne has composed several songs and
is also the composer of a musical com-
edy, "Lady Tatters." He directed the Ot-
tawa Rotary Club's musical show at the
Russell Theatre last winter.

** MRS. ELLIOTT DIES **

The death occurred at Brockville, On-
tario, on June 17, of Annie Kimpton Elliott,
wife of Otter Elliott of Toronto, for many
years the inspector of theatres for the On-
tario Provincial Government, in her 33rd
year. The late Mrs. Elliott was born in
Ottawa, Ontario, and went to Toronto 13
years ago where she married the former
government theatre official who stepped
out of office only a few months ago. Burial
took place in Ottawa on June 19. The de-
cesual was survived by one child, in addi-
tion to her husband who is well known by
all exhibitors in Ontario because of his
duties in connection with theatre licenses
and ticket taxes.

** ENTERTAIN ORPHANS **

The youngsters in St. Viceniz's orph-
ange in Albany, played the part of hosts
to those along Film Row in Albany one night
last week as a means of showing their ap-
preciation for films which have been fur-
nished the orphanage without expense each
week during the winter months. The
youngsters put up a bang up good show,
including a band concert. Some fifty or
more from Film Row were present.

J. R. Muir, one of the pioneer exhibitors on
the Pacific Coast. He is head of the Dominion
Theatre Company, Vancouver, B. C.

FIRE DOES $5,000 DAMAGE

The Princess Theatre, Ottawa, Ontario,
was damaged to the extent of $5,000 in a
fire of unknown origin which started in
Theatre to be repaired and re-
decorated.

The owner of the Princess is Solomon
Coplan and the manager is James Stack.
The theatre is to be repaired and redeco-
rated, after which it will be re-opened.

The fire was very heavy and several
firesmen were overcome. The base-
ment was considerably burned while the
whole interior of this bright neighborhood
house was injured by the dense smoke.

Theatre of the Princess is Solomon
Coplan and the manager is James Stack.
The theatre is to be repaired and redeco-
rated after which it will be re-opened.

No films were damaged.

** NEW ARBITRATION HEAD **

From now on, the Arbitration Board,
which is a part of the Film Board of Trade
in Albany, will not have as its presiding
officer, the president of the Film Board,
who is and has been an exchange manager.

Under rules adopted last week, the three
exhibitors on the arbitration board will be
permitted to name one of their number as
chairman one week, while the three ex-
change managers on the board will be
given a like privilege the next week.

** MORE HOUSES close **

Several more houses closed last week
for the summer. The list includes the
Antique in Watertown, one of the Robbins
chain; the Star, in Ogdensburg, run by
Bob Landry, who also has the Strand
there, while the Empire in Port Henry,
operated by Lew Fisher, went to three
days a week, owing to a closing of the
blast furnaces there.

** HELP G. A. R. **

The Motion picture theatres of Schenec-
tady did themselves proud last week in con-
nection with the state convention of the
G. A. R. Not only were the houses elabor-
ately decorated for the occasion, but the
"vets" were admitted free at all times.

In Goldwyn's "Recol" Betty Blythe is called
upon for some exceptional dramatic acting.
In this picture she appears at her best.
HEADS ATLANTA GUILD

Mrs. Willard C. Patterson has been elected to head the Little Theatre Guild of Atlanta, succeeding Mrs. Earl Sherwood Jackson, one of its founders. Mrs. Patterson was inducted into office last week with appropriate ceremony. She is the wife of Willard Patterson of the Metropolitan theatre and also publisher and owner of the Atlanta "Weekly Film Review," and one of the best known figures in the film life of the Southeast.

* * *

METRO DISTRIBUTOR

Regal Films, Ltd., Toronto has formally announced that it has been made exclusive Canadian distributor for Metro-Goldwyn Pictures. According to the statement by Arthur Cohen, general manager, Regal has secured the contract for a period of years. Goldwyn was handled in Canada for a number of years by Julie and J. J. Allen.

* * *

TOO REAL

Homer C. Jones, manager of the Washington Theatre, at Atoka, Okla., was arrested for lighting two red railroad fuses and firing off a revolver, while exploiting the film "The Midnight Alarm." He had failed to tune in with either the city officials or the fire department before commencing his publicity work.

* * *

HOLD UP

Two armed negroes held up the Lincoln theatre, Kansas City, Sunday night, taking $125 from Herman S. Gould, manager, who was in the box office. A patron to whom Gould had handed $4 in change also was robbed. While Gould was complying with the order to "hand over the money" one of the bandits fired twice. Gould was not injured. The bandits escaped. After the robbery, the bandits leaped into a waiting motor car and escaped. They left no clue. Bandits seem to take a delight in relieving the exhibitors of all cash after taxes have been deducted.

Vera Reynolds in an artistic pose in Cecil De Mille's "Feet of Clay" for Paramount. V. E. V. presents an unusual study.

CALDARES APPOINTED

George Caldares, well known independent exhibitor of Southern California has been appointed General Manager of the Pacific Southwest Theatres, Inc., operators of a number of theatres in San Diego and Los Angeles.

This organization has just acquired three more theatres in San Bernardino, where last week they took over the holdings of J. G. Knapp, the Temple, the Strand and the Rialto Theatres of that city.

* * *

WATCH YOUR TRAILERS

Several Kansas City exchanges may resort to charging for trailers unless they are returned more promptly by exhibitors in the future. C. A. Schultz, branch manager of the Vitagraph office, said the other day. On one Vitagraph picture recently there were twenty-three trailers issued, Mr. Schultz said, and there is only one left.

Round Table Briefs

L. I. Dent, Inc., has purchased the Greecian and Ellaney theatres at El Paso, Texas, and already owns the Rialto and Unique.

Ray Stinnett and Tom Carraway have purchased the Air dome at Breckenridge, Texas, and will make extensive repairs.

Jack Elliott has taken over the management of the Kyle Theatre at Breckenridge, Texas.

W. H. Williams has purchased the Rialto Theatre at Breckenridge, Texas, from Manager Brown.

C. A. Taylor has purchased the Majestic Theatre at Magnolia, Ark., from Homer Greer.

The Majestic theatre, Kalamazoo, Wash, operated by Mrs. Ruby Smith, burned down June 10, in a disastrous fire that wiped out an entire business block doing $150,000 damage.

The Seattle Coliseum has returned to its old prices of thirty-five and fifty cents, after operating at a quarter for several months. The statement is made that producers contracts compel a minimum admission of 35 cents. Loge seats will be 50 cents plus tax.

Raymond Jones, publicity director for the Howard Theatre, Atlanta, was called to Topeka, Kansas, last week on account of the illness and death of his father.

M. W. Smith, of the war department theatres, was in Atlanta the past week booking for Uncle Sam's shows.

M. E. Forsyth, formerly of the Forsyth Theatre, Union Springs, Alabama, has taken it over again after a year under the management of W. K. Couche.

R. T. Hill, president of the Cumberland Theatres Company, reports the acquisition of the Edison Theatre at Harriman, Tenn.

Walter S. Baldwin of the Baldwin Players, Atlanta Theatre, is ill this week.

Richard Barthelmess and May McAvoy in First National's "Firebound Cottage" portray a pair of unusual characters who are completely transformed by an unselfish love.

Mr. and Mrs. E. J. Sparks are stopping over in Atlanta for several days with Ed Brown, Atlanta representative of the Sparks Florida theatres. Mr. and Mrs. Sparks are enroute to California in their Lincoln sedan.

George Spidell, purchasing agent for Famous Players-Lasky Corp. was in Atlanta during the past week.

Manager Fred Brown has installed a Gardiner velvet gold fibre screen in his A-Mus-U theatre at Frederick, Okla.

The Palace Theatre, at Hobart, Okla., has installed two latest model simplex projection machines.

S. A. Quinnelly, formerly owner of the Casino Theatre, Greenville, South Carolina, announces that he will spend the summer in California.

Phelps Sassen, is off the road for Preferred, attending to his theatre properties at Belton, South Carolina.

R. P. Higgenbothan, of the Pastime Theatre, Leeds, Alabama, was a visitor on Atlanta's film row the past week.

Paul Engler, of the Famous Theatre, Birmingham, Alabama, visited Atlanta during the past week.

R. T. Hill, president of the Cumberland Theatres Company, was in Atlanta the past week purchasing for several of his theatres in Tennessee.

R. D. Craver's Broadway Theatre, Columbus, S. C., has reopened after being closed for extensive alterations. The theatre is under the personal direction of Al Hicks, formerly of the circuit of theatres controlled by Colonel Henry B. Varner, a veteran publicist who has made a name for himself in the Carolinas.

Manager Nobles of Jacksonvile, N. C., has changed the name of his theatre to Superior Theatre.
Projection Hints

By WESLEY TROUT

Projectionists should remember that it is imperatively necessary that the armature of the horizontal type generator set be perfectly level endwise, else it will not “float,” and failure to float will more than likely produce grooved bearings and commutator.

After you have run your generator set for about three weeks you should test your set and see that it sets level and if it don’t why take some very thin sheets of paper or metal and place same under the low end of your set until it sets perfectly level at all times. Remember that this is very important matter and should be attended to by the projectionist.

Give your generator set very careful attention and it will give you very good results. Keep same clean and plenty of oil in the bearings at all times. Be sure and use a very good grade of oil in the oil wells.

Special Curtain Installation

The Allen Theatre at Akron, Ohio, has just recently completed the installation of new and up-to-date stage equipment. The curtains which have been installed represent the finest curtain and drapery to be found anywhere. They have given the stage the appearance of a legitimate house. The curtain covering the projection screen is of a deep old rose color, while the front curtain is of a very beautiful velour. These two curtains have been hung on the Vallen Noiseless Special Wood Track and operated by a Vallen Automatic Curtain Machine. These curtains are operated from the projection room of the theatre which gives the projectionist complete control of the curtains by merely pressing a button.

Cleaning Machine After Fire

I have very often been asked what is the best way to clean a projector in case that you may have a fire in same. Burning film always leaves a sticky, brown, gummy substance on the metal parts of your projection machine. This can very easily be cleaned off and dissolved and removed by washing the metal parts with ordinary peroxide of hydrogen, which may be had at any drug store at a very reasonable price.

LOBBY DISPLAY

The Fashion Floodlight
With Spotlight Beam and color unit.
Write for literature and prices.

Brieloff Mfg. Co.
119 Lafayette Street,
New York

National Projector Carbons

throw on the screen
all that is in
the picture.

Pictures in light—these are your stock in trade. The best film in the world is only as good as the light you project through it to the screen. National Projector Carbons produce a light that is steady, brilliant, and gives the film its full value.

Use National Carbons

NATIONAL CARBON CO., INC., Cleveland, Ohio; San Francisco, Cal. & Canadian National Carbon Co., Limited, Factory and Offices: Toronto, Ontario
EASTMAN
POSITIVE FILM

With Eastman Positive Film you are sure of one factor that contributes to each picture's success—you know that the positive carries through to the screen the photographic quality of the negative.

Look in the film margin for the black lettered identification, "Eastman" "Kodak."

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Hal Roach presents

The King of Wild Horses

A Feature

An Actual and Consistent Breaker of Box-office Records!

"'King of Wild Horses' opened tremendous business Saturday with long lines at box office all day Sunday. Looks like a long run for this one. All Los Angeles critics unanimous in praise of the unusual novelty picture. Entire program 100% Pathe."

(Signed) Fred Miller, Miller Theatre, Los Angeles

“We broke the house record with 'The King of Wild Horses,' and it pleased 100%.”

Jefferson Theatre, Springfield, Mo.

“Congratulations on 'The King of Wild Horses.' Even better than 'The Call of the Wild.' Great audience picture and business very good.”

E. C. Prinsen, Fond du Lac Theatre Co., Fond du Lac, Wis.

“One of the best subjects I have ever played. It is a knockout, both from the standpoint of the box-office and from the standpoint of pleasing our patrons. Please quote me for a two-day return engagement.”

George Herzog, Orpheum Theatre, Manitowoc, Wis.

“This picture is very good and something different. Went over very well here with houses exceptionally big. Had compliments from patrons.”

R. V. Baasen, Strand, Minot, S. D.

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Pathepicture
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

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 Paramount Pictures

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"Triumph"

GLORIA SWANSON
"A Society Scandal"

THOMAS MEIGHAN
"The Confidence Man"

POLA NEGRINI
"Men"

JAMES CRUZE'S
"Fighting Coward"

WILLIAM DE MILLE'S
"Bedroom Window"

"THE GUILTY ONE"

"CODE OF THE SEA"

"BLUFF"

HERBERT BRENON'S
"Breaking Point"

and 7 others

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Price 20 cents
National Tie-Up Section Page 33 July 12, 1924
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Tell me about the $5
WURLITZER JUNIOR and
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There’s something in the title, “The Narrow Street,” which suggests mystery—and “THE NARROW STREET” is a mystery story, but it must be read or seen on the picture screen to appreciate how delightfully and deliciously Mr. Morris has been able to appeal to the mystery-loving mind without the slightest suggestion of robberies, murders, and all the time-honored devices which are so commonly encountered.

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“THE NARROW STREET” provides an exceptional story for an exceptional photoplay. It has two outstanding roles which will live long in the memory of those who appreciate real artistry on the screen—roles which might easily “make” the players to whom they are entrusted were they not already stars of the first rank. Aside from these two leading roles there are many other important parts which will be filled by performers of renown.
The mischievous favorite in a high-speed whirl of clean fun that will make your fans roar their loudest

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in

Six New Releases Now Booking

"Her Fortunate Face"
"Snappy Eyes"
"Miss Fix It"
"Sweet Dreams"
"A Regular Girl"
"Some Tomboy"

CENTURY Comedies

CONSISTENTLY GOOD — RELEASED THRU UNIVERSAL
"WHAT SHALL I DO"

Starring Dorothy Mackaill

~ offers you an unprecedented tie-up with the most popular song hit of the day

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Every music dealer in your town is willing and eager to cooperate with you. As soon as you book the picture, the Irving Berlin people will immediately ship free window displays to every song dealer in your town or neighborhood, advertising the song and picture.

BOOK THE PICTURE NOW ~ and cash in on this big free tie-up

Released by Producers Distributing Corporation Season 1924-1925—Thirty First-Run Pictures Foreign Distributor WM. VOGEL Distributing Corporation
What else could it be but "Racing Luck"?

If you're lucky you'll grab this laughfest and knock the heat for a row of alphabets—A to Z!

with Monty Banks Helen Ferguson and a cast of joy-dispensers presented by Grand-Asher

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SIDDNEY GARRETT

What a Wow of a Comedy!
WHEN we have something worth while to sell we must let the public know of it. In our method of "letting the public know," lies the secret of true EXPLOITATION. We can't exaggerate. We can't beat on tom-toms. WE MUST TELL THE TRUTH.

Ever since my brother, Sol Lesser, and myself entered the industry we have pursued a policy of TRUTHFUL ADVERTISING, TRUTHFUL PUBLICITY, TRUTHFUL EXPLOITATION. We have succeeded with Jackie Coogan and Harold Bell Wright. We now are succeeding with the biggest little star in the world today, BABY PEGGY. Never before has a star made her real professional bow to the public under better conditions than those surrounding BABY PEGGY, whose initial production, based on a great American story, "CAPTAIN JANUARY," will be seen at the Mark Strand Theatre, New York, during the week of July 6th, and has been set for big first runs all over the country.

FIFTEEN manufacturers are putting out Baby Peggy Products. We have tie-ups hitherto unknown to the industry. BABY PEGGY is a NATIONAL CHARACTER. She is a box office attraction par excellence.

Principal Pictures Corporation will, in the Exhibitors Trade Review of July 19th, give a complete outline of its remarkable exploitation campaign on BABY PEGGY—a campaign that sets a new mark in motion pictures.

Irving M. Lesser
Vice President,
Principal Pictures Corporation.
the "Ince punch" powerful in this one— says New York

from the critics

TIMES: "This production is certainly worthy of anyone's time."

TELEGRAPH: "An excellently directed photoplay with a story full of suspense and romance—far above the average melodrama."

AMERICAN: "I have no hesitancy in advising anyone with the price of a ticket in his pocket to go to the STRAND this week—it is well worth the money."

WORLD: "This film is worth seeing."

Thos. H. Ince
presentation
"THOSE WHO DANCE"

By GEORGE KIBBE TURNER
Adapted by ARTHUR STATTER, Directed by LAMBERT HILLYER
Under the personal supervision of THOMAS H. INCE
With BLANCHE SWEET, BESSIE LOVE, WARNER BAXTER, ROBERT AGNEW and MATHEW BETZ

A First National Attraction
EXHIBITORS TRADE REVIEW
The Business Paper of the Motion Picture Industry

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EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager
H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor

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What's in the Air

STATION E. T. R., 43 West 45th Street, New York,
broadcasting observations on life in general,
some of which may be applied particularly to
the industry from which we all gain what we have
of worldly goods.

Measure not wealth in terms of gold alone.
A keen sense of humor will carry
you further over life's rough spots, a cheerful
disposition will gain you more friends,
and a clear conscience bring you nearer to
happiness than will great riches.

A king was ill. Magicians said that to be cured he must sleep in the shirt of a
happy man. Couriers combed the kingdom in search of one who was really
happy. But when they found him he was so poor he didn't own a shirt.

Co-operation is the keynote of Success. The single efforts of one
individual will avail little. The master
minds of every industry know this. In the National Tie-Up Section
you form a partnership with great
manufacturers, leading producers,
prominent dealers, and EXHIBITORS TRADE REVIEW the
most constructive business paper in
the motion picture industry.

Thoughts that don't keep us
awake nights: If some one flew to
a certain height and kept his aero-
plane stationary for twelve hours,
he'd be right over China.

Thoughts that do: What the new
administration will do to our much
malignated industry in the way of un-
necessary legislation.

The idea of shaving slips of paper into
boxes and trying thus to legislate morals has
always resulted in more resentment than re-
form—and always will. You can appeal to
the conscience of a people or an industry,
but to leave it to legislators to make our
morals, as Shakespeare might have said but
didn't—is to laugh.

If the other fellow's theatre
looks better to you than does your
own—think how good YOUR theatre
looks to the chap down the
street who lost his.

No matter how tough the breaks
come they might easily be worse. As "Mrs. Wiggs, of the Cabbage Patch"
said: "Ain't you glad you ain't got a
hair lip?"

David Wark Griffith says that the mo-
tion picture industry is the hope of the
world. Cooperate, and your theat-
re in a manner that will reflect glory on
both. A chain is made of links and is no
stronger than the weakest of these. You
are a link in the chain of our industry.
RAMON NAVARRO and Alice Terry in a tender scene from "The Arab," Rex Ingram's most recent production for Metro-Goldwyn. The picture was made in Morocco, and from advance indications will prove as spectacular as "Scaramouche."

The 'Arab'
THE NEWS AT A GLANCE

Artclass Pictures Corporation, in answer to suit of Famous Players over "The Ten Commandments," has made a counterclaim of $250,000 damages and for an accounting.

D. W. Griffith and his company have left for Germany, where they will make some exteriors for his new picture, "Dawn."

Charles Brabin, who has been directing "Ben Hur" in Rome, has returned home and is now under the care of a physician, due to overwork.

The new tax elimination law on 50 cent admissions went into effect at midnight on July 2.

Frank Heller has been elected president of the Indiana M.P.T.O.

It is reported that Henry Ford will enter the film industry, but the flivver expert has not verified the rumor as yet.

New York statistics show that $6,700,000 is involved in theatre projects for the state according to permits filed in the first four months of 1924.

By a majority of 276, Sterling, Ill., voted in favor of Sunday pictures.

Shortage of water has brought about handicap in Los Angeles studios. They must cut their electric current 25 per cent to economize the power.

Joseph Nunman has been appointed receiver for the Delaware T.O.D.C.

Florence Vidor will star in Producers Distributing Corporation’s "The Mirage."

Norma Talmadge is recovering from an injury she received when a heavy cable fell, striking her on the head.

Eddie Cline has been selected to direct Jackie Coogan's next picture, "The Rag Man."

Metro-Goldwyn will develop exploitation suitable for small town exhibitors.

The M.P.T.O. of Wisconsin will meet in Milwaukee on August 19 and 20.

Warner Brothers took advantage of the new Transcontinental Mail Service and shipped the print of "Three Children" by plane to New York.

Pat O'Malley has been signed by Sol Lesser to play an important role in "The Mine With the Iron Door."

The Lord's Day Alliance has started an active campaign to close Cleveland picture theatres on Sundays.
Twelve Years Work for Exhibitor Organization

The Motion Picture Theatre Owners of the State of New York, which will hold its 1924 convention in Buffalo July 7 to 11, is rounding out twelve years of active and useful service to the exhibitors of the Empire State.

As a state organization it is one of the oldest in the country. It was formed June 19, 1912, at the Union Square Hotel in New York City.

President M. A. Neff, of the Motion Picture Exhibitors League of America, was the installing officer. The New York City exhibitors joined in a body.

Samuel H. Trigger, president of the local organization, by a vote of theatre owners fairly representative of the state at large, was chosen to lead the new association.

Up-State Representatives

Among the exhibitors in attendance were E. L. Rushton, Canton; Lew Fischer, Catskill; C. Kihlmire, Saratoga; B. E. Cornell, Syracuse; John C. Davis, Saugerties; Miss Ida Mayer, Jamaica; William Gauthier, Gouverneur; Seymour Warner, Kingston; Charles H. Buck, Oneonta; J. A. Colin, Johnstown; K. M. Austin, Buffalo; E. M. Day, Auburn; Sam Suckno, Albany, and R. M. Davidson, Binghamton.

The committee of the city association which arranged the details of the meeting were Treasurer Arthur D. Jacobs, chairman; Harold W. Rosenthal, secretary; G. W. Anson, treasurer; President Trigger, Secretary Sydney Asher, Charles L. O'Reilly, for two years the head of the Theatre Owners of the state.


The officers elected were Samuel H. Trigger, president; Bert M. Cornell, of Syracuse, first vice-president; R. M. Davidson, of Binghamton, second vice-president; Harold W. Rosenthal, of New York, secretary; John C. Davis, of Saugerties, treasurer.

Sydney Asher, of New York, was elected a vice president of the national body. Three delegates were selected to attend the national convention to be held in Chicago, August 13-16. They were Miss Ida Mayer, Jamaica, the first woman exhibitor to become a member of the state branch; A. M. Day, Auburn, and Grant W. Anson, New York.

The session lasted from 11 o'clock in the morning until 5 o'clock in the afternoon.

Mr. Trigger, who called the meeting and presided during the day, said it was the first state convention of exhibitors to be held in New York. He introduced National President Neff, who told of the difficulties he recently had encountered in organizing Ohio.

For the first meeting 500 letters had been sent out, he said. Ten exhibitors attended. Eighteen were present at the second gathering and thirty-five at the third. Then the organization began to grow, he said.

There have been six presidents all told in the dozen years since the installation of Mr. Trigger in 1912. Lee A. Ochs was elected in 1916 and served for two years. He was succeeded by L. A. Buettner, of Cohoes, who was in the office for two terms.

Sydney S. Cohen was the next executive, being re-elected in 1919 and in 1920. Following him came Charles L. O'Reilly, who remained in the chair for two years, retiring in 1923 upon the election of William Brandt, the present incumbent.

It will be noted that two of the state presidents became the head of the national exhibitor organization — Mr. Ochs and Mr. Cohen, the latter serving four years.

Three Workers

Mr. Ochs at one time just following his election as national president was simultaneously also president of the city and the state body.

The work of the exhibitors of the state divides into two phases: Prior to 1918 and following it. It was just before that year that three men became active in state organization—Sam I. Berman, Sydney S. Cohen and Charles L., O'Reilly.

By many at the time mentioned the trio was often referred to as the triumvirate. The work of the three for the Theatre Owners of the state was so notable that they were the honor guests at a large banquet given by the motion picture industry, William Fox, chairman, at the Waldorf Astoria in June, 1919, in recognition of their achievements.

Following the election of Mr. Trigger as state president he made a trip through the state accompanied by National President Neff. Buffalo, Sara-
toga and Albany joined the new league 100 per cent.

The greatest difficulty encountered by exhibitors throughout the state were with reformers. In New York the License Bureau gave trouble. In the metropolis, however, the bright spot for theatre owners was Mayor Gaynor. When houses were closed for reasons that could not be backed up by the law they were promptly opened by the Mayor.

During the tenure of Mr. Ochs in the president's chair there occurred some sharp tilts with Canon Chase and the Lord's Day Alliance over questions of censorship and Sunday closing. The first year the measures were killed in committee.

The second year the censorship bill was voted out of committee, but it was killed on the floor of the Senate.

Going Into Politics

It was in this year a Harlem Assemblyman refused to display interest in the appeals of the motion picture men. When he was advised that if he continued in his contemptuous attitude it was just possible he might be elected to remain at home for a year he replied:

"That is the bunk."

The result proved the advice had been good. The Assemblyman remained at home. He learned there was something in exhibitor organization. A year later he went to the president of the state exhibitors and remarked:

"How about calling quits on our difference of opinion?"

That year he was elected.

Mr. Ochs and his state administration were given notable assistance during the two years in their fights for Sunday opening and against censorship by D. W. Griffith, who made several speeches.

President Ochs at this time took the position that the fight against censorship was one which vitally concerned the producers and distributors. There was disclination then to accept this view of the case, but later on there was entire agreement with his contention that it was the battle of the entire industry.

Following the election of Mr. Cohen in New York in June, 1918, a call was issued for a conference of exhibitors in Albany in August. About twenty-five up-state exhibitors responded, and it was decided to make an intensive drive for a Sunday opening measure and to hold a state convention during the winter in Syracuse.

Questionnaires were sent to all candidates, from governor down. Governor Whitman, up for re-election, pointed to his veto of a censorship measure, but declined to comment on Sunday opening. Al Smith, Democratic candidate, was in favor of Sunday opening.

As a result of an examination of the questionnaires it was decided to support those who had returned favorable answers on both measures.

Mr. Smith was elected and gave unstinted credit to the exhibitors for the help they had given him in the campaign. Owing to the influenza epidemic in the fall political meetings could not be held, but the theaters were not affected. As the screens were accessible for those who were friendly to the industry it put the organization in a very strong position.

In the following sessions of the Legislature the censorship bill was abandoned and the Sunday opening measure was passed and signed by the governor.

The disposition of these two bills gave the greatest impetus to organization in the state. One of the results was the passage of the measure placing safeguards about money deposited on account of films.

In the spring of 1920, following action taken at the annual convention in Utica in March, conferences were held between the state officers and those of other state bodies throughout the country. The preliminary work dovetailed in with the action taken at the nationwide conference held at Chicago in April, with the result of an adjournment to meet in Cleveland a few weeks later.

Here was born the Motion Picture Theatre Owners of America and Mr. Cohen was elected president.

It was in 1920, too, that the Theatre Owners Chamber of Commerce was organized, its founder, William Brandt, being elected the first president. The chamber, by the way, attended the Cleveland convention in a body.

At the annual session following the state organization changed its official title to that of Motion Picture Theatre Owners of New York.

Sam. I. Berman, who for six years has been in office, said the campaign state body, having served through the administrations of Presidents Cohen, O'Reilly and Brandt, is one of the best informed men in the country on exhibitor organization. For three years before his election to his present office he filled a similar position with the Brooklyn exhibitors, an association which prior to its merging with the Chamber of Commerce did effective work.

When Mr. Berman was asked to indicate what in his opinion had been the more important happenings in exhibitor organization during the six years he has been in office he said the campaign leading to Sunday opening was among the more important. Within a very short period, he said, nearly two-score cities took advantage of the measure.

(Continued on page 16)
A DOLPHE MENJOU in the Warners subject of “Broadway After Dark,” which now has been in circulation for a couple of months with no diminution in popularity, has a role that may be described as one of his best. It is a portrayal of a man about town, as is the usual thing, but in the end he “marries the girl,” which is not quite the rule. The picture was shown last week at an airdrome in Brooklyn, and even with abominable projection entertained to the full a large throng.

Mr. Menjou’s influence on the photoplaygoing public, in spite of the cynical roles he is called upon to fill, is bound to be most beneficial. He shows the value of restraint, the tactical advantage that accrues to the man who can smile “when everything goes dead wrong.” The picture also provides excellent opportunity for Norma Shearer to show her quality as a player.

COLLEEN MOORE—we were just speaking about opportunity—also is given one in “The Perfect Flapper.” Jessie Henderson’s story furnishes a flapper vehicle along wholesome lines, which is something of a departure from more recent precedent. And how Miss Moore does rise to the chances that are given her by the author and Director Dillon! If you ask us we say it is her best to date. Those who saw “Flaming Youth” and have failed to and 100 per cent entertainment in it owe it to themselves to see its successor.

FRANK MAYO in the same picture is given a role something apart from many which he has filled. It is one of straight drama, entirely away from the highly melodramatic. It is a pleasure to record the fact that he splendidly fills it and in a manner that will substan-tially increase the number of his followers, Sydney Chaplin contributes materially to the enter-tainment, too. For that matter, it is an excellent cast all the way.

ALEEN PRINGLE, now playing the leading feminine role in Metro’s “His Hour,” within a few years has emerged from the ranks of the extras to a leading position in the stock company of the organization named. She is said to be in pictures not because she needs the money but because she loves the work. Her husband is a large land owner of Jamaica.

HOPE HAMPTON went out to Bay Ridge, in the suburbs of Brooklyn, on the night of June 30 to officiate as judge of honor at the Park Theatre in selecting the Venus of Bay Ridge. The decision was the termination of a contest even to all the girls of the vicinity and had been under way for six weeks.

KING Vidor and Jack Gilbert are working together in the Elmor Glyn story of “His Hour,” the first as director and the other in the leading role. The team work is none the less effective by reason of the fact that each began his screen work on the side of the fence opposite to that on which he is now operating. Mr. Gilbert having come up through the path of assistant director.

SAM SUCKNO of the Albany Theatre is in luck, according to his own belief. A burglar crashed into his till last week and selected the right time for Mr. Suckno. The visitor departed four dollars richer and presumably a decidedly disappointed man.

HOBART HENLEY is cutting and editing “Free Love,” his first production for Metro. The subject was the first to go into production following the recent merger; also it is the first to be completed. Adolphe Menjou, Conrad Nagel and Hedda Hopper are in the cast.

WILLIAM BRUSH is aboard a boat somewhere off Miami, Florida, getting material for Kingsley’s “The Water Babies.” We don’t know the story and it may have no relation to bathing beauties, but it well might have.

SCHINE BROTHERS of Gloversville, N. Y., are reported to be negotiating for the lease of the Baroni Theatre in Schenectady. Extensive alterations are now being made on the premises, which have been closed for a month. It is stated the Schine Circuit, which now includes about twenty houses, will be extended during the year.

WHITMAN BENNETT went to Bellevue Hospital, in New York, last week and shot sequences of “Two Shall Be Born” on the grounds and in the vicinity. As the institution is one of the largest in New York very likely the producer might have made it two dozen as easily. Incidentally a crowd collected which required the services of a large traffic squad to control, with corresponding results that will show on the screen. In the cast of the picture are Jane Novak and Kenneth Harlan.

PARLE W. HAMMONS, president of Educational, is in Los Angeles attending the third national convention of that company. Before his departure Mr. Hammons stated he would announce on his ar-rival the name of one of the best known comedy stars who will make a series of two-reelers for Educational.

ALEC FRANCIS has been signed by Jesse J. Goldburg, president of Independent, who is now at the coast, to play an important part in support of William Desmond and Helen Holmes. Others who also have been selected for the same company are Grace Cunard and Emily Fitzroy. Mr. Francis is one of the best known character players on the screen. Miss Cunard will be remembered for her daring serial work in other years for Universal.

HANK MANN, comedian, has put aside grease point and joined the widening ranks of the ex-men. He will be situated in the bungalow set apart for that particular crew on the Chorillo lot. Jack Levine has been added to the staff to write comedies and Royce Atten and Robert Hall have rejoined the force. Walter Graham, former writer, has been trans-ferrer to the Bobby Vernon Company as director.

MARY O’CONNOR, head of the story department at Paramount’s west coast studio, was one of the honor guests and speakers at the banquet given recently by the Los Angeles branch of the Pen Women’s League of America to visiting members in Los Angeles as delegates to the annual convention of the National Federation of Women’s Clubs.

PERCY MARMONT has been engaged by Thomas Ince for the lead in “Doctor Nye,” which will be made by the latter from the Joseph Lincoln story for First National. While Mr. Marmont will play the role of Doctor Nye, the title of the production probably will be changed before release. The tale is of Cape Cod, the usual Lincoln locale.

JOE WEIL, postcards from Paris under date of June 19 that “Notre Dame de Paris,” which is the name in France of “The Hunchback of Notre Dame,” has stunned the wiscare critics of Paris. They marvel, he says, at the reconstruction of the old pile and at Lon Chaney’s inter-pretation. On the day he visited the project was passing into its second month in the French capital.
Loraine Theatre Collapses With Heavy Death Toll

O N E of the worst disasters that has ever visited Ohio came on June 28, when a tornado swept through the Eastern part of the State spreading death and destruction.

Although nearly every town in the Eastern part of the State suffered damage and heavy loss of life Loraine was probably the worst hit, being in the direct path of the storm.

The State Theatre, one of the largest in Loraine, was crowded with a matinee audience when the hurricane struck the city. Those in the building were unaware of the severity of the storm and watched the picture in progress.

Suddenly there was a creaking sound and then a crash as the great building collapsed, burying hundreds of victims, mostly children. Rescue workers hurried to the scene and succeeded in rescuing many but underneath the mass of brick and twisted iron were the bodies of many victims who were unable to reach the exits.

Workers succeeded in finding 50 bodies and the search was unfinished. It is thought many of the missing persons of the city will be found beneath the debris.

The tornado struck the city with such suddenness the people were entirely unprepared. The crowd in the theatre watched the picture with interest unaware that there was any danger.

The theatre collapsed without warning and gave little opportunity for those near the doors to escape. The list of injured is heavy.

* * *

'TONGUES OF FLAME' FOR MEIGHAN

TONGUES OF FLAME," the last novel written by the late Peter Clark Macfarlane, whose tragic death in San Francisco recently shocked the literary world, has been purchased by the Famous Players-Lasky Corporation and will be made into a Paramount picture with Thomas Meighan as star.

Behind this announcement, made yesterday, is an interesting story showing that sentiment still exists in business. Mr. Meighan, who enjoys the friendship of a large number of writers, had long been an admirer of Mr. Macfarlane and his work.

Immediately after the publication of "Tongues of Flame" a few weeks ago, Mr. Meighan called the book to the attention of Adolph Zukor, President of Famous Players, and suggested that he would like to produce the picture.

The following day Mr. Meighan left for California and shortly after his arrival there took his company up into the Canadian Rockies around Lake Louise to film scenes in his next production, "The Alaskan," by James Oliver Curwood. In the meantime negotiations were entered into for the purchase of the screen rights of "Tongues of Flame." As soon as the transaction was completed Mr. Zukor wired to Mr. Meighan.

* * *

SUNSET PRODUCTIONS SHOW ACTIVITY

W ITH the completion of a J. B. Warner and six Kenneth McDonald features for the Independent market, Anthony J. Xylias, President of Sunset Productions is in New York completing negotiations for the distribution of thirty or more features which he intends producing this year.

The thirty features scheduled for this year is evidence of the Sunset's confidence in the Independent field, being equal to production programs of most of the "old line" companies.

Baby Peggy Here

Child Player Has Busy Week in New York

BABY PEGGY, Principal Pictures star, is visiting in New York on a tour of the country with her parents and is having a regular "whirlwind" of a time. Reaching here from the Coast on the Twentieth Century Limited, she just had opportunity to get to Madison Square Garden and lead the demonstration for Governor Al Smith for President.

The next day she joined the Friars, Lambs and Cheese clubs in welcoming back to Broadway the Six Brown Brothers, saxophonists, and then she was the guest of honor at the Air Meet of the New York National Guard, Squadron, at Miller Field, Staten Island, presenting a Baby Peggy cup to the winner of the parachute jumping event.

Sunday she attended services on Uncle Sam's Battleship, the Colorado, at the Brooklyn Navy Yard, and afterward she was shown through the Navy Yard by Chaplain Witherspoon.

On Monday she was adopted as the mascot of the U. S. S. Richmond, flagship of the lighter cruiser fleet of the Navy. She had luncheon with the Mayor and officers of the fleet.

Tuesday Peggy motored to Garden City to post some letters at the Air Mail flying field when the new transcontinental flying service was inaugurated. The next day she entertained more than 100 guests at luncheon in the Grand Ball Room of the Hotel Astor, the occasion being her mother's birthday.

David Warfield bids his old friend Marcus Loew good by just before the latter sailed for an extended European business trip.

Ramon Novarro and Alice Terry, Metro-Goldwyn stars, demonstrate on shipboard the right way to say good bye in the films.
Griffith Sails

Dempster and Hamilton Will Lead Cast in ‘The Dawn’

W. GRIFFITH left with his players and staff on the steamship George Washington July 4, sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular of the later English writers, who is now having a great vogue abroad. It is an original work known under the working title “The Dawn.”

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theatre Company, and German, Italian, English and American talent.

The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia’s company in a little downtown theatre several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

Miss Carol Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company. Griffith has publicly described Hamilton as “having as great possibilities as any young actor in motion pictures.”

This is Griffith’s first motion picture venture abroad since he made the war scenes for “Hearts of the World.” In the new picture, he hopes to introduce pantomimical effects new to the screen, as he believes the motion picture public has been awakened to more subtle effects.

The company will be abroad about six weeks.

* * *

STURM GOES TO DETROIT

Lester Sturm, formerly manager of the Goldwyn-Cosmopolitan exchange in Pittsburgh, has been appointed manager of the Metro-Goldwyn office in Detroit. Announcement of Mr. Sturm’s appointment is made this week by W. E. Atkinson, general manager of Metro-Goldwyn.

Mr. Sturm is popular all through the Detroit territory and is known as a showman as far as the coast having been branch manager for one of the companies in Los Angeles and before that in Chicago.

* * *

SUMMER BOOKINGS

Bookings on “Tea With a Kick,” produced by Victor Hugo Halperin, have increased at an astonishing rate for the months of July and August, reports Associated Exhibitors.

EASTMAN MAKES HUGE GIFT TO EMPLOYEES

In recognition for faithful services, George Eastman, kodak manufacturer of Rochester, has turned over 100,000 shares of stock to about 9,000 of his oldest employees. The gift was for recognition of service but another block of stock was laid aside for the newer members of the organization.

The announcement of the gift was made in 1919 and was at that time valued at $11,000,000 but since that time the value has increased to nearly $21,000,000.

Two years or more of service up to January 1, 1918, qualifies employees to share in the gift.

About 15,000 employees figured in the thirteenth annual wage dividend declared by the company amounting to $2,500,000.

SEZLNICK ANNOUNCES RELEASES

The following release dates have been set by the Selznick Distributing Corporation:

June 30—“Love of Women,” a Whitman Bennett Production, featuring Helene Chadwick, Montagu Love, Mary Thurman and Maurice Costello.

July 1—“Sauce for the Goose,” a two-reel featurette, with Constance Talmadge and Harrison Ford.

July 1—“Horse Play,” a one-reel Col. Heeza Liar Cartoon, made by Bray Productions.

July 1—“The Box-car Limited,” a two-reel Jimmy Aubrey comedy.

July 1—“Broadway to Hollywood,” one-reel snapshots, second in the Screen Almanac series.

August 1—“Broadway to Hollywood,” one-reel snapshots, second in the Screen Almanac series.

August 1—“A Pair of Silk Stockings,” a two-reel featurette, with Constance Talmadge and Harrison Ford.

August 1—“Cave Man,” Col. Heeza Liar Cartoon.

August 1—“Among the Girls,” one-reel Screen Almanac, No. 3.

August 1—“The Trail of the North Wind,” first of the series of Neil Shipman two-reel outdoor dramas.

* * *

WOMEN’S PROGRESS IN PICTUREMAKING

Women’s opportunity in motion-pictures is strikingly illustrated by the fact that two of the latest Selznick releases, “Pagan Passions” and “Flapper Wives,” were the product, practically from first to last, of women.

Grace Sanderson, first wrote the script of “Pagan Passions,” helped finance the production, cast the play, and directed and supervised the entire production. Then she cut and titled it, and is putting it through distribution.

Jane Murfin did a similar job with “Flapper Wives.” She wrote it, first as a stage play, then adapted it for the screen, arranged the preliminaries of production, including financing and casting, actually took a hand in the details of the work, helped direct, and then titled and edited the picture. She will probably do just as many things for it when it is given a legitimate Broadway production.

* * *

PATHE SPEED

Pathé News has added to its already extensive list of brilliant achievements in the field of screen journalism another record of the utmost importance. With the arrival of Lieut. Maughan, operating a U. S. Army aeroplane, in San Francisco at 9:26 p. m., on Monday, June 23, the same news reel had reached the Western boundaries of the nation that was appearing on the screens of the leading Broadway theatres in New York City.
EVERYBODY WILL BE THERE!

Combine Business With Pleasure by Spending Your Vacation at the

CONVENTION OF THE MOTION PICTURE THEATRE OWNERS OF NEW YORK STATE

HOTEL STATLER
BUFFALO, NEW YORK
JULY 7th TO 11th

ALL ABOARD FOR THE BEST TIME OF YOUR LIFE

AN ENERGETIC COMMITTEE HAS ARRANGED FOR YOUR ENTERTAINMENT THE FOLLOWING:

A Trip to Niagara Falls
A Trip Through Niagara Falls Power Houses
A Trip on Lake Erie, With a Clam Bake at Windsor Beach
A Trip to the Fort Erie Race Track
An Elaborate Banquet and Ball
A Sight Seeing Trip Through Buffalo Under the Auspices of the Mayor

Dinner at the Hotel Clifton, Canada
Lunch at the Wurlitzer Plant, North Tonawanda, N. Y.

MAKE THIS THE MOST PLEASANT VACATION YOU HAVE EVER SPENT

1925 Equipment and Accessories Will be Exhibited by All the Leading Manufacturers
TWELVE YEARS' WORK FOR EXHIBITORS (Continued from page 11)

passed by the state legislature and permitted Sunday showings.
Among other highlights Mr. Berman enumerated:

Initiation of the campaign for a reduction of liability insurance from 22 cents to 12.

Adoption of a uniform contract agreement with the distributors.

Prevention for a number of years of the enactment of any censorship laws in the state.

Campaign for the elimination of the deposit system evils.

Declaration during the war that the motion picture business was an essential industry.

Elimination of the threatened state taxation on theatres.

Work of Senator James J. Walker for the theatre owners of the state, which had been of inestimable benefit.

"Best of all," said Mr. Berman, "when President Brandt calls the convention to order next week he will preside over a harmonious and united body representing all of the theatre owners of the state. That means the western unit will be with the organization."

THREE MORE FRANCHISES FOR PRINCIPAL

Three new franchise holders to handle the Baby Peggy and Harold Bell Wright Principal Pictures Master Productions were announced this week by Irving M. Lesser vice-president of Principal. These are:


The Milwaukee Film Company, of Wisconsin, controlled by Thomas Saxe.

The H. Lieber Company, of Indianapolis, controlled by Robert Lieber.

These three territories practically close Principal's new territorial franchise distribution plan for Baby Peggy in "Captain January" and "Helen's Babies," Harold Bell Wright's "The Mine With the Iron Door," and the succeeding Wright story, which probably will be "The Recreation of Bryan Kent."

FOURTEEN BEAUTIES IN PATHESERIAL

Fourteen of the most beautiful girls in New York, chosen from hundreds of contestants, will appear in the forthcoming Patheserial "Into the Net," and "Helen's Babies," Harold Bell Wright's "The Mine With the Iron Door," and the succeeding Wright story, which is seen to be released under the Pathé hamper.

Since the announcement that New York's police chief had written a motion picture serial story bookings on the production, "sight unseen," the literally swamped the home office of Pathé Exchange.

The plot of the story is woven around the disappearance of a number of young heroines who have been kidnapped and held for ransom by a well organized band of kidnappers.

PATHE USES PLANES ON CONVENTION FILM

Within a few hours after the formal opening of the National Convention at Madison Square Garden, New York, Pathe's motion picture views of the big conclave were being exhibited in Boston, Philadelphia, Albany, New Haven, Washington and other important centers, and while the pictures were en route to distant points by special aeroplane New York City audiences were viewing the film at the matinee performances in the Broadway houses.

The convention banquet was called to order at 12:43 p.m. Less than two hours later Pathe's special aeroplanes bearing the prints and negatives of the big gathering were on their way.

SHALLENBERGER IN WEST

W. E. Shallenberger has arrived at Hollywood, and with Ben Wilson is setting the final details of several Big Arrow Specials as well as the new Arrow Chapter-play to succeed "Days of '49." While names, casts, etc., have been pretty well settled, the expert eye of Dr. Shallenberger is necessary before shooting begins.

The first feature starring Yakima Canutt, world's champion cowboy, is finished and the Doctor wired the home office it was a sure-fire box office hit.

PLAYS COLLEGE STUFF

Now that Jack Pickford has accomplished "The End of the World" he announces he will take a flying at college life. His next picture, the casting of which is under way, is to be built against a background of college life and society. It will be filmed from John Peter Tookey's magazine story, "Her Son," the rights for which Tom J. Geraghty recently purchased.

INCE SIGNS VIDOR

Thomas H. Ince is about ready to begin production on the Kathleen Norris story, "Christine of the Hungry Heart," work on which was delayed because of his inability to obtain at the time the services of the actress he wished to portray the leading character. Florence Vidor has been engaged for the part and she will soon be free to begin work. The picture will be the first of the producer's six productions for First National release.

SIGNS PEGGY O'DARE

Jesse J. Goldburg, president of Independent Pictures Corporation, wired his New York office that contract was entered into with Peggy O'Dare to appear opposite Bill Cody in the series of stunt westerns now being produced by Mr. Goldburg at his West Coast studios.


Sees Bigger Films

Burr Says Independents Will Have to Meet Competition

WITH the national distributors lining up full programs of unusually big productions for fall release, and the contemplated big business expected after the summer spell, C. C. Burr, managing director of East Coast Films, which is now producing "The Speed Spook" with Johnny Hines, is of the opinion that independent attractions will of necessity have to be bigger, better, and greater in scope than they have been if they are to compete successfully with the big pictures planned for fall release by the national releasing organizations.

With this in mind and with the further thought of supplying Johnny Hines with a vehicle that will be even greater than his "Burn 'Em Up Barnes," "Sure Fire Flirt" and "Conductor 1492," Producer Burr is absolutely convinced that in "The Speed Spook" he has given Hines the best working script he has yet had since his entrance into feature length production.

According to both Hines and Burr, the plot of "The Speed Spook" is really unusual and unique. That statement is made despite the fact that probably hundreds of pictures have had the same label attached to its billing yet in the end proved anything but unusual and unique.

The ingenious thrills in "The Speed Spook" really entitle the production to this appellation, since specially prepared and constructed mechanisms have been built to adequately portray the continuity of the story.

* * *

COVERED WAGON' IS HIT ON SECOND RUN

Playing its second engagement in Los Angeles, where it ran for more than seven months to a West Coast record at the Hollywood Egyptian Theatre, James Cruze's Paramount production, "The Covered Wagon," last week did the biggest business of the last six months at Grauman's Million Dollar Theatre.

* * *

GAY WEEK AT STUDIO OF PARAMOUNT

Paramount's Long Island studio too; on an atmosphere of extreme gaiety all last week, with the shooting of the marriage scene in the Rudolph Valentino picture, "A Sainted Devil," and the dancing of the Argentine tango by the star before the camera.

Valentino, as the bridegroom, wore an elaborate costume of velvet knee breeches and jacket trimmed with silver braid, while the bride (Helen D'Algy) wore a silver-colored dress richly trimmed with lace. Miss D'Algy's costume also included an enormous comb from which hung several yards of lace. This lace also served as a veil.

The marriage ceremony itself was a picturesque affair; the conclusion of which was the covering of the young couple with an enormous lace veil as they knelt before the altar.

* * *

CAREWE NAMES CAST FOR 'MADONNA'

Director Edwin Carewe's cast for his new production for First National release, "Madonna of the Streets," from W. B. Maxwell's novel, "The Ragged Messenger," is going to be one of the most truly remarkable in the entire list of new First National releases.

In addition to Nazimova and Milton Sills, who will act the leads, the cast includes Claude Gillingwater, who has achieved a striking success in film character roles since deserting the stage two seasons ago; Wallace Beery, who scored one of the biggest hits in Frank Lloyd's production of "The Sea Hawk;" Courtenay Foote, Herbert Prior, Mary Beth Carter, Vivien Oakland, Rosa Gore and John T. Murray.

Mr. Carewe is quite frank in stating that he is out to make his masterpiece out of this production. The story cannot be surpassed for power and pure drama, he believes, and the sets which have already been built are reported from the studios to be among the most beautiful that have ever been seen in picture making.

Nazimova is delighted at her return to the screen and enlivens the entire production staff by her happiness and gaiety.

Universal Wins

Gets Verdict Affecting All Title Manufacturers

THROUGH a decision just handed down by Judge Learned Hand in the Federal District Court in New York, George Lane, of Palisades, N. J., manager of the motion picture title department of the Universal Film Company, wins a victory affecting every motion picture manufacturer in the country.

This decision restrains the Craftsman Film Laboratories, Inc., from infringing what is known as the Lane process for making picture titles quickly, cheaply and with sharply defined white lettering on a dead background. The Universal is a licensee under the Lane patent.

The case is a perfect example of how a leading industry is revolutionized and hundreds of thousands of dollars saved annually through using an old and simple idea in a new way.

In making titles Mr. Lane used for years the prevailing method, the first step of which was to paint or print white letters on a black background. He found, however, that when developed the background as likely as not, was blue black, brown or some other off shade. Then, too, if his camera was a little out of focus his letters were not clear cut.

* * *

C. B. C. CONTRACT

Joe Brandt, president of C. B. C., announces the closing of a contract with Certified Screen Attractions for the showing of their forthcoming Columbia Productions in New England States.
Units Are Waiting

Two Groups Undecided Which Body to Join

Although no official notification of the meeting has been received at Kansas City yet, developments at the August gathering of the Allied State Organizations in Kansas City will determine whether or not two additional exhibitor bodies will become affiliated with the Allied body. Formal acceptance of the invitation of President R. R. Biechele of the M.P.T.O. Kansas for the Allied State Organizations to hold the next meeting in Kansas City has not yet been received.

The exhibitor bodies whose affiliations now are hanging in the balance are the Kansas City M.P.T.O.A., and the M. P. T. O. Western Missouri. Complete reorganization of the latter body has not yet been completed, although the work is well under way and probably will be completed before the proposed meeting in August.

Should the policy of the A.S.O., outlined at the Kansas City meeting, harmonize with the sentiments of the two previously named organizations, there probably will be no hesitancy in affiliation, according to A. M. Eisner, president of the Kansas City M.P.T.O.

"I believe there eventually will be only one national organization," Mr. Eisner said. "If organization among exhibitors is to be successful there cannot be more than one such body. I am confident that it will be only a matter of time until one of these national organizations will merge with the other. Whether the Kansas City association and the Western Missouri organization comes merged with a national body through previous affiliation with the A.S.O. or the present M.P.T.O.A. depends upon the policies—definite policies and not promises—to be outlined by the respective organizations. We will await with much interest the developments of the meeting in Kansas City."

* * *

SIGN PETE MORRISON

The Goodman-Sheldon Productions has signed Pete Morrison, formerly featured by Universal, for a series of six five-reel westerns. The series is to be distributed by the New-Cal Distributors, headed by William Steiner. The third of the series has been completed.

Forrest Sheldon is directing and writing the stories.

A. M. Eisner, president of the Kansas City M.P.T.O., has been made one of the patrons of the Great Garden Club, which is permanent organization which is working for the beautification of the town. He has been made chairman of the committee of the club to supervise the garden. He has been made chairman of the committee of the club to supervise the garden.

The Great Garden Club has three presidents—Mr. A. C. E. Eisner, Mrs. A. C. E. Eisner, and Miss A. C. E. Eisner. The first president is chairman of the committee of the club to supervise the garden. The second president is chairman of the committee of the club to supervise the garden. The third president is chairman of the committee of the club to supervise the garden.

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Plan Big Doings

State Convention to Work for 100 Per Cent Unit

Governor Alfred E. Smith will be invited to address the Buffalo convention and the following are expected also to make addresses: Congressmen Clarence MacGregor, Will H. Hays, Senator "Jimmy" Walker, Senator James Wadsworth, Mayor Frank X. Schwab and the Buffalo city commissioners James Mead and Congressmen S. Wallace Dempsey.

J. H. Michael, chairman of the executive committee and head of the committee on arrangements for the convention, declares the New York state organization is at all times ready for a real national organization and is also willing to work with the independent states with a view to forming such a body.

To accomplish a real national organization of affiliated states, says Mr. Michael, it must be worked out along new lines, the principal point being that it must be headed by the biggest man in the United States to fill the job and at a salary commensurate with his ability and the demands of the position.

This man cannot be an exhibitor, a producer or a distributor, nor have financial interest of any nature in the picture industry, he declared. It will be the principal business of the Buffalo convention to build up the New York state organization to 100 per cent membership.

When this is accomplished New York will be ready to talk national organization, says Mr. Michael, to anybody.

At a meeting of the Buffalo arrangements committee in the Lafayette Square Theatre, Buffalo, Friday, June 27, final plans were made for the reception and entertainment of delegates to the convention which will open Monday evening, July 7, with a meeting of the executive committee in the Hotel Statler, which will be the scene of all the subsequent meetings.

The convention bureau of the Hotel Statler announces that reservations are coming in rapidly. Sam Suckno of Albany, who operates the Albany, Regent, Delaware and Arbor theatres in the Capital City, has reserved for himself, family and friends an entire floor in the big hotel.

Parlor F. in the Statler will be elaborately decorated for use of accessory and mechanical exhibits.

Buffalo exhibitors are back of the big meeting 100 per cent. There is only one organization in the Queen City of the Lakes now, and that is the western New York branch of the state body.

An unusually large number of important business matters will be taken up at the convention and every exhibitor is urged to attend the meeting.

M. Slotin, in co-operation with the combined theatrical interests, is staging a big midnight frolic in the Lafayette Square theatre, Tuesday evening at 11 o'clock, with a luncheon to be served on the stage following the entertainment.

Corinne Griffith appears in First National's "Single Wives" as a young bride, Corinne, herself, became the bride of Walter Morosco only a few weeks ago.

LEVEE SIGNS VALLI

M. C. Levee last week signed the first member of the cast for "Barriers of Love," his next picturization, when he obtained the services of Virginia Valli to play the feminine lead in the adaptation of Olive Wadley's novel, "Belonging."

This will mark Miss Valli's initial appearance under the First National banner, made possible through the courtesy of Universal.

MAYER NAMES CAST

John Gilbert, Norma Shearer, Ford Sterling, Tully Marshall and Paulette Duval have been engaged for the Metro-Goldwyn-Mayer picturization of Andreyev's play, "He Who Gets Slapped" according to an announcement from Louis B. Mayer, vice-president in charge of production. As was announced recently Lon Chaney will play the title role in this production and Victor Seastrom will direct.
INCE PRAISES CHARLES RAY PICTURE

Thomas H. Ince describes the first of the new Charles Ray series being made under his auspices in terms of utmost significance to every showman in the country.

"If this one doesn’t chalk up 100 per cent and bring cheers from everyone in the business as well as the public, then I am no judge of a screen classic," declares Ince with regards to the new Charles Ray feature, "Dynamite Smith," which will be released by Pathe early in the fall.

"I am convinced that without the shadow of doubt this is going to be the picture of the year," writes Mr. Ince. "I am completely sold on the production. It is in a class by itself. This time we have found a story so ideally suited to the star’s special talents that I predict Charles Ray will kick a new high goal when ‘Dynamite Smith’ reaches the public."

* * *

CORINNE GRIFFITH IS VISITING NEW YORK

Corinne Griffith, First National star, arrived in New York City on Thursday of last week, accompanied by her husband, Walter Morosco, son of Oliver Morosco, the theatrical producer, to whom she was married two months ago in California. She boarded a train for New York immediately after the final "shots" of her new picture, "Single Wives," and will remain here for two weeks, shopping for new gowns for her next two productions for First National, seeing some of the new plays and attending the Democratic National Convention.

William Fairbanks and Eva Novak in C. B. C.’s "The Battling Fool" figure in many thrilling scenes. The one shown is an example of what may be found in this picture.
SHIELD APPOINTED
Claud Saunders, director of exploitation, Famous Players-Lasky Corporation, has appointed Corbin Shield exploitation representative for the New York and Albany Paramount exchanges. The transfer of Gavin C. Hawn from Atlanta to Cleveland is also announced.

Mr. Shield has had years of experience in the theatrical and motion picture exploitation fields. He was formerly exploitation director for Tom Moore’s Washington theatres and previously had acted in similar capacity for the Jake Wells circuit.

* * *

‘GREED’ BEING EDITED
Erich Von Stroheim is still busy—almost day and night—in editing and cutting “Greed” down to the conventional size, about ten reels, from the many thousands of feet of film he photographed in and about San Francisco and in Death Valley in southern California near the Nevada border. It is now over a year since he began production, and it will be several months more before the job is completed to his satisfaction and permits Metro-Goldwyn to release it.

* * *

TO DIRECT NEGRE
Ernst Lubitsch will start production work on his Paramount picture, “Forbidden Paradise,” starring Pola Negri, at the Lasky studio July 14, according to an announcement from the West Coast. Lubitsch has been loaned to Paramount by Warner Brothers for this picture.

Agnes Christine Johnston is at work preparing the screen play of “Forbidden Paradise.” No selections have so far been made for the supporting cast.

* * *

COMPLETE INTERIORS
News comes from Associated Exhibitors that Howard Estabrook is rapidly bringing his first production, “The Price of a Party” to completion. The interiors, including a big cabaret scene working at full swing, were completed last week.

The picture has been set for release the latter part of August. The photograph is a screen adaptation of William MacHarg’s magazine story of the same name.

* * *

WEIGHT GOES WEST
F. Harmon Weight has just finished cutting his last picture in which he directed Betty Compson, and has started for Hollywood to begin the work of directing “Hard Cash,” the working title of the first picture that Associated Arts Corporation is to make for F.B.O.

This assembly of Metro players are trying to solve the old adage as to whether or not too many cooks spoil the broth. Wanda Hawley and Mae Busch are skeptical as to the results but the male members seem quite confident in their ability as cooks.

MOVES TO F.B.O. LOT
Arrangements were completed this week whereby B. P. Schulberg will film his first Preferred Picture for release through B. P. Schulberg Productions, Inc., on the F. B. O. lot in Los Angeles. It will be “The Breath of Scandal,” from the Cosmopolitan Magazine story by Edwin Balmer. Gasnier is directing.

* * *

‘CHECHAHCOS’ TO SHOW BEFORE TRAVELERS
Associated Exhibitors has received a request from The National Geographical Society for a special showing of “The Chechaicos” at the next annual meeting of that organization.

This signal honor shows the esteem with which this first real Alaskan made production is held by reason of its authenticity. This tribute follows closely upon the heels of the official government recognition in the shape of a request for a print for the governmental archives.

* * *

PERRIN SENTIMENTAL
Sentiment as well as good business judgment guided Oscar Perrin, manager of the Leland, in Albany, in the selection of “George Washington, Jr.” as the feature for the week of the Fourth of July. Mr. Perrin was connected with the show years ago when it traveled from coast to coast, and it was at this time that he met and became engaged to Mrs. Perrin, who was a member of the company.

* * *

HOUSES HOLD PRICE
The Mark Strand Theatre, in Albany, the Troy and Lincoln Theatres in Troy, operated by the Mitchell H. Mark circuit, will make no reduction in admission prices after July 1, with the exception that the loges at the Mark Strand will drop from 60 cents to 50 cents, the same price as the orchestra. The Troy charges 40 cents and the Lincoln twenty-five cents.

* * *

PROMOTE GREENWALD
M. H. Greenwald, formerly salesman in the Cincinnati territory, has been appointed manager of the Paramount Cincinnati exchange. He succeeds M. A. Milligan, who was recently promoted to the position of district manager.
Just What Are—
'Single Wives'

First National's Fine Picture
Answers the Question
In a Tense, Dramatic Manner

WHERE HAVE YOU BEEN? Indignantly demands Perry Jordan (Milton Sills) of his wife (Corinne Griffith) when she arrives home at dawn after an all night party which she had attended with Martin Prayle (Lou Tellegen). Just one of many tense situations in First National's photoplay "Single Wives."

HORRIFIED? Betty Jordan (Corinne Griffith) tries to appear so when the handsome bachelor makes love during her husband's absence, but in her heart she was quite content to receive the attentions of Martin Prayle (Lou Tellegen) as is shown throughout the thrilling action of First National's "Single Wives."

AWAITING DEATH. In First National's "Single Wives", the flirtatious wife awaits the expected death of the husband she really loves who has been injured in an accident. In this dark hour the great truth flashes upon her and she realizes the error of her butterfly existence. The husband recovers and the girl ceases being a 'single wife' and becomes a true married one. The picture deals with the age-old triangle in a convincing, interesting way.
ONE of the more successful of the younger film executives is Irving Lesser, vice president of Principal Pictures Corporation. His full time entry into a film exchange was when but fourteen years old, following the death of his father, Lesser Lesser.

Three years before the latter had taken over a motion picture theatre—it was a small one, of course, there being no other kind in those days—at Mission and Eighteenth street, San Francisco.

Sol Lesser, the present head of Principal, at that time was in charge of the distribution of ice cream cones, and Irving was his chief assistant.

In 1908 the father of the boys had started the Golden Gate Film Exchange. In 1910 Mr. Lesser died, and the management of the exchange and supply department was thrown on the two youngsters.

Among the first work of the lad Irving was the road showing of "Dante's Inferno" on a percentage basis. When there was no matinee opening he would jump into an adjoining town and see that it was properly billed, returning to the base of operations in time for the evening showing.

One of his usual occupations was the burning of red fire in front of the theatre just before the opening each night.

A NOTHER subject the boy carried with him in his travels was "St. Elmo," which was exhibited under the same circumstances. When there was nothing doing on the road he returned to the exchange and divided his time between that and the supply department.

In 1912 Irving went to Los Angeles to open a second exchange, the All Star Feature. Among the subjects handled at this time, in addition to that of the Mutual Film Corporation, were "Cabrina," "Paid in Full" and "Checkers."

In 1915 the Lessers took over the George Kleine California exchange and with it the famous "Quo Vadis" and "Julius Caesar." At the time the boys were operating two exchanges, the All Star being devoted to larger features and the Golden Gate confining its attention to state rights subjects. Sol Lesser was the head of both, with Irving managing the Golden Gate branches in Los Angeles and San Francisco.

The following year, owing to the rapid expansion of elaborate features, the Golden Gate exchange was discontinued, Irving being transferred to the management of the All Star exchange in the southern city.

Among the subjects distributed by the exchange at this period were "Intolerance," "War Brides," "Mickey," "Twenty Thousand Leagues Under the Sea" and "The Whirl."

JUST prior to the outbreak of the war Irving was instrumental in the purchase of Griffith's "Hearts of the World" for eleven western states.

In 1917 he joined the navy and was assigned to recruiting service in San Francisco. When the armistice was declared the exchange had secured the rights on eleven additional states on the Griffith feature, giving it control to all the territory west of the Mississippi.

Following the close of the war Mr. Lesser removed to Chicago and opened an office for the better handling of territory adjacent to that city. When that was cleared up, as also was that of "Yankee Doodle in Berlin," he worked on the exploitation of George Beban's "One Man in a Million," with which the star made personal appearances.

Following the tour of the player through a territory the subject would be generally released in that jurisdiction through Robertson-Cole.

In 1919 the Western Pictures Exploitation Company was organized to operate nationally in the state rights field. Among the pictures distributed were those featuring David Butler, Lester Cuneo, Irving Cummings and Dick Hatton.

WHEN Sol Lesser made "Peck's Bad Boy" Irving came east to arrange for its disposition and sold it to First National. Once in New York, he remained in the interest of Western Pictures Exploitation.

Then came the pictures starring Jackie Coogan, of which a series of five was made, with Irving Lesser as general manager of distribution and business manager of the Lesser picture interests in the East. In 1921, upon the entrance of Mike Rosenberg into the company, the concern was reorganized under the name of Principal Pictures Corporation, and Irving was continued in charge in the East, being elected vice-president of the corporation and designated as general manager of distribution.

OWING to the development of the independent operator the company recently decided to distribute all its product on a territorial franchise basis. This method applies to master attractions as well as less pretentious features.

Mr. Lesser sees pictures from the eyes of a keen showman. He has the viewpoint of the exhibitor. He is fertile in expedients, especially from the exploitation side.

One of his outstanding characteristics is his consideration for others. He is blessed with a genial disposition, but if necessity arises will put up a stiff fight. Once entered upon a course of action he displays marked tenacity and sticks to his course until his object is accomplished.

Just now he is concentrating all his energy on the exploitation of Baby Peggy's "Captain January." And it goes without saying he will "make things hum."
EDITORIAL PAGE

The Exhibitor at Buffalo

THE annual convention of the Theatre Owners of New York State at Buffalo next week completes an even dozen years of usefulness as an organization to the exhibitors of the Empire State.

It is worthy of note, too, that when President William Brandt raps for order on Tuesday he will be faced by a united body, one representative of the entire state.

The first president of the state organization was Samuel H. Trigger, a rugged and picturesque character who before assuming the executive chair of the state body had for years been the leader of the New York City organization.

It was Mr. Trigger who in 1906 at 110th street and Fifth avenue erected the first local structure intended exclusively for a motion picture theatre. He began operations with four bare walls and built up a fully equipped house.

At that time there were about 1200 picture houses in the state, mostly store shows, as they were called. Proportionately there are not so many more theatres today, but what a difference in the total number of seats for the accommodation of the public!

In view of the safeguards thrown about the projection of motion pictures today by theatre owners as well as the authorities it is interesting to observe that perhaps the leading cause for the formation of the state organization in 1912, the impelling motive, as it were, was the action compelling exhibitors to expend from $150 to $300 on asbestos booths.

Mr. Trigger is authority for the statement that the first association was tentatively formed at a midnight gathering of a dozen exhibitors and that the presidency was offered to Marcus Loew, who declined.

It instituted and carried through with the distributors a uniform contract agreement.

It initiated the successful campaign for the reduction of liability insurance from 22 cents to 12.

It has established the policy of sitting around the table with other divisions of the industry, even if it does not always agree with those on the opposite side.

It has established and maintained for consecutive years a state headquarters through which genuine service was given its members.

It has done countless things, many of which alone would have been of sufficient importance to justify its organization and continued maintenance.

President Brandt and his administration may feel a bit disappointed if there are no appearances registered by those representatives of the two national groups to whom invitations were extended.

But it is one of those matters which will “all come out in the wash,” and so will the question of unified national organization. It is bound to come, in its own good time.

We bespeak for the untutored exhibitors of the Empire State a harmonious and a successful convention.

* * *

A Good Job

THERE is ground for comment out of the ordinary in the quick reorganization and refinancing by B. P. Schulberg and J. G. Bachmann, the principal factors in the newly formed B. P. Schulberg Productions.

Before a month had passed following the announcement of the appointment of a receivership in equity cameras are turning on the first production to be released by the new concern.

While the quick rebound will occasion no surprise among those who knew the fibre entering into the make-up of these two young men nevertheless it is cause for congratulation that the obstacle should be so quickly surmounted and that the industry will have preserved to it a company which gives every promise of a successful career.

In the two years these men have been both producing and releasing as independents they have scored some notable successes. That they have been able so quickly and effectively to re-establish themselves reflects the confidence reposed in them and in their work by the substantial exchangemen who have continued right along with them.
SHOULD PLEASE MAJORITY

'Behind the Curtains' Has All the Elements of Popular Appeal


CAST AND SYNOPSIS

Sylvia Bailey, Lucille Rickson, High Belmont, Johnny Harron, Laura Bailey, Winifred Byrson. Professor Gregarious, Eric Mayne, Slug Gorman, George Cooper, District Attorney, Paul Harmon.

Laura Bailey fears that the man to whom she has given her heart is about to lose his promise of marriage. From Professor Gregorous, fake crystal-gazer, she hears that a tragedy impends in her life. Her sister elopes with her younger son. He breaks with her and then Laura and Slug Gorman, crook, are unjustly convicted. But the mystery is finally unraveled and the crime fastened on the guilty party.

By George T. Pardy

A GOOD attraction for the average house! Wherever murder-mystery melodramas are popular "Behind the Curtain" ought to find a sturdy following and bring welcome box-office returns.

William J. Flynn, former Chief of the U. S. Secret Service, is the author of the yarn which furnishes plot foundation for this screen venture. He is based on facts, and does convey conviction to a greater extent than most stories of its type. This is largely due to skilful direction of the smooth, well-balanced work of an excellent cast, the continuity being well preserved throughout, despite the manifold complications which follow the discovery of the murder victim.

The plot hinges on a case of mistaken identity, and considerable ingenuity has been exercised in the handling of the personages of the actual criminal, with the result that suspense is developed and maintained to the 'steepest' degree. This is what counts heavily when it comes to a question of gripping an audience's attention. Keep 'em guessing up to the final reel and they are certain to go away satisfied.

Whether you are disposed to accept the outlining of Laura Bailey's troubles as a page from real life or not does not matter greatly. It's alluring screen material, anyway. The psychological thematic conceptions are convincingly handled, a vast amount of sympathy is evoked for the innocent sufferers, particularly in the lady's case, and there is no let-up to the rapid, easy swing of the action from first to last.

Sylvia Bailey is pleasingly impersonated by Lucille Rickson. Winifred Byrson scores successfully in the many emotional situations which fall to her share in the role of Laura, Johnny Harron gives a capital performance as Hugh Belmont and satisfactory support is accorded the principals by other members of the company. The photography throughout is excellent, inclu ding the effective closes, artistic long shots and well-figured interiors, with adequate lighting.

You can safely enjoy this as a good murder mystery picture, with many exciting and tense moments and an unexpected finish which it is just as well not to reveal in advance. Lucille Rickson, Winifred Byrson, Charlie Clary, Eric Mayne and Johnny Harron are worth mentioning.

SEMIN IN SIX-REELER

'Girl in Limousine' Bright, Amusing Feature Starring Popular Comic

THE GIRL IN THE LIMOUSINE. Chadwick Pictures Corporation photoplay. Distributed by First National. Adapted from Stage Play by Avery Hopwood and William Cameron. Director, Larry Seman. Length, 5,600 feet.

CAST AND SYNOPSIS

Freddie, Laura Seman, The Girl, Claire Adams, and Murray.

Freddie is much in love, but his intense bashfulness prevents him from courting the object of his affection. He resolves to impersonate a rich man to capture another chap. After the ceremony Freddie, dissatisfied, takes a walk. A crook in feminine disguise lures him into a machine, steals his clothes and leaves him in the bedroom of The Girl, clad in a woman's pajamas. He has an awful time dodging the guests and husband, becomes tangled in an engagement with a kid actress that might have stolen the hostess' diamonds and finally recovers the jewels.

By George T. Pardy

LARRY SEMON has long reigned as one of the screen's greatest comedy-makers in short comedies and his many admirers will not be disappointed with the entrance of the "legitimate" film he furnishes here and there from the original lines, but the main theme is preserved and the net result pleasing. There are a few serious touches injected which serve to strengthen the story and make the comedy element stand out by contrast.

The hero is first seen as a boy, in love with a damsel, and then is doped by a bashfulness and getting the worst of it from another lad, a bit of a bully. Twenty years later the bashful complex, which was hushed down by booze, makes up its mind to get even with the girl he is now a fascinating damsel, wedded to a rival.

Larry Semon mingles his old effective clown methods with some really fine legitimate comedy in impersonating the too modest Freddie, and occasionally, as is the case with the majority of clever comedians, manages to shade his work with a subtle suggestion of pathos. It is no exaggeration to state that this performance, dramatically, outshines anything Mr. Semon has ever done in flimflam.

He is well supported, Charlie Murray, putting across some humorous punches, and Claire Windsor wins all hearts in the role of the charming heroine. The photography includes a number of pretty exteriors, handsome interiors with appropriately decorative settings and good close-ups of the characters.

Larry Semon is, of course, your best bet in exploiting the picture. His popularity is deservedly wide-spread, and the fans will be naturally interested when they hear of the romantic story he is to portray on the screen. You can tell them it's a bully line of mirthful entertainment, adapted from a big stage success, brimful of laughs and speedy action, and rest assured that they'll agree with you.

HAS GENERAL APPEAL

'Sixth Commandment', Starring William Faversham, Should Please All Patrons


CAST AND SYNOPSIS


John Brandt, popular preacher, loves Marian Calhoun Faversham in the role of the man she is supposed to be engaged to be Robert Fields. The latter's nephews, Mark and John, have some adventure after John, blinded in the war, recovers his sight. Robert and a mysterious man are suspected, but Dr. Carvel, a former suitor for Marian's hand, confesses that he slew Robert, Marian and John are united.

By George T. Pardy

HERE is a rapidly moving melodrama which successfully brings together all the ingredients of a good and believable story, considerable pathetic appeal and fine artistic polish. It ought to please the high brow element as well as the masses, for it contains all the elements which should make up a film of which that favorite of the American stage—William Faversham—is started and the latter will be carried to a fitting climax by the picture's thrill and romantic heart ury. So it is a safe prophecy that "The Sixth Commandment," based on the Biblical narration—"Thou Shalt Not Kill," should serve as a likely box-office asset for theatres in general.

There's some good battlefield stuff in evidence, but not too much. Director Cabanne knows just how far to go with war surroundings, and when to call a halt. Intensely emotional and thrilling is the scene where hero John, and his nephews, are rescuing his rival in love, and the former's return home, his meeting with his father, the complications which ensue as a result of Robert's mysterious murder, are all outlined with rare dramatic skill.

The sub-titles, for which Merritt Crawford is responsible, play a large part in developing the action. They are terse, to the point, never overdrawn, fine examples of the difficult art of diffusing information in a few well-chosen words.

As might be expected, the work of William Faversham in the role of David Brandt is an artistic treat. It is acting plus, a characterization of rare emotional power and tender appeal. She is called, beloved supporting cast is worthy of the star.

The work of John Bohn, Charlotte Walker, Kathleen Martyn, J. Neil Hamilton, Edmund Breese, Charles Emmett Mack and others, to please the most capacious of critics. Excellent photography distinguishes the whole production.

It might be well to explain the full significance of the title when exploiting the feature as the market is the point at which the plot pivots upon. As regards the cast, you can go the limit, as well as featuring the star. Tie-ups with American Legion Posts are also in order and the story will stand all the boosting you care to give it.
THE ENEMY SEX. Paramount photoplay. Adapted from Owen Johnson's novel, 'The Sadler and the Reckless.' Director, James Cruze. Length, 7,861 feet.

CAST AND SYNOPSIS

Dodo Baxter ............... Betty Compson
Garry Lindaberry ............ Percy Marmont
Alice Summers ............... Jack Lee
Ida Summers ................. Doris Farley
Harriett Blood .............. Dewitt Jennings
Comer de Jonce .............. Harold Peary
Blainey ..................... Will Turner

Dodo Baxter comes to New York with a stage career. She has fallen in love with a dashing young millionaire and wins universal admiration by diet of her beauty and charm. Albert Sasson, millionaire, gives a party for which Dodo receives an invitation. She attends and makes the acquaintance of five men, leaders in wealth and power of the town, of whom she plans to win her. Dodo remains steadfast in her devotion to Garry Lindaberry, a youth who has always returned his constancy and chances by drinking and reckless habits, until his health is broken by drink.

By GEORGE T. PARDY

THE producers drew a dead-line sight on the bulletin board of the booking office as they turned out this one, and the indications are that it will register a 100 per cent take of the average of the theater.

For "The Enemy Sex" not only projects an intensely popular theme—that of the jazzy period and devil-may-care, pleasure-seeking life of the younger generation, but delivers it to the screen fairly distinctly with speed, ginger and wondrously decorated as regards atmosphere, costume, and setting.

Yet, quite apart from its colorful spectacular appeal, the film develops a plot in which the sympathetic angle is strongly stressed. It does not adhere to the fashion of the legendary salamander, plays with fire, escaping unharmed, are miscalculated and expected to transpire in the sphere she moves in.

You get the notion of daring, unconventional youth challenging the world, yet, back of all the unrest and feverish conviviality, an unsapped soul true to a certain ideal.

Among the big scenes may be mentioned the millionaire's banquet, where Dodo makes her dramatic entrance, the beautiful girl, and her adored, where the fashion of the legendary salamander, plays with fire, escaping unharmed, are miscalculated and expected to transpire in the sphere she moves in.

The great wonder is that Director Archibald has managed to stretch this picture seven reels without resorting to padding tactics or slowing up the action. For it doesn't drag at any stage and he has shown infinite resource in shaping a variety of backgrounds, switching from New York to gay Parce and back again, all the time keeping you interested in the story.

This is a strictly conventional climax, but the kind most approved of by the majority of patrons, and anyhow, the girl experiences enough suffering earlier in the picture without being sacrificed at the finish, so there you are! There are some brilliant ballet scenes, an ample supply of elaborate settings, society atmosphere de luxe and a display of the latest creations in gowns that will surely please the women folk.

By GEORGE T. PARDY
SHIPMAN DRAMAS FOR SELZNICK

A series of twelve Nell Shipman two-reel dramas of the Great Northwest has been acquired by Selco Pictures, Incorporated, for release through the Selznick Distributing Corporation. The first of the series, "The Trail of the North Wind," is finished and will be released on August 1. The second two-reeler, "The Light on Lookout," is also completed, and will be issued on September 1. The others of the series now being filmed, will be released thereafter at the rate of one a month.

Nell Shipman, who has long been a prominent figure in the production of outdoor pictures, is author, star, director and producer of this new series. Using her studio-camp at Priest Lake, Idaho, as the base of operations, she is choosing a great variety of natural locations for the settings of the productions.

** **

DUANE THOMPSON TO PLAY OPPOSITE HIERS

Duane Thompson has been engaged as Walter Hiers' leading woman for

** **

FIRST DEMPSEY SHORT PICTURE RELEASED

Universal leads off its short subject releases for the current week with the first two-reeler in the Jack Dempsey, "Fight and Win" series, the much heralded series of two-reel romantic comedy dramas starring the world's champion heavy weight boxer. The first release is "Winning His Way," directed by Erle C. Kenton.

Several pre-release showings of the Dempsey pictures afford ample proof that the pictures have taken the public fancy and that Dempsey's screen following will vie with his ring following. Gerald Beaumont, popular writer of sporting fiction, is the author of the various stories.

** **

NOEL SMITH BACK WITH CENTURY

Noel Smith, director of many Century comedies among which are numbered several in which Baby Peggy was starred, has returned to the Century lot after a long vacation. His first production will be "The Tomboy," starring Wanda Wiley supported by Harry McCoy. Mary Land, who played the mother part in "Sweet Dreams," will be seen as McCoy's mother in "The Tomboy."

** **

RICE ON THE JOB

Grantland Rice in his forthcoming screen "Sportlight," which bears the title of "Hobbies" and appears on the Pathé program of releases, has caught in action one of the greatest aggregations of contemporary literary lights and cartoonists ever presented.

** **

INTERNATIONAL NEWS SHOWS SPEED

The International News Reel Corporation has received great praise of its efficient service to exhibitors with pictures of the Democratic National Convention in New York City last week. The news reel company strained every effort to shoot pictures of the opening of the convention to all parts of the country at aeroplane and express speed.

Pictures taken at the opening of the convention on Tuesday were supplied to the New York Theatres that afternoon. At the same time Universal started two negatives to Chicago, one by aeroplane and one by fast express. The aero pictures reached the Midwest metropolis according to schedule. Prints were rushed out by Chicago laboratories and the pictures presented to the Chicago public on Wednesday.

The convention shots, comprising 300 feet of film, were issued as a pre-release section of International News No. 53, released by all Universal exchanges. Thirty of these prints were distributed to Chicago theatres.

** **

Lige Conley furnishes the fun in this Jack White Comedy. He gives a clear demonstration of how football should not be played.

Lige is a student in a Kansas college and makes the football team. He is evidently one of the great drawbacks for his work is a great help to the opposing team.

There is no sense to this picture, yet it has many amusing situations. The kickoff when a watermelon has been substituted for the ball offers a good laugh.

The scenes on the football field are somewhat long and too much overdrawn.

This picture is safe booking.

** **

'Field for Hostage'

The eighth chapter of "The Forty nth Door" easily sustains the interest build-up by its seven predecessors. Aimee and Jack are discovered in new perils. The ancient tomb in which they were hiding is plundered by vandals sheiks, and the girl is taken as a hostage.

A situation that will bring the back next week is evolved as Jack lies helpless in a hospital, while the girl he loves is at the mercy of the villain.
That Mack Sennett has an artistic eye is evidenced by three of his bathing beauties. No Sennett comedy is complete without the well known girls. The pictures are released through Pathé Exchange.

‘Why Husbands Go Mad’

Charlie Case does some good work as a naturally suspicious husband who finds a strange latch key in his wife’s possession and links up this occurrence with a newspaper clipping from the local scandal sheet.

Charlie gets himself pretty well tangled up—especially with a dog. The pup, however, solves the mystery, as he proves to be a present from the wrongfully suspected spouse. The key has been used to keep the dog as a surprise in a hall closet, and the wife’s interest in the clipping was in an advertisement on the reverse side.

The picture will get a laugh on a warm night, and also lends itself to exploitation along the thought of “trust your wife.”

* * *

‘Desert Sheiks’

The scene of this Paul Terry cartoon is in the desert. The monks conduct a beauty parlor where the fat are made thin and vice versa.

The antics of the caricatured jungle folk are always good for a laugh, and the spectacle of the hippo and the elephant trying to grow slender will make a chronic dyspeptic crack a smile.

The “Aesop Film Fables,” properly advertised will always draw additional box-office patronage.

* * *

‘Yorktown’

The eleventh of the “Chronicles of America” series presents a strictly authentic picturization of the decisive battle of the Revolution together with the facts and situations leading up to it. This chapter, culminating with the surrender of the gorgeous Cornwallis at Yorktown, is one of the finest episodes yet portrayed.

The Chronicles offer you an excellent opportunity for tie-ups with the schools. In fact every educational, patriotic or historical organization may surely be interested in this film version of our nation’s history.

The series point with no feeble finger the educational value of motion pictures. Any child seeing “Yorktown” will know more about the famous battle—how and why it was fought—than will ever be learned from the cut-and-dried school history. And incidentally, there are many of us long past our grammar school days who are none to clear on the whys and wherefores of the country’s being. You should book every Chronicle.

It is a sort of civic obligation for you to do so. An obligation that will make money for you.

* * *

‘The Finer Points’

Grantland Rice’s new “Sportlight” illustrates that in sport the harmony and rhythm of perfect form come from a knowledge of the finer points of the game.

In this offering a number of top-notchers in various fields of athletic sports have been filmed in action. There are also “slow motion” pictures which will hold the interest of all. Polo, baseball, sculling, tennis, football and high-jumping are shown by masters of the finer points. A mighty interesting “short.”

The champ himself. Dempsey is under Universal contract for a series of fight pictures. The first proved so popular the series was extended to include six pictures.

‘Radio Mad’

The “Spat Family” break the victrola between them and decide to install a radio. Then the excitement begins.

Everything that could possibly occur to three supreme dumb-bells trying to delve into the mysteries of radio happens to the Tewsbury Spats and friend brother.

Wire, electric shocks, coils of spring, falls, entrances into wrong flats, bulldogs help to make what may be termed an “actionful” film without any fear of being accused of exaggeration.

The “Spat Family” has made a material number of friends for itself among those who enjoy this type of comedy, and if you announce this short subject, you may rest assured that your gate will be increased by the attendance of folks who would be only passingly attracted by your feature.

* * *

‘A Self-Made Failure’ owes considerable of its success to its scenes in which young ladies, typical of the one shown, appear to gladden the eye. The picture is a fine hot weather box office drawing card.


The Exhibitors Round Table

“Cellar” in prohibition Kansas does not necessarily mean a place to seek refuge from a cyclcone, as a western salesman learned the other day. After a pleasant and prosperous day in a Kansas town he was departing in his motor car, when a funnel shaped, dark cloud marked the approach of a typical Kansas cyclcone. With no undue haste he did an “about face,” placed his car in a garage and, with no time to spare, sought refuge in the cellar of the owner of the only drug store in the county. With the storm passed all were accounted for but the salesman. A long search ensued and it was not until dark that the latter, in a strangely gleeful mood, emerged from the cellar. Refusing to comment upon his first experience with Kansas cyclones he was helped into his car and promptly fell asleep.

George Parr, of the Star Theatre, Lancaster, S. C., is reported to be opening a new theatre in Lancaster.

R. L. Ruggles, one of the three exhibitors of Centrella and Chebalis, Wash., who recently combined their houses, is reported to have sold his interests to A. F. Cormier and Frank A. Graham, his partners.

W. H. Storey, of Centralia and Hoquiam, Wash., where he has been associated for some time with Dolan & Ripley, has gone to Cheyenne, Wyoming, where he will build a house.

The American, Butte, Mont, will be completely reseated with 1,100 new fully upholstered Heywood-Wakefield opera chairs, and will be extremely renovated and improved during the summer months while the house is closed. B. F. Shearer, Inc., of Seattle will man the new chairs.

Weir Cassady and associates, of Salt Lake City, have purchased the Alhambra theatre in Agden, Utah. Mr. Cassady assumes active charge.

Thomas Donato, who recently acquired a church property in Herkimer, N. Y., will convert the building into a theatre.

C. D. Buse, of Easton, Pa., will erect a 2,000 seat theatre in St. Petersburg, Fla.

The Broadway Star Corporation will erect a $100,000 theatre and office in Providence, R. I.

The Lenox Investment Company will erect a theatre of 975 seats in Hartford. The structure will cost $100,000.

The Longview Amusement Company, of Longview, Wash., plans a new $125,000 theatre.

F. Johnson has leased the Mecca Theatre, Enid, Okla., for a period of two years. The Mecca Theatre has been completely remodeled into a first class motion picture theatre. First run picture at ten and fifteen cents will be the policy of the new management. The Mecca opened to capacity business May 31.

Baby Peggy is teaching Reginald Warren-rath, famous soloist, how to hit the high notes. The young actress has just finished “Captain January” for Principal.

Construction has started on the new $150,000 picture theatre, Dent, Neb.

Plans have recently been completed for the erection of the Orpheum Theatre at Omaha, Neb. Work will be started at an early date.

The new Cinema Theatre, Willow, Okla., is very near completion. Will be opened at an early date with first run pictures as the policy.

Work is well underway on the construction of the new motion picture theatre now being erected at Minneapolis, Kan. This will be one of the finest picture theatres erected in this part of the State.—TROUT.

Exchange Notes

Vincent McCabe, former manager of the Goldwyn exchange in Buffalo, has been appointed manager of the new Metro-Goldwyn-Mayer office in Albany.

Maurice A. Chase, vice president of the Selznick Distributing Corporation, visited the Buffalo exchange last week end to congratulate Branch Manager Richard C. Fox and members of his sales staff on the excellent showing made by the office during the past several weeks.

Mike H. Lewis and Phil Reisman, Paramount’s “Over the Top” crew, was in Buffalo Friday, June 6 to hold a pep meeting with the local Paramount office salesmen and Manager Marvin Kemper. Ernie Williams, advertising accessories manager at Paramount is going to be married next month.

Two Buffalo exchange girls are going to hear the wedding march next month. One is Mildred Uhlandt, of the Pathe office, and the other is Nell Evans of the Warner Brothers’ exchange.

Sylvia Breamer has a method of defeating the hot weather. She has an ice davenport and sips cooling drinks and defies the sun to do its worst. She has just completed a picture for First National Release.
Sales conferences are in order during the past few weeks. A. C. Bromberg of Progress Pictures is holding one this week-end attended by all salesmen, and W. E. Callaway of First National is holding a conference of Southeastern managers in New Orleans. Hank Heurn, of the Southern States Organization, is holding a conference of Southeastern managers.

R. C. Hill, former Hodkinson manager, has joined the sales staff of L. K. Brit's Warner Brothers' exchange.

Guy F. Navarre, former manager of Fox in Seattle, leaves June 12th for Kansas City, to become manager of United Artists there.

F. H. Butler, who worked on Seattle's Film Row several years ago, has arrived from San Francisco to assume his duties as salesman for Universal here. He is busy renewing old acquaintances.

Fox's new assistant manager in Seattle, Jack Lorentz, was married last week to Miss Kitty Dunn of Milwaukee. Miss Dunn was cashier of the Strand and is well known in the city that "used to be famous." She made the journey alone. Congratulations are extended to the happy couple.

Exhibitors of Western Missouri and Kansas are being urged by L. B. Metzgar, manager of the Metro-Goldwyn branch office, to avoid mixing up order remittances until final procedure for handling the merged business is completed. Everything at the Kansas City office is running along smoothly enough, Mr. Metzgar said.

Henry W. Kahn, manager of the Buffalo Metro-Goldwyn-Mayer exchange, was in New York this week, conferring with home office officials.

M. A. Levy, manager of the Fox office at Kansas City, and Mrs. Levy, has returned from New York, where Mr. Levy attended the Fox sales convention.

Colleen Moore, First National's well known flapper, will forsake the role of frivolity in her new picture which is under production.

In Selznick's "Flapper Wives" the two young people pictured above show what a domestic tangle can be when mismated.

V. L. Schram, who has been covering the Fox territory in Kansas, has returned to his home in Indianapolis. He has been succeeded temporarily by W. L. Sheridan.

Claude Saunders, head of the New York Paramount exploitation department, was a guest last week of Leon Belasco, Universal exploiter in Kansas City.

Miss Mabel Goldlake, formerly with the United Artists exchange at Kansas City, has been employed as an inspector by the Warner Brothers exchange.

Vacations are in vogue among Kansas City exchanges this week. Miss Ruth Kelley, of the Kansas City Universal office left for Universal City, Calif, to spend two weeks, while Robert Gary, Paramount exploiter, is seeking environment other than labor. Joseph Blouline, of Educational, also is absent from the office.

W. E. Truog, former district manager for Goldwyn in the Kansas City territory, has been appointed Selznick branch manager in Kansas City, Mo. Mr. Foland, who will remain at the Kansas City office, has been placed in charge of special sales work. The change followed a visit to Kansas City last week of President Doolittle, of the Selznick organization, who was enthusiastic about the business outlook in the Kansas City territory.

Mr. Truog is a veteran of twelve years' experience in the Kansas City territory.

If Gerald Akers, Universal district manager, was joking the other day in Kansas City when he asserted he was taking airplane lessons so that he could more readily cover his territory. He not only will be forced to save time between Kansas City and St. Louis, but in additional territory which was given him last week. And he is "hard at it."

Announcement of prize winners in the six weeks sales contest conducted by Goldwyn-Commodopolis, has just been received at the Seattle office, which had the honor of carrying off the two top prizes. The $800 award went to D. Perkins, manager, and the $300 prize to L. L. ("Butch") Wingham.

Exhibitors Trade Review

James R. Grainger, general manager of Metro-Goldwyn, and E. A. Schiller, general manager of Loew theatres, were in Seattle this week. Mr. Schiller was said to be conferring with John Hamrick relative to Blue Mouse Theatres in Seattle, Portland and Tacoma, recently acquired by Goldwyn.

Fred Sitter, manager of Seattle's First National, has again returned from a convention, this time in San Francisco. Life has been in "reels" of conventions for Mr. Sitter of late. He had barely time to cover Northeast Washington in a five days flying trip, before hopping off for the South. Nevertheless he is very enthusiastic over plans for the forthcoming Southern convention.

Manager J. A. Gage, of Seattle Educational, has gone to the big sales conference in Los Angeles. Five officials from the home office will be present in addition to many exchange managers. Mr. Gage, always a jump ahead when it comes to live stuff, has prepared a snappy looking card to be mailed every exhibitor in the four Pacific Northwest states, just before his return for the north, calling their attention to Educational Pictures in a unique manner.

Merrill Wood, of the Fox exchange, Kansas City, who was struck in the eye by a baseball last week, is convalescing at Research Hospital this week. His condition is reported to be much improved.

Another flying trip to the territory was taken last week by Harry Hollander, manager of the Kansas City Universal branch. Sunday was a good day for Universal salesmen in Kansas City, as they received the initial "tryout" of brand new Ford Coupes, furnished them by the office.

Lloyd Hamilton, in First National's "Self Made Failure" seems ill at ease as he assists his lady fair to don her cloak.
SHOWMANSHIP

He Kidnapped Circus for Publicity

Wet Grounds Gave Theatre Chance to Grab Show

OLD MAN OPPORTUNITY was whirling through town, riding high and noisy in the wake of a terrific rainstorm.

And Joel A. Levy, manager of the Capitol Theatre, Reading, Pa., made a flying leap, and tackled the slippery, sly old codger, and yanked him right into his auditorium. It was one of those pieces of strategy that literally saved the day for a big civic event. It just made J. A. L., the hero of Reading. The Reading Times gave him a four-column smash right on the front page.

Here's what he did, and this is one of the many nice things the newspaper said by way of expressing the thanks of the whole city:

"Mr. Joel A. Levy: You did a thing few men would have done when you closed your Capitol Theatre to the public and opened it to the kids' circus when rain made the hospital lot impossible. Thank You!"

It was a rare bit of exploitation pulled within a few minutes after word went out that the hospital show was called off. Hundreds of poor kids in orphanages, institutions and hospitals were broken hearted. It meant that the tremendous investment of time, money and effort of hundreds of public spirited citizens was lost—irretrievably.

And then a voice came over the wire to the newspaper editor: "I can't see those kids go without a show," said Manager Levy. "I'll close my theatre to the public this afternoon if you'll bring the circus to the theatre."

That voice with its message thrilled the hard boiled editor. The news went zipping over the wires. The telephone company cleared its central boards for an entire half hour, sending the joyous news to everybody concerned. A list of several hundred men and women who had offered to loan their autos was notified to pick up the kids at the institutions and bring them to the Capitol Theatre for the circus.

Joel says, with a catch in his voice: "The best stunt I ever pulled. We'll say it was! When a rainstorm crashes some civic outdoor event in your town—step in and offer your theatre. That's one sure road to easy fame. Don't wait for a storm. Next time the circus comes to town, arrange a performance with the clowns and a few short acts for the hospital kids."

** Cut-Prices

Bargain Days Increase the Average Attendance

DOWN Louisiana way Samford Akers, manager of the Strand Theatre at Vinton, is bearing aloft the torch of exploitation in a way that excites our enthusiasm.

Not only that, but he shows the true showman spirit by writing in: "I thought it might be of some help to my brother exhibitors if I could but tell them how I increased my weekly attendance."

That's the spirit! So sit close and we'll tell you what he has done.

Mr. Akers found that by putting on bargain days it increased the average attendance very much. Let him tell you in his own words:

"My first bargain day was on Tuesday. The next week my Tuesday attendance was almost the same as on the bargain day. In checking over each Tuesday since the bargain day I have had almost the same receipts."

"My next bargain day was on Wednesday, the following week on Thursday, and the week after that, Friday. I have worked on bargain days until I am a firm believer that it is one sure way for the small town exhibitor to bring smiles to his face when he checks up at the box-office."

This Southern showman made posters, billboards, handbills shout aloud his bargain days. He advertised them the same as any Main Street merchant who has a special sale. Why not?

His handbill advertised the picture "for sale." It stated it was the best bargain ever offered in Vinton. Big type heading announced: "Extra! Special! Bargain Day."

** Help Wanted!

** Classified Ad Stunt

Gets New Brand of Publicity

HE ran a "Movie Lovers Classified Section" with twenty assorted ads that people just couldn't help reading in the daily paper.

This novel stunt put "The Eternal City" over big for the live manager of the Capitol Theatre, Reading, Pa. Here are some of the catchy ads:

HELP WANTED—FEMALE

WANTED—Careful, accurate young lady to stack money now overflowing cashiers box at the Capitol Theatre. Plenty of work but a big opportunity to see the Eternal City.

PERSONALS

IF THE YOUNG LADY with the gloomy face last seen in the corridor of a local hotel, will come to the Capitol Theatre and see the Eternal City, she will lose that grouch.

TO LEASE

FOR TWO HOURS a comfortable seat at the Capitol Theatre, to see Eternal City.

AUTOMOBILES FOR SALE

FOR SALE—First-class chummy roadster just big enough to take you and the girl to see the Eternal City at the Capitol Theatre.

PRIVATE INSTRUCTIONS

INSTRUCTIONS in how to be happy given each day at 2, 4, 6, 8, 10 p. m. at the Capitol Theatre. Showing The Eternal City.

Other classified ads were run under headings such as "Lost and Found," "Beauty Specialists," "Insurance," "Reward," etc. Here is a piece of publicity that you can use on any booking with good results.
Exploitation Ideas

The Cream of the Press Books on Pictures That Pull Everywhere

WHEN you run Three Weeks, a Goldwyn feature from Elinor Glyn's famous story, you can work a sensational street ballyhoo that will sell tickets.

Have a pretty masked girl, riding in an open carriage and covered with a tiger-skin as a blanket. Elinor Glyn's story has made the tiger skin famous, and every girl knows the incident in connection with it.

On either side of the carriage hang signs reading: "Love, Mystery, and Adventure Crowd Each Thrilling Moment of Elinor Glyn's Three Weeks!"

On Warner Brothers' Broadway After Dark, announce a "Jazz Week" and offer a silver cup as a prize. It can be bought for $10 and no doubt you can get the jeweler to contribute it for the advertising.

Line up all the amateur jazz bands. Each band plays its best number. The followers of each band will come to your performance to root for their favorites.

MEN'S Fashion Show is a novelty, but it fits in appropriately on exploitation of Beau Brummel.

Invite each store dealing in men's attire to enter into a friendly competition to see which store can produce the best dressed man—the town Beau Brummel. The fashion models will appear at your theatre and be judged by applause of the audience.

Have contestants masked so that personal popularity will not influence decision. Have each model announced by a card bearing the name of his firm. You can get a lot of newspaper publicity on this, as well as window displays as a tie-up. It's a winner.

A strong feature for advertising the Goldwyn-Cosmopolitan picture by Rex Beach, Recoil, is a novel Local Beauty Contest.

This is a duplication of the International Beauty Contest which produces the ten prize beauties of Europe. These appear in a still with Betty Blythe. Use it on your local contest. Determine the various nationalities in your city which might enter the contest. Devote one night to each group. For instance: Monday — Spanish-American Night. Tuesday: Franco-American Night, etc. On Saturday night have the winners of each group assemble on the stage for the audience to decide which is the most beautiful. It will pack them in.

USE a Snowball Float for exploiting Chechahcos, the great Alaskan picture. It is a novelty that costs little.

Get a flat wagon. Cover it over with white cheese-cloth. Dress up four or five pretty girls in suitable costumes, and as they drive around town have them pass out heralds.

Sprinkle cotton batting around the float, and tinsel on top of the batting. Place a phonograph on the truck. Equip the girls with white cotton balls attached to strings. They throw these at the crowds and then pull them back. This is effective ballyhoo.

If you use a mailing list, the Selznick picture, Reported Missing, gives you a chance to send a message written on a telegraph blank or a radiogram form. Here it is: "Owen Moore, Reported Missing, has been found and will appear at the City Theatre on....days beginning....in the funniest and most thrilling photoplays ever produced."

Sign this message with the last name of the manager or owner. The Press Book gives two letters that can precede this message. This mail campaign helped to put the picture over big in New York.

A BIT of exploitation that will appeal to a lot of married couples is ready for you when you book One Week of Love, a Selznick picture.

Have the newspaper issue passes for couples who present a marriage certificate bearing any date of any year included in the date you are playing the picture. This wedding anniversary stunt has a lot of sentiment attached to it. You will make some real friends.

You can use a good tie-up with merchants on Leathersockling, the Patheri serial, founded on the world-famous novels of James Fenimore Cooper.

Get ten local dealers to "take over" a matinee performance by each donating an amount of money, say $2.50 each. They can then give away with each purchase of $1 or more a free ticket for this special performance, every week during the ten episodes.

You can get a lot of co-operative newspaper advertising on this tie-up.

THAT old favorite, still going strong as a photoplay, The Old Homestead, a Paramount, offers a fine prologue attraction.

Have a male quartette, wearing costumes such as will be found in the picture, sing the old-time melodies. Have a typical farm setting. Let your audience join the choruses. Make it a real Old Home Week.

A novel street stunt can be used on Paramount's Back Home and Broke, starring Thomas Meighan.

Have a young man, smartly dressed, parade the streets with cards suspended front and rear from his neck. They will simply read: "Back Home and Broke."

It is a sure attention-attractor. It will arouse curiosity, and your advertising will connect it up with your performance.

FOR publicity on The Galloping Fish, a First National, use a big clock face for lobby display. The entire action of the story takes place in twenty-four hours.

Paint the hours of the clock on the face, using stills between each hour that suggest the progress of the story. Here is an inexpensive stunt that will attract lots of attention to a sure-fire comedy.

This stunt will get a lot of laughs when you play Universal's The Flirt, from Booth Tarkington's famous story.

On one of the prominent corners of your city place a man and woman in upper windows of two separate buildings. Have the woman flirt outrageously with the man. At first he pays no attention, then gets interested, and joins in the flirtation.

Have two banners on both windows with the words: "The Flirt."
The Box Office Doctor Suggests:

Rx—for turning Summer doldrums into money-making business.
Rx—for beating the heat.
Rx—for bringing out January Crowds in July.
Rx—for establishing a Summer prestige that will carry on into Winter.
Rx—for getting a taste of the business. The Famous Forty will do for you.

Book these great Paramount Pictures

MEN
TRIUMPH
BIG BROTHER
TO THE LADIES
CODE OF THE SEA
THE BREAKING POINT
THE BEDROOM WINDOW

Read in the pages following the free window tie-ups you can get on these pictures. Book the pictures, clip the coupons and—

Make July a January
WHEN 'Triumph' played the Eckel Theatre, Syracuse, New York, Triumph Hosiery was tied-up with the Paramount picture in the shop window of E. W. Edwards & Son. The Triumph Hosiery manufacturers are right behind exhibitors everywhere, and will get you equally good results.

IN arranging a 'Triumph' window in your town use stills like the accompanying one to show the shapely silk-clad ankles of various feminine stars. Of course show full length stills of Leatrice Joy, the 'Triumph' star, and make full use of the guessing contests elsewhere outlined.

Here's 'Triumph' For a 'Famous' Tie-Up!

The Triumph Hosiery manufacturers, whose product is nationally known and nationally advertised, display keen business vision in tying up their merchandise with the Paramount picture in the windows of the towns where the photoplay is shown.
FAMOUS’ TIE-UPS
TRIED AND PROVED

Don’t Overlook These Paramount
Bank Balance Builders

HERE are seven stills from seven Paramount pictures that offer you seven logical window tie-ups. And every window is an additional lobby to your showhouse. Look them over carefully; develop the faculty of selecting stills from your attraction which will enable you to make the most of tie-up possibilities. Your receipts will benefit by your attention.


To the Ladies
Here’s a laundry tie-up. It will get receipts for the show and for the laundry tie-up partner. For instance an open letter “To the Ladies” extolling the virtues of the laundry and the merit of the picture. Stills in laundry windows, and cards “To the Ladies” reading, perhaps, “Ruined Laundry Often Ruins an Evening. Our Work Is as Perfect as ‘To the Ladies’ Now Playing at the City Theatre.”

A Life Saver
This tie-up is with “The Code of the Sea.” The still will fit in admirably in a dozen different windows. A confectioner’s window might carry a card: “Are You in Bad With Her? A Box of Our Chocolates and Tickets to ‘Code of the Sea’ Will Prove ‘Life-Savers.’”

The same will apply to any window carrying articles of feminine interest. And the idea may be carried out in any shop window with the thought: “In Search of a Gift? Here’s a Life-Saver!—and tickets to ‘The Code of the Sea.’” Of course a tie-up with the “Life-Saver” mints is obvious.

——With Flowers!

“Triumph” offers a corking florist tie-up. In this still she is certainly saying it with flowers. There might be a card: “Would You ‘Triumph’? Then Say It With Flowers—and Tickets to ‘Triumph’ at the City Theatre.” Or “Even Though the Other Man Sends Bigger Bouquets—You Can ‘Triumph’ by Sending Tickets to the City Theatre With Your Flowers.”

Tie-Up With the Bank
And you can do it both ways with this window exploitation in “Big Brother.” Moore shows the girl a very handsome balance in his bank-book. Their smiles tell the tale. Here is a direct incentive to save, and the bank will be glad to exchange boosts with you. Just as a suggestions for a card: “Be a ‘Big Brother’ to Those Dependent Upon You. Open an Account Today.” Or “Make Her Happy by Starting a Bank Account, and Taking Her to See ‘Big Brother’ at the City Theatre.”

Cigarettes
The still from “The Breaking Point” is a corking tie-up for any cigar store. Note how interestingly the cigarette is featured.

“The Breaking Point”—Cigarettes
Good Restaurant Window on “Men.”
Tie-Up the Banks With “Big Brother.”
To The Ladies!

‘Chex’ Aids American Womanhood
In Search For Health
And Beauty—And

ASSURES SUCCESS TO SHOWMEN!

Because of its appeal to personal daintiness, “Chex” has an intimate charm for femininity. Therefore it is an ideal window tie-up with Paramount’s “To the Ladies.” But don’t stop there. The picture “Men,” deals principally with women. Thus “Chex” is apropos. And this product is indeed a “Triumph” of scientific achievement. It positively “Chex” body odors. It’s good for little fellows, too—as every “Big Brother” knows. And when stepping to the shower from “The Bedroom Window”—“Chex” is great as a shampoo or bath soap.

This is another product that ties-up wonderfully well with all seven of this week’s National Tie-Up pictures. In the warm summer weather, nothing is so important as the care of the body, and Chex assures utter cleanliness and freshness at all times.

All men and women are interested in personal hygiene—and a coolly attractive window combining “Chex” display material with stills from any one of the “Famous” seven will “clean up” for you and the shop with which you tie-up for mutual profit.

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EXHIBITORS TRADE REVIEW,
65 West 45th St.,
New York City.

Please have Pioneer Products Co., forward their special window display material so that I can take advantage of their national tie-up products with Paramount Tried and Proved Pictures. I have listed below my play dates and the number of display sets I can make use of in my exploitation campaign.

Name ........................................ Theatre ........................................
City ............................................. State .......................................... Paramount Picture ........................................ No. of Window ............................
Play Dates ........................................ Sets Desired ..................

THE PIONEER PRODUCTS CO.
Dayton, Ohio

Chex Does More Than Soap
(Continued from page 35)

Your sign artist can prepare attractive cards to tie this still up to any cigarette. For instance: "He Smoked a Natural Cigarette When He Reached the 'Breaking Point.'" Or else: "A Pretty Girl—and A Chesterfield Cigarette!—Who Wouldn't Be Willing to Face 'The Breaking Point.'"

Restaurants
It is not often you get a chance to secure a window display with a restaurant. Here is your opportunity. No one is so much in need of something in his window to attract attention as the restaurant owner. He sells food—and that is not always easy to display properly.

Give him this card with the still, and you will have no trouble securing his co-operation: "You Will Enjoy Our Service As Much As You Will Like 'Men' at the City Theatre." Or Else: "Doesn't This Waitress Look Capable? So Are Ours. You Can Meet This One In 'Men' at the City Theatre."

Seven Picture Tie-Ups
This is a sort of bargain week we are offering you this issue on National Tie-Ups. We have selected seven tested money-makers from the Paramount studios. The nationally advertised products on these tie-ups can be used on practically all these big plays.

One still has been selected from each production as an illustration of how easy it is to connect these up with the various window displays. Look over the advertisers of national products in this section. When you book any of these seven Paramount features, study all the available stills. Pick those that will fit in with the window displays that you select.

Team Work Wins

By this close co-operation between you and your dealer-partners you show him that you are doing everything possible to make his window display a success—for him. It goes without saying that any of these National Tie-Up windows will bring money to your box-office.

Seven big pictures. A half dozen nationally advertised articles to tie-up with them. An almost unlimited assortment of stills. This is Paramount Week for National Tie-Ups. You can collect seven ways.

* * *

'THE SILENT WATCHER' FOR FRANK LLOYD

First National Pictures announces that "The Silent Watcher" is the title selected for the picture to be made for it by Frank Lloyd Productions, Inc., from Mary Roberts Rinehart’s story, "The Altar on the Hill," which was recently published in a big circulation magazine.

Tie-Up Boys

"Big Brother" Will Win Your Kids’ Support

On this feature, "Big Brother," you have a Rex Beach story that gives you an opportunity to secure the cooperation of the Big Brother organization in your community.

If there is no branch of this movement in your city, here is your chance to start something big. Get the newspaper interested, also the Board of Trade. The merchants would find this organization for helping the boys to be a very good medium for advertising their stores and securing juvenile trade.

Organize Now

Start to form the Big Brother organization now. It will help you not only when you book "Big Brother," but on many of your attractions which tie up naturally with the youngsters.

Don’t overlook the School Board. Here is a proposition right in line with the object of this board—to aid boys’ activities in school and out.

The Boy Scouts can be enlisted to get members. They will become the charter members. It gives them a chance to enroll members also for their own organization.

By all means put it up to the editor of your newspaper. He can create a very interesting department with live news featuring the doings of the Big Brother movement. It will certainly get a lot of future citizens reading his paper. And you are bound to get a lot of publicity in the papers columns as the sponsor of the idea in your city.

Window Displays

This picture naturally adapts itself to tie-ups in any amount of dealers’ windows. Any store that handles boys’ merchandise can find a partnership with you on this photoplay very profitable.

School supplies, boys’ clothing, toys, radio, bookstore, confectioners—all these can use your stills to increase their sales and advertise your attraction.

Strong Tie-Ups

Elsewhere you will find an illustration of a still on this picture which ties up strong with your bank.

On a sporting goods store tie-up for instance, the display card could read: "Your Big Brother Will Help You Buy This Baseball Outfit After He Sees 'Big Brother' at the City Theatre."

And you have a half dozen dealer partners specially picked for you on this photoplay. Look over the ads, and check your choice.
Famous’ Displays Go
“To the Ladies”

HERE is another one of this week’s “Famous” National Tie-Up pictures with a title that seems to have been made for the special purpose of providing alert showmen with just a few less than a million chances to tie-up every window for miles around.

And that isn’t all. Tie-ups on “To the Ladies” will take your show right into the homes of the city. The kind of advertising that brings ‘em downtown to the theatre on rainy nights.

For instance, co-operate with merchants wishing to circularize. Make the announcement lead off: “To the Ladies!”. A split-a-page ad idea would work wonderfully well on this one. Get all the shops that are selling things to women to combine on a double truck and head each announcement “To the Ladies.”

Of course, “To the Ladies” ties-up exceptionally well with Coro Pearls, Chex, Triumph Hosiery and Aubrey Sisters Beautifiers. These are primarily products designed with an eye to feminine appeal. But don’t forget that a window on Berkley ties, Garcia Grande Cigars or any other masculine requirement may be neatly topped off with a card: “To the Ladies: We know what he likes best. Let us aid you in selecting your purchase for him. Ask him to take you to see “To the Ladies.”

Or, “To the Ladies!” He will appreciate Garcia Grande Cigars and “To the Ladies,” City Theatre. Or “You will be proud of him in a Berkley Knit Tie when He takes You to See ‘The Ladies.”

HERE’S one that brought in plenty for Lysander Richmond, who runs the Colonial Theatre, Springvale, Me., and which may be adapted nicely to this picture—or to any. Obtain from the records the birthday dates of your townswomen. Then forward a card to them to arrive on the birthday. Have it read to the effect that you, or your theatre, congratulate them upon their birthdays, and to celebrate invite them to be your guests at a showing of “To the Ladies.”

Ideas of this sort have a personal touch, and will build good will where a large monetary expenditure will fail to do so.

Coro Pearl Window Display
A Thing of Beauty

The manufacturers of Coro Pearls, the gems that rival the Oriental jewels in all but price, are right behind you in a co-operative campaign to sell their product and tickle to your theatres through the best windows in town.

Beautiful pearls and beautiful women—an unbeatable eye-attracting combination. Especially when the tie-up is with “Famous” pictures. And in each of this week’s seven tie-up pictures are stills that lend themselves marvellously well to make exceptionally alluring Coro Pearl windows.

In “Men,” Pola Negri is lavishly adorned with ropes of creamy pearls, while Leatrice Joy, in “Triumph,” is also decked with opalescent beauty-drops. As pearls are lifted from the ocean’s depths, “Code of the Sea” offers a most logical tie-up. And “To the Ladies” does likewise—both through its title and because of the nature of the picture.

In fact each of the seven is wide open for exploitation through National Tie-Up windows so clip this coupon and watch results at the box-office.

COHEN & ROSENBERGER
Importers—1328 BROADWAY—Manufacturers
New York, Chicago, Toronto, Boston, Galionx, Paris
Factory, Providence, R. I.

<table>
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<tr>
<th>Exhibitors Trade Review</th>
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<th>Theatre</th>
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<tr>
<td>45 West 45th Street, New York City</td>
<td>Town</td>
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<td></td>
<td>Paramount</td>
<td>No. of Tie-Ups</td>
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<td></td>
<td>Play Dates</td>
<td>Desired</td>
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A ‘Life-Saver’ Tie-Up For Warm Weather Showmen

Aubry Sisters’ Beauty Preparations Furnish Fine Material For Window Tie-Ups.

For example, take “Code of the Sea.” There are appropriate stills in plenty, one in particular of the feminine lead throwing out a lifesaver. Tie-up with the thought that Aubry Sisters saves the complexions of American womanhood.

There are very obvious and logical tie-ups with “To the Ladies,” “Triumph,” “Men”—and in fact all of the seven Famous pictures. For instance the thought on “The Breaking Point” tie-up might be “Avoid ‘The Breaking Point’ of youth, etc.”

AUBRY SISTERS, Corp.
520 West 48th Street, New York.

Exhibitors Trade Review, 45 West 45th Street, New York City Please have the Aubry Sisters forward their special window display material so that I can take advantage of this national tie-up with Paramount Pictures. I have listed here with my play dates and the number of play sets I can use.

Name ...........................................
Theatre ...........................................
Town ........................................... State ...........................................
Paramount Picture No. of Displays
Play Dates Desired
DeMille’s first picture since “The Ten Commandments” is an ultra-modern society marriage-drama. Now making big money everywhere. Screen play by Jeanie Macpherson from the Saturday Evening Post serial and novel by May Edginton. The showmen are all playing this one.

The big comedy with the big exploitation title. Look at the tie-ups in this section! Produced by the man who made “The Covered Wagon.” Adapted by Walter Woods from the Broadway stage success by George S. Kaufman and Marc Connelly. Fast and funny, an ideal Summer show.

“The Breaking Point,” by Mary Roberts Rinehart, is proving as successful as a picture as it was as a novel and Broadway stage play. Cast includes Patsy Ruth Miller, George Fawcett. “One of the best Paramount has offered this season,” says Motion Picture News. Adapted by Julie Herne and Edfrid Bingham.

What better Summer entertainment than this smashing love-thriller of the sea? The best ocean-going success since “Down to the Sea in Ships.” Made by the director of “The Call of the Canyon.” Adapted by Betram Millhauser from the story by Byron Morgan.
Pictures for July Cash!

"The Bedroom Window" is the best of the murder-mystery movies to which we have laid an eye for many moons." — Baltimore Sun. And they're saying the same all over the country. Cast includes May McAvoy, Malcolm MacGregor, Ricardo Cortez, Robert Edeson, George Fawcett, Ethel Wales. Story and screen play by Clara Beranger.

The best exploitation picture of the past year. Great for tie-ups. And a corking fine picture besides. Made by the director of "A Society Scandal" and "Manhandled." Adapted by Paul Sloane. From Rex Beach's latest novel.

Reports from all over the country indicate "Men" is Pola's greatest made in America. Big enough to be a Fall special. A love story of Paris. Cast includes Robert W. Frazer, Josef Swickard. Story by Buchowetzki. Screen play by Paul Bern.

The whole Tie-up Section of Exhibitors Trade Review this week is devoted to assisting you to make big money with the seven big Paramount Pictures listed above during July. If you'll follow the suggestions offered, you'll break your theatre records for crowds and cash right in the middle of the hot weather.

Produced by FAMOUS 40
The Tie of a Thousand Knots!

Binding Your Box Office To
Seven ‘Famous’ Cash Getters

Berkley Knitting Company products offer a National
tie-up that will secure for your theatre extra
lobbies in the town’s best windows, and
Tie the Town to the Theatre

THE Berkley Knit tie dealer in your town is all set for a tie-up
that will hold the attention of every pair of eyes and send every
pair of feet scampering to your box office. A “Famous” tie-up
with a famous tie!

Berkley Knit ties are a sartorial “Triumph.” Buy a Berkley for
“Big Brother.” Berkley Knit ties are pleasing “To The Ladies.”
Always acceptable to “Men”—Berkley Ties, “The Breaking Point”—
She didn’t give him a Berkley tie. Berkley ties may be seen in “The
Bedroom Window” of every well dressed man. “Code of the Sea” is
a Paramount picture—Berkley ties are paramount necessities of good
grooming.

There are appropriate stills in each of the productions. And the
window showing them together with a display of the latest vogue in
Berkleys will mean a bigger credit balance for your theatre ledger.

BERKLEY KNITTING CO.
200 Fifth Avenue Fifth Avenue Building
NEW YORK CITY

CLIP THIS COUPON

EXHIBITORS TRADE
REVIEW
41 West 44th St.,
New York City.

Please have the Berkley
Knitting Company forward
their special window display
material on Knit Ties so
that I can take advantage
of this national tie-up on Par-
amount Pictures. I have
listed herewith my play dates
and the number of displays
I can use in my exploitation
campaign.

BERKLEY
KNIT

A Show Down
On Tie-Ups

WITH four aces in
your hand and
three more up the
sleeve you are in
great shape to call a
showmanship turn on
hot weather. National
manufacturer, dealer,
producer, and E. T.
R. have combined to
deal you a National
Tie-Up hand that will
enable you to beat
any “full house” you
ever had. Let’s go!
Here's a Hot Weather Life-Saver

**Tie-Ups Help You Cash In On “Code of the Sea.”**

STILL 513-71 from “The Code of the Sea” shows the beautiful “gal” throwing a life-buoy to a ship-wrecked swimmer quite a little beyond his depth.

And that is just what this Famous photoplay will do for shownen caught in the undertow of the summer slump. It will prove a life-saver. And incidentally turn at once to the Aubry Sisters Beautifier tie-up and take a look at the very appropriate picture that forms part of the window display material.

Not bad, eh? A card might read: “Aubry Sisters Will Save You From the Embarrassment of a Poor Complexion. A visit to the City Theatre Will Save You from Missing ‘The Code of the Sea.’”

Then the various different “codes” can be tied up in window displays with “Code of the Sea.” For instance, the code of the discriminating smoker demands Garcia Grande cigars—and “The Code of the Sea” demands your attendance at the City Theatre. Or, “The code of the well groomed man calls for Berkley Knit Ties and ‘The Code of the Sea’ calls for your attention at the City Theatre.” Throwaways or newspaper ads:—”Famous Codes:—of honor, penal ——of civil procedure, Lew ——y, etc., etc., and Code of the Sea.”

Tie-up with beach resorts on a safety campaign. “The Code of the Sea” demands caution. Keep inside the ropes or you may not live to see the picture at the City Theatre.

In the action of the story “sou’westers” and oilskins are much in evidence. Tie up in the window of a merchant selling these cloths. And any sort of sport wear affords an excellent opportunity. As do also such articles as canoes, fishing tackle, and others connected with nautical pursuits.

Offer prizes through the papers for the best way to leave sea adventure and narrow escapes from watery graves. Tie-up with the Y. M. C. A. or other local gymnasium on the thought that “The Code of the Sea” is relentless, and that every person should know how to swim. You can even start agitation among the school board on this one, and make swimming lessons a compulsory part of youthful education.

Recall the dread disaster of the “Titanic.” Clip heads from other accounts of sea fatalities and feature them in your ads. Tie-up with the Naval Reserve. Issue a pass to every ex-gob who took part in the late European unpleasantness. Advertise that every gold star mother who lost a son in the navy may always attend your theatre free.

This “Code of the Sea” is a good booking at any time, but it is especially good for hot weather audiences. It will take them right out in the ocean ozone and cool them off with dashes of sea spray.

You won’t go wrong to make a fuss over this one, and the exploitation possibilities are just nothing else but. If EXHIBITORS TRADE REVIEW can help further to make the showing a “wow”—just say the word.

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**‘Triumph’ With These Tie-Ups**

Made-to-Order Exploitation That Will Get the Coin for You

with you for prizes of hosiery on various contest stunts. Then one may “Triumph” over a poor complexion with Aubry Sisters Beautifier—or over a rival with a gift of Coro Pearls—or over poverty and old age with a savings account—or over poor employment by studying in the local business college. There are literally hundreds of ways to exploit the picture all over town.

Why the very word “Triumph” assures you of success as you book the picture? And don’t overlook the split-page co-operative ad. Remember every merchant that comes in gets the full publicity accruing to a page smash or a double truck. And that goes for your show, too.

Then get the newspaper boys busy on the discussion idea. “Does Love ‘Triumph’ over Money?”—or the other way about. “What is Triumph?” A series of letters from contributors on “My Greatest Personal Triumph,” with prizes of passes for the best. “Is a College Education Necessary to Business Triumph?”

And don’t overlook Harry Reichenbach’s “R U TIM P H” idea. You know the stunt. The answers to Harry’s hidden letter racket made the New York Post Office put on extra trucks and wish for a Democratic administration upon which to blame late deliveries.

Incidentally why neglect the press book? There is a rattle good one on “Triumph.” Press books cost a lot of money. They are made up to aid you—for your particular and exclusive benefit. Why turn down anything you get free? Use ‘em.

And if you honestly believe that your town is different from every other on earth, and feel that the home folks won’t show interest in the sure fire winner ideas outlined in the sheet, write EXHIBITORS TRADE REVIEW. Tell us what conditions are in your town, and we’ll give you some brand new, sizzling, original, supplementary ideas on exploiting this or any picture.
**NATIONAL Tie-UP SECTION**

**POLA NEGRI**

**‘MEN’**

"Men" the wonderful placards have mounted SECTION compellingly to appeal. Negri the dressed. York to you "Men" see that their wives are well dressed. "Men" prefer Berkley Knit Ties. "Men" love the perfect complexion imparted by Aubrey Sisters’ Beautifier. And so on until every store becomes an extra lobby to your show.

Stills from the picture showing the exotic beauty of Pola Negri will tie-up with any article having purely feminine appeal. For instance, a Coro Pearl window with stills of Pola laden with ropes of the shimmering gems. Or a Chex window display with appropriate stills in which the picture abounds.

Prizes of tickets through the papers for the best articles giving a woman’s opinion of men. A tie-up with the National Guard with the idea that real "Men" join up. A civic tie-up along the line that "Men" take an interest in the community—join the Chamber of Commerce—vote on election day and so on.

The distribution of envelopes marked “For Men Only” —and containing cards with the suggestion that the family be taken to see the show. Open letters to "Men" regarding the theatre. Passes for the best critique of the picture. Interest aroused by newspaper discussion on “Are Men to Blame?”

A courtesy tie-up; placards in street cars “Men Give Seats to Women.” Still 512-13 from the production shows Pola as a waitress bearing a heavy tray of dishes. Restaurant tie-up. Or more courtesy—"Men Be Considerate of Those Who Serve You"; “Men Be Courteous to Working Women.”

In a word—there was never a picture that offered greater opportunities for window tie-ups and real showmanship exploitation than does the Paramount photoplay featuring the Polish star.

If you don’t hang out the S R O sign at every performance the fault is entirely with you. The National Tie-Up Windows are made to order for you—free, and with the least possible effort you can think up a hundred different ways to make men and women talk about "Men."

---

**A ‘Still’ Window Alive With Feminine Appeal**

NOT only a wonderful product, but one that is compellingly merchandised. The package containing the net is in itself so attractive that, since its use, Kleanet sales have jumped 50%.

A mounted center display 15x24 inches in seven colors features the unique Kleanet window trim. And this together with stills from any of the seven "Famous" National Tie-Up pictures will do the trick for you and your dealer-partner.

**KI CLEANET HAIR NET CO.**

229 Fourth Avenue
New York

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**TIE-UP** the Kleanet window display with stills from each of the Paramount Tie-Up pictures you book. Feature the famous stars. And remember in arranging for the window that its appeal will be entirely to the women folk of your community.

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<tr>
<th>Name</th>
<th>Theatre</th>
<th>Town</th>
<th>State</th>
<th>Paramount</th>
<th>No. of Displays</th>
<th>Play Dates</th>
<th>Desired</th>
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Exhibitors Trade Review, 45 West 45th Street, New York City

Please have the Kleanet Hair Net Co. forward their special window display material so that I can take advantage of this national tie-up with Paramount Tried and Proved Pictures. I have listed herewith my play dates and the numbers of play sets I can use.
The Hosiery Tie-Up De Luxe

THERE is nothing compares with the Triumph Hosiery window linked with the play dates of Cecil B. De Mille’s photoplay of the same title—“TRIUMPH.” It is the last word of simplicity in Showmanship. And to “get in” on this de luxe tie-up, all you have to do is send your name and address together with your “Triumph” play dates to the National Tie-Up Editor of Exhibitors Trade Review. If you are prospecting for “pay dirt” in Summer Business, here is the richest vein. Let us help you dig.

TRIUMPH HOSIERY MILLS, Inc.
902-910 Broadway
NEW YORK
Garcia Grande, "Your Money's Worth Cigar" Presents You With Seven 'Famous' Window Displays

This National Tie-Up With Seven "Famous" Photoplays Gives More Than Money's Worth to Garcia Grande Dealers and Exhibitors Everywhere

Don't be fooled! Two and two make four usually—but in this case One and One make Seven! Garcia Grandes plus National Tie-Ups make seven "Famous" windows through which you can make a successful bid for the patronage of your city! The Garcia Grande dealer in your town is ready and waiting to co-operate. Take advantage of this seven fold tie-up smash which you get free. Don't be fooled!

JULIUS KLORFIEN, Maker

141 FIFTH AVENUE
NEW YORK

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW
45 West 45th St., New York City.

Please have the Garcia Grande Cigar Window Display forwarded to me together with the name of a Garcia Grande Dealer in my community for tie-up purposes on pictures noted herewith.

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

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

Town ........................................

State ........................................

Paramount ..................................

No. of Displays .............................

Play Dates .................................

Desired ..........................
This Tie-Up Has Snap and Pep

THE very title of this picture, "The Breaking Point," suggests natural tie-ups with your local dealers.

There is a still, No. 683, showing the hero getting a light for his cigarette at the hands of the pretty heroine. They are seated in the snow, in light summer costume. Here is an ideal tie-up with any cigar store. The dealer can use it on any brand of cigarettes he chooses.

_here's a Window

Then there are several patented pencils on the market like Eversharp. They are nationally advertised, and carried by every stationery dealer.

The card in the window could read: "Why Bothers with Ordinary Lead Pencils When Eversharp Eliminates the Breakpoint?" See the Photoplay at the City Theatre.

Collar Ad

You can get any haberdasher's window with a tie-up on collars. Every collar manufacturer emphasizes the fact that his product does not wear out by splitting at the front.

Here's a sample of the show card to furnish your dealer-partner: "The Triple Ply of Arrow Collars Is Insurance Against The Breaking Point."

Newspaper Tie-Up

A novel essay contest could be worked up with the newspaper on the idea of "What Is the Breaking Point in Love?"

The editor could start a really interesting discussion, with arguments on both sides—male and female. Married and single, they could all give their ideas as to what causes love to vanish. A few sample letters would serve to start the interest, and it could be tied up very close with your presentation of the photoplay.

An inexpensive teaser could be printed on small cards to be distributed throughout the city. They would simply bear the words, "Have You Reached The Breaking Point?"

Another teaser could be worked with a man dressed in a comedy outfit, carrying a large pad and pencil, walking along the main streets. He would stop frequently and excitedly start writing on the pad. The point would break. Impatiently he would sharpen it, and move on, repeating the writing stunt. A sign on his back should bear the words: "What Do I Represent? Visit City Theatre for Answer."

** * * *

Likes First National

"I am more than pleased with the new film policy of the Mainstreet theatre," said H. Wolf, booking manager of the Orpheum Current motion picture presentations, who visited Kansas City the other day.

The Mainstreet recently became a First National franchise holder.

Lots of Tie-Ups In 'Bedroom Window'

WHEN you book "The Bedroom Window," you walk right into a direct tie-up with your cigar store dealer.

Use still No. 518-130, which shows Robert Edeson preparing to enjoy a good cigar. Look over the Ad in this section, describing the window display possibilities of the well known Garcia Grande Cigar.

With this still and this famous mild Havana blend you can get a smashing window. And bear in mind that the manufacturers of this brand are running an elaborate newspaper advertising campaign right now. It certainly will help your box-office score to get this window working for your theatre.

A fine bit of exploitation could be secured by advertising in the newspaper along these lines: "Will you help to brighten The Bedroom Window of helpless children in the hospitals of this city? With your help we want to make this Bedroom Window Week for the helpless children. Send flowers, sweetmeats, or any appropriate gift to the City Theatre. Thanks."

You can put the donations on display in your lobby, with the names of the contributors. It will not be hard to get cards in dealer windows to help boost this worthy cause. Try it. You'll make lots of friends on this one.

A unique stunt can be worked by looking up the city records of recent births, and sending this letter to the mothers:

"I have been informed that the Stork recently visited your home, and was seen entering The Bedroom Window. Congratulations. It would please me greatly if you would accept a little birthday gift for the youngster's sake, in the form of two tickets for any performance at my theatre. Kindly call any time within the next few weeks, and present this letter."

A catchy folder can be printed at small expense, the front cover representing a window with the shade drawn down. On this shade appears the lettering: "What's Behind the Bedroom Window?" Then on the inside pages give catch lines from the press book describing the high lights of the photoplay.

For a very attractive window tie-up, get a furniture dealer or department store to feature a display of a bedroom suite. The card in the display should read: "This Suite Will Look Well Through The Bedroom Window!"

The press book on this Paramount picture is full of live ideas for exploiting it to the fullest extent. Combine these with the suggestions here presented. You will be able to arouse an interest in this booking that will register heavily at the box-office.
Tried and Proved Stars

Gloria Swanson in
"A Society Scandal"
Presented by
Adolph Zukor
Jesse L. Lasky
A Paramount Picture
AN ALLAN DWAN PRODUCTION

Gloria Swanson in
"Zaza"
AN ALLAN DWAN PRODUCTION
PRESENTED BY ADOLPH ZUKOR
A Paramount Picture

Gloria Swanson in
"Bluebeard's 8th Wife"
A Paramount Picture
PRESENTED BY JESSE L. LASKY

Gloria Swanson in
"Prodigal Daughters"
A Paramount Picture

Gloria Swanson in
"My American Wife"
A Paramount Picture

Coming in THE FAMOUS FORTY:
"Manhandled"

Coming in THE FAMOUS FORTY:
"Her Love Story"

Gloria Swanson
Paramount Pictures
In the Tried and Proved Hall of Fame

Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public’s Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD’S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THES OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 22. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretation.

MY AMERICAN WIFE—Reviewed February 11, 1923. Short Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE?—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a film production dealing with a caveman and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

Lobbyology

Beat the Summer Bugaboos

—by booking Tried and Proved pictures.

They are the “survival of the fittest,” and have demonstrated their right to live by filling thousands of theatres with enthusiastic patrons.

What they have done many times for others they will do again for you.

And in this department there is Tried and Proved exploitation for every Tried and Proved picture. These stunts that rang the bell in other box-Offices. No reason why they shouldn’t pack your house as well.

Practice what we preach in the Tried and Proved and National Tie-Up Sections and we guarantee that you will—

Beat the Summer Bugaboos!

PUBLICITY

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 26. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Reviewed May 7, 1923. Booked 3,926 times. Foreign Intrigue. Reviewed January 6. BECAUSE there is a vague for Russian entertainment in this country and the story is a fascinating one.


Selznick

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humor and love.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY’S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exploiters have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and Besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE it has proved by its success that when they see it and Owen Moore appears at his best in it.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN’S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEART—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffith in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O’CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problems. BECAUSE it is a story with a strong and incident both among the lips of the couples. BECAUSE it brings about a better understanding of the existing conditions in matrimonial life of the middle classes.
Box-Office Fares
Collect New Patronage on Street Car Tie-Up

EVERYBODY in Atlanta knew that Metro’s “Fools Highway” was playing at the Rialto Theatre in that city, due to a clever tie-up with the local street railway.

The illustration on left shows this striking card that appeared on front and rear of every car. Every car line carried the message of the show not only throughout the city but into suburban towns.

The Junior Chamber of Commerce also ran a Safety Week, and all its members used identical cards in their store windows as those on the trolley cars.

Also the Atlanta Journal ran a careful Driving campaign and gave twenty pairs of tickets each day to the “Fools Highway,” awarded to careful drivers.

This three-way tie-up can be worked in any city. Board of Trade, railway company and newspaper will work with you on this one. It costs you nothing but the free tickets.

Auto Parade Sold ‘The Hunchback’

Here Are a Dozen More Auto Ads to Fit Tried and Proved Pictures. Try ‘Em!

THE Columbia Theatre of Seattle tied up “The Hunchback of Notre Dame” with the Rollin car on their Universal feature. These classy cars rolled around the city and helped materially in rolling up the weekly receipts.

There are a lot of tried and proved cars to feature your Tried and Proved Pictures. Here are just a few of both. Use these Auto Ads when you run these photoplays:

“Is Matrimony a Failure?” Not if you buy your wife a Buick.

“Reported Missing”—But a Chevrolet Always Brings You Home Safe.

“What’s your Hurry?” You’ll Always be on Time with a Dodge.

“The Old Homestead” Is Not Complete Without a Durant.

“A Man’s Home” Becomes a Palace with a Packard.

“Restless Wives” Are Made Content With a Studebaker.

Every Tried and Proved Picture can be boosted with a motor car stunt. Here are just a few:

“Just A Wife.” You can get a smile out of everybody in town with this one. Get a sporty looking car, and have a sporty looking girl sitting alongside the handsome male at the wheel. The couple are quite evidently infatuated with each other as they drive through the crowded traffic. Right behind this car comes an old flivver in which an old fashioned female is trying frantically to catch up to the sporty car. She draws up alongside, and waves her hand wildly at the man with the flapper. He pays no attention, and keeps shooting ahead every time she catches up. This sign above both cars tells the story: “Just A Wife.” PUZZLE: Which Car Is She In?

Comedy Chase

“The Law and The Woman.” Feature this with a comedy motorcycle policeman chasing a car driven by a girl. When he starts to give her a ticket, she flirts with him, and he lets her go. Lots of regular “cops” do the same. It will get a laugh.

“The Flirt.” Have a man dressed as an old maid, riding in a broken down flivver, flirting with the male citizens as “she” drives slowly near the curb.

“Love Is An Awful Thing.” A love-sick couple in a car can get a lot of smiles from passersby.

Autos—new or old—can boost any picture. Don’t forget that they carry your ad all over town.
Have you played

“MERRY GO ROUND”

Tried and proved one of the greatest box office money-makers the industry has ever known!

"Merry Go Round" set a new house record for this theatre.
Schuyler E. Grey, Mgr., Weequahic Theatre, Newark, N. J.

"Every one who saw it was very high in their praise of 'Merry Go Round.'
A. P. Drohan, Mgr., Griffin Theatre, Chatham, Ontario, Can.

"They waited in rain and storm and were delighted with this wonderful play.
Cha. H. Rowe, Mgr., Premier Theatre, Buffalo, N. Y.

"Everything that you claim it to be."
Jack Carlin, Mgr., Brooklyn Theatre, Detroit, Mich.

"A very successful run on your picture 'Merry Go Round.'
Charles Kosco, Mgr., Brockway Theatre, Brockway, Pa.

"When we chose 'Merry Go Round' we made no mistake. Our biggest financial success.

"One of the most successful I have ever run.
H. L. Cox, Mgr., Princess Theatre, Ardmore, Okla.

"We had a very successful engagement with 'Merry Go Round.'

"Pictures of this calibre are a tribute to the industry.

"I played it to capacity each night."

UNIVERSAL SUPER JEWEL

Featuring

MARY PHILBIN
NORMAN KERRY
GEO. HACKETT"HORNE

Directed by Rupert Julian

Other "Tried and Proved"

Universal Jewels for strong Summer programs:

**THE ABYSMAL BRUTE**
From the famous story by Jack London, full of red-blooded smashing action. Directed by Hobart Henley and starring Reginald Denny supported by a cast including Mabel Julienne Scott, Hayden Stevenson and Buddy Messenger.

**WHITE TIGER**
A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

**DARLING OF NEW YORK**
An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hurttigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

**THE LAW FORBIDS**
A gripping domestic drama of the light of love of Broadway versus the strength of home ties. A powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

**A CHAPTER IN HER LIFE**
A Love Weber production based upon the story of "Jewel" by Clara Louise Burnham. Produced with a great cast including Claude Gillingwater, Jacqueline Gadsden, Jane Merci and others.

**THUNDERING DAWN**
A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Harry Warner Production.

**THE AQUITAN**
This Year's Supreme Mystery Play with Norman Perry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

**A LADY OF QUALITY**
The Screen's Most Beautiful Love Story, starring beautiful Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

**THE STORM DAUGHTER**

**DRIFTING**
A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

**FOOLS HIGHWAY**
Mary Philbin's second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporting cast includes Pat O'Malley, Kate Price, Charles Murray and others.

**SPORTING YOUTH**
The great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set. Directed by Harry Pollard.

**BLIND HUSBANDS**
Written by, directed by and starring Von Stroheim. A masterpiece in photo-dramatic entertainment power, more popular as a reissue than it was when released originally.

**THE FIGHTING AMERICAN**
That laughing, gaying comedy-thriller—now the big hit all over the country. Featuring Pat O'Malley, Mary Astor, Warner Oland, Raymond Hatton. Directed by Tom Forman.

Get your dates set now for these big Summer money-makers!

Presented by CARL LAEMMLE

Nationally Advertised in the Saturday Evening Post
STUNTS THAT KEEP GOOD PICTURES YOUNG
Cash In On Tried And Proved Ideas

YOUR public is in reality no different from any other. Local conditions deserve a degree of consideration, but after all people are the same the world over.

Therefore if the Queen Theatre, in Austin, Texas draws crowds to its doors with a clever idea, you can do the same thing with the same stunt on the same picture. Or you can adapt the stunt to suit another picture and be in the money in the showmanship race.

This is what the Queen did with

Thy Name Is Woman

When the Metro-Goldwyn picture played Austin, a wonderfully effective window display was arranged with a leading novelty shop. The center was a huge fan fully opened. The title of the picture appeared in huge letters across its face. The remainder of the window was artistically filled with articles of feminine appeal. Fans, gloves, atomizers, hats, vanity cases, imported handkerchiefs and other lacy bits, beads, earrings and so on. A stuffed peacock indicated the vanity element. The window brought big business to the shop and to the theatre.

The Gold Diggers

They booked this Warner Brothers picture for the Rialto Theatre, Reading, Pa. A big safe was placed in the lobby with the name of the picture and "All next week" painted on it.

The door of the safe was ajar, and tumbling from the crevice were bags of gold. Well, anyway, the bags were marked with all sorts of dollar signs and big figures. Incidentally, they were real money bags procured from the showman's bank.

Your bank will lend you bags, and you can put the same stunt across. And it will draw lobby crowds for you just as it did for the Rialto.

King of Wild Horses

Here's good exploitation on Pathé's animal picture. Paul Noble, Liberty Theatre, Portland, Oregon, made up his mind every one in town should know of his current attraction. They did. Here's why.

He used a street float carrying a full sized "horse" such as may be seen in harness shops in any town. The float was tastefully draped, and signs around the lower edge announced the theatre's name and play dates.

The Liberty did capacity business. And so can you.
Clang! Clang!

Why Did This Picture Pull Big Crowds?

When you have a hold-over on a feature like First National's "When a Man's a Man," go right ahead on your exploitation. The illustration on the right shows how the Majestic Theatre, Portland, Ore., used the street car ballyhoo.

Note how they emphasized "Second Big Week." The theatre understood perfectly the advertising value in telling the public that popular demand compelled them to run it a second week. Nothing succeeds like success. It sold the picture to people who realized they must be missing something good.

And remember that a trolley car covers all thoroughfares in your city.

A Lily Contest

They All Love to Guess This Lily Window

This artistic lobby effectively advertised First National's "Lilies of the Field" for the Royal Victoria Theatre, Victoria, B. C. One large lily was illuminated at night by a hidden colored spotlight.

It's a Tried and Proved Picture, and you can duplicate this lobby at little expense. The theme of lilies lends itself to some attractive exploitation.

You can work a window display with a pile of artificial lilies and a card reading: "Guess the Exact Number of Lilies and Obtain a Free Ticket to 'Lilies of the Field' at the City Theatre." It will not be easy to guess—but that won't keep folks from trying.

Street Sheiks

He Draws the Girls to the Box-Office

If it gets the crowd on Broadway, this Arab ballyhoo will get them anywhere. These two Arabs did a tambourine act for the Broadway Theatre up and down New York's Main Street, and brought the crowds back to see First National's "A Son of the Sahara."

Here's a stunt that will knock this one cold. Only use one Arab—any swarthy, foreign-looking person will get by with a costume as shown in the photo. Have him hand out to all the girls slips of paper with a printed heading: "Arab Sheik's Love Charm." Below this mark some Arabic figures with a crayon pencil. If your Arabic is not so good, who can criticise?
Balloon Bally

‘Girl Shy’ Stunt Stood ‘Em Up in Memphis

They played Pathe’s “Girl Shy” at the Palace Theatre, Memphis, Tenn., and the line formed on the right just because of an inexpensive stunt.

The picture shows how it was done in Memphis. Just a car, a pretty girl a few window cards and a couple of dollars worth of balloons.

Why not a variation when you play the picture? Put a straw hat and a pair of horn-rimmed specs on any fellow in town and you have a Harold Lloyd. Let him look as “Girl Shy” as possible while he drives through town. Fix up a few cards—for instance “Harold Lloyd Went Up in the Air Like a Balloon When a Girl Looked at Him. He Was ‘Girl Shy.’”

Have “Harold” walk along Main Street, and let a couple of girls flirt with him. Harold is scared stiff. He walks faster—so do the girls. He runs—panic stricken. And they run after him. Finally he gets to the car—decorated with balloons and window signs. He hops in. They try to follow. He steps on the gas and escapes. And they pull the same stunt a couple of blocks further down-town.

This stunt will stop ‘em. It will collect a crowd. And the crowd will laugh at the stunt, and come to the theatre to laugh at the show. They did in Memphis—and they will in your town.

You don’t gamble a dime—not even the dimes for the balloons. This is tried and proved exploitation on a Tried and Proved picture. Try it and cash in.

Library Tie-up Sends Readers to Show

Not every picture affords an opportunity to tie-up logically with a public library. But those that do give you a chance to reach folks that would be more or less difficult to appeal to through ordinary exploitation channels.

In tying-up with the library, remember that it is not necessary to have a direct tie-up. For instance, any film of the far north may be brought to the attention of library patrons in connection with the numerous volumes that have been written about Alaska.
'Printers Ink'

A Lot of Good Ad Space
On the Newsstands

You can get a lot of publicity from neighborhood newsstands. Look at the space secured by the Imperial Theatre, Columbia, S. C., from a "newsie" located on one of the busiest corners in the business district. This sign did its share in filling the house for Metro's "The White Sister."

Here's a brand new newsstand stunt: Have a rubber stamp made for your newsdealer-partner, reading: "Good For One Admission to The City Theatre." Allow him to place this stamp on the inside back cover of 10 different magazine publications every Saturday.

Have a permanent frame erected above the newsstand as shown in illustration. One-half of space bears this announcement: "Saturday Special! When You Buy a Magazine Here, Look for Rubber Stamp Inside. It Entitles You to Free Admission to City Theatre." The other half of sign bears your current program announcement. This tie-up gives you a permanent ad for your attractions. And it boosts the newsdealer's sales.

Also furnish him a side-rack as shown. Top rack to hold a frame for stills of current show. In this way you can secure permanent advertising for all your programs at little expense.

Good for 'Three Weeks' Run

For a prize lobby display, we offer the above work of art executed by the Belmont Theatre, New York, for exploiting the Metro-Goldwyn "Three Weeks."

The live model posed for a whole hour at a time without moving. It kept everybody guessing whether she was alive or only a wax figure.

This photoplay of big love scenes gives you a corking chance for a novelty contest. Select three stills showing Aileen Pringle and Conrad Nagel in emotional scenes. Offer prizes in a "Love Scene" Contest to couples who give the best reproduction of these scenes on your stage.

Display the contest stills in your lobby with an announcement. Also advertise it in the papers. This will certainly get the amateur theatrical talent, and all their friends.

"One of any year's best pictures" said
—Chicago Tribune

The story of a boy who had to choose his own father and guide his mother's love and happiness.

presented
by
J. K. MCDONALD
from story by

BOOTH TARKINGTON

featuring
BEN ALEXANDER
HENRY WALTHALL
IRENE RICH — ROCKCLIFFE FELLOWS

directed by
WILLIAM BEAUDINE

Scenario by
HOPE LORING, LOUIS D. LIGHTON assisted by REX WEIL

"Nothing more human or beautiful has been made into screen drama for months."
—N. Y. WORLD.

It's a
First National Picture
National Tie-Up Windows Now Available

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"CHECACHOS"

| 18 | Sterno Canned Heat | Drug | Stores |
| 19 | Anthropology Knit Underwear | Women's | Wear | |
| 20 | Thermo Snow Coats | Men's Clothing | Stores | |
| 21 | La Palma Cigars | Drug | Stores |
| 22 | Wonderstone Hair Eraser | Drug | Stores |
| 23 | Winks Lash Nourishment | Drug | Stores |
| 24 | French Faire Frills | Women's | Wear | |
| 25 | Vanity Fair Frills | Women's | Wear | |
| 26 | Regan Pearls | Jewelers | |
| 27 | El Producto Cigars | Cigar | Stores |

"RECOIL"

| 9 | Insects Hair Tint | Drug | Stores |
| 11 | Boncilla Beauty Clay | Drug | Stores |
| 12 | Vendela Hair Nets | Drug | Stores |
| 14 | Chace Perfumes | Drug | Stores |
| 15 | Oates Hoslers | Women's | Wear | |
| 16 | Nome Corsets | Women's | Wear | |
| 17 | Delacht Pearls | Jewelers | |

"BEAU BRUMMEL"

| 5 | Mineralava | Drug | Stores |
| 6 | Vivastudio | Drug | Stores |
| 7 | Glove Industries | Women's | Wear | |
| 8 | Sampson Dress Jewellery | Jewelers | |
| 9 | Personalized Clothes | Men's Clothing | Stores | |
| 10 | Fashionable Fashions | Haberdashers | |
| 11 | Steiner Hats | Hats | Shops |

Name .......................................................... Theatre
Address .......................................................... Play Dates

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Your Windows

Seventy-Five National Window Displays for Extra Lobbies

The National Tie-Up Window Campaign enters its eleventh week with seven Paramount Pictures as the featured offering for exhibitors.

Instead of presenting you with one photoplay to tie-up with national advertisers, Exhibitors Trade Review this week has lined up seven box-office money-makers. They are all Paramounts—and that assures you of big receipts whether you play one or all of these attractions.

You now have exactly 75 class window displays ready waiting for you in the complete chart presented on this page. They include over a dozen distinct classes of stores in whose windows you can advertise your presentation.

The most important manufacturers of merchandise are here lined up with you. Look over the names carefully. Lots of them are internationally famous. Most of them are household words from coast to coast.

Any or all of these windows are awaiting you to work for you. Plant your theatre's name right in the center of them!

And they are all ready—waiting for you to act. Just fill in your play dates. Mail the chart to us. That's all you do. No expense. All free. Use your pencil. NOW.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

The story of the Klondike—in the land of the Yukon—as told in "Checachos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECACHOS' WINDOW DISPLAYS

All you have to do is mark the spot in the 'Checachos' coupon and the big cooperative merchandising ball will start rolling. You will then reap the benefits of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.
220 West 42nd Street
New York City
HARVEY, ILLINOIS, is the latest small town chosen by the Fitzpatrick McElroy Company for the extension of their very rapidly growing circuit of motion picture theatres. In this suburb of Chicago on June 19 they opened the Harvey Theatre which is one of the finest motion picture theatres in the surrounding territory. Just before opening the Harvey they bought the Garden and American Theatres, so that now they own the entire motion picture interests of the town. The American Theatre will be closed but they will continue to operate the Garden with the Harvey Sixth House.

The Harvey Theatre is the sixth picture house which this company—of which Kenneth S. Fitzpatrick is president and Blair McElroy, treasurer—has opened near Chicago. Besides their three houses in Blue Island and Chicago Heights they have recently completed the Marquette Theatre at Sixty-third Street and Kedzie Avenue, Chicago, and their Highway Theatre at Sixty-third Street and Western Avenue is now under construction. Besides these they are operating twenty-five houses scattered over the states of Michigan and Wisconsin, and are constantly increasing the chain.

The Harvey Theatre Building, erected by the West Englewood Construction Company, is of two stories, contains all the latest improvements in construction and is absolutely fireproof. It is built of pressed brick and trimmed with white stone. A large ornamental canopy of wrought iron extends over the sidewalk, and above the canopy is the huge electric sign which can be seen for blocks. Besides the theatre the building contains one store which is occupied by the Perry Shade Company, and four offices:

Community Atmosphere

The Harvey Theatre, designed by Paul T. Haagen, is a fine example of what can be accomplished from an artistic standpoint and also in giving the atmosphere.

(Continued on page 60)
Proper equipment is the very heart of the theatre. Though a playhouse be ornate outside, it is the equipment inside that makes it a real living thing. And without proper equipment it is a hopeless task to build patronage or even to retain the theatre's old friends.

The modern theatre reflects the modern showman. And no really up-to-date exhibitor will let a month pass without making some improvement in the tools of his craft. Whether the effort be made to insure additional comfort and convenience for the audience—or whether it be to improve the quality of entertainment offered through some new device—the installation of good equipment will bring its reward a hundred fold.

* * *

Fashion Floodlite

The Brieloff Manufacturing Company puts out a product called the Fashion Floodlite. It is a non-breakable unit made of aluminum, neatly finished in a pleasing green which is baked deep into the surface and will not peel. It is easily installed and can be adjusted to any angle.

The light will flood the lobby with either colored or white light, and at the same time concentrate a powerful spotlight on any part of the display upon which emphasis is desired.

A standard 200-watt lamp is used. By means of a universal joint the light may be attached readily to ceiling, wall or floor, and the beam pointed in any direction.

It is simple to change a color. It is only necessary to lift the spring fastener in order to open the double frame. Then the slide may be changed and the frame closed. Units consist of metal retainer frame, spring fasteners and five gelatine films in red, amber, blue, green and violet.

* * *

Ventilating Apparatus

Why pay drug store prices for ventilating and cooling? asks James M. Seymour, of Newark, N. J., who claims to be able to instruct house managers where and how to buy the necessary motors at first cost. Seymour gives a variety of service on installing fans and motors. His announcement says: "Thirty-six years' experience in building Air Moving Machinery and installing Ventilating Apparatus is at your disposal for the asking. Send your plans and I will send you specifications for your requirements. Your local sheet metal worker or carpenter can assemble and erect a cooling system from the plans furnished as well as it can be done by men sent hundreds of miles to do this work."

* * *

Roll or Folded Tickets

What purports to be the world's largest exclusive amusement ticket plant is run by the Arcus Ticket Company of Chicago. This firm has been engaged in the manufacture of theatre and other amusement tickets for twenty-eight years and offers the full weight of its experience and knowledge of the showman's requirements in rendering service to clients.

* * *

Typhoon Fans

A COOLING system which is easily installed and which in commission works noiselessly and unobtrusively is that announced by the Typhoon Fan Company of New York, with branch offices in Philadelphia, Jacksonville, New Orleans, Dallas and Los Angeles. Prospects are advised by this firm to write for booklet 32.

* * *

Dixie Cups

With the coming of warmer weather one might naturally expect a greater frequency on the part of audiences for a trip to the water cooler. The modern manager, actuated by a resolve to give his patrons a sanitary drinking service can consider Dixie Cups as a product that will pertinently fill the bill. The Individual Drinking Cup Company, of Easton, Pa., and New York City merchandise these cups, together with a penny vending-machine, which maintains itself without cost and yields a revenue to the house. Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups.

* * *

Stage Lighting

Edison Lamp Works have a bulletin of lighting data concerning stage lighting that covers the field in every detail, from switchboard and wiring, "effect" apparatus, production or colored light, footlights, border lights, bunch or flood lamps, spot lamps, to the effect of color on appearance of objects. To make your atmospheric prologues a complete success it would be well to read and note advantages of using, in various ways superior to the various other lamp colorings on the market. This concern is always glad to receive requests for particulars and invites equipment dealers to write in for jobber's prices. The variety of colors included in the lamp tints are, red, light blue, violet, deep blue, yellow.

* * *

Aids Profit

If you are looking about, with the idea of utilizing space and making your profits larger it would be worth your while to get the advertising literature of the Holcomb & Hoke Manufacturing Company, Indianapolis, Ind. They manufacture the "Butter-Kist" corn popping machine and advantages of use in a theatre lobby are obvious, as people like sweets of some sort, while attending the performance.

* * *

Lamp Coloring

The Austin Brand Lamp Coloring of New York have perfected a type of lamp coloring which has stood all the tests and is in many ways superior to the various other lamp colorings on the market. This concern is always glad to receive requests for particulars and invites equipment dealers to write in for jobber's prices. The variety of colors included in the lamp tints are, red, light blue, violet, deep blue, yellow.
green, amber, orange, canary, sunset glow, milk white and golden glow.

Brayco Projector

Here is a scientifically constructed still picture projector using strips of standard size, non-inflammable picture film, instead of heavy but fragile glass slides. Each strip of film carries from sixteen to four hundred separate pictures.

The operating cost is about a cent per hour, and the projected pictures measure from 5x8 inches to 8x10 feet depending upon the distance from the projecting surface.

The machine has proven itself a distinct asset in attracting attention of passersby to lobby displays, and is a good investment for any showman contemplating a lobby show as part of theatre exploitation.

Raven 'Haftone' Screens

After much experimentation a screen has been evolved which no less an authority than 'Roxy' Rothafel hales as approaching perfection for the requirements of his Capitol Theatre.

The screen installed is sufficiently tinted to absorb objectionable colors, but it also retains enough pure white to reflect desirable colors, the remaining light being comparable to sunlight.

This is accomplished by spreading over the back of a finely woven white fabric a coating of soft rubber, tinted to any desired shade. The rubber is then forced into the pores of the fabric so that it shows on the face side under a magnifying glass as tiny pin points. These points of tinted rubber absorb undesirable color from the light that strikes them, and the white threads are reflected in their entirety.

Tests conducted by the Sperry Gyroscope Company show a difference of only one foot candle power between center and edge of screen.

Hand Power Plant

A POWER plant in the hands of the Chidsey Company refer to their "Sure Flash" light which has no battery. In the place occupied by the battery in the usual flash light, there is a small generating equipment of practically indestructible mechanism. On the side is a small lever and a few pressures generate a bright steady beam.

You make electricity as you need it. No battery to become wet, disconnected, burnt out or otherwise out of order. The lights have been subjected to a continuous automatic test equaling fifty years of steady use.

Not a bad flash light for the theatre usher.

Theatre Switchboards

The multi-preset feature is a new Westinghouse development. It is claimed that up until the present time the best board which has ever been produced could be used to set up the lighting effects for one scene in advance, and one only. The multi-preset board, featured in this circular is the Westinghouse solution of the problems introduced under the old method of control.

With this board all the lighting effects for every scene of a theatrical production may be set up in advance and remain undisturbed for the entire run of the production.

These effects may be worked out previous to the first performance, the proper switches thrown, and the cabinet doors closed and locked, completely protecting them from molestation.

Additional Equipment

A DDITIONAL equipment that lends completeness and an air of distinction to the presentation of a show, are curtain control and house lighting control apparatus. In the curtain control apparatus, we have a device that allows the projectionist to operate the draperies and curtains on the stage at the opening and closing of the show and in between each performance, while the lighting control can also be operated from the projection department in much a similar manner and hence the presentation of the picture and musical numbers by modified lighting.

New Lamp Efficient

A NEW Morlite Reflector Lamp has made its appearance upon the equipment market. This late product of the Morlite Intensified Corporation is gaining universal approval from those qualified to pass opinions.

The equipment unit consists of the Morlite reflecting arc lamp—the reflector being 6½ inches in diameter, an exceptionally well constructed lamphouse, and automatic arc control.

Carbon Adapters

Up to ten inches any length carbon may be used negative and positive. The carbon holder is of brass which conveniently assures good contact. Adapters are used which make it possible to use any size carbon suitable for use in any amperage covered by the lamps range.

Back of the reflector is a metal ring mounted with three claws which indicate the reflector. This ring in turn is mounted in another of larger diameter by means of screws placed at the horizontal diameters of the big ring, extending through and engaging with the smaller ring at its horizontal diameters.

Rings Form Cooling Plate

This permits the inner ring to swing in relation to the outer one so that the nearer is tipped up or down. This motion is controlled by a strong screw arrangement with handles outside the lamphouse. The outer ring is mounted on a casing which is attached to the lamp base, so that both rings swing at the same time, may be swung sideways by means of a control handle outside the lamphouse.

Movable Lamp

The entire lamp is movable up, down or sideways by means of the outside control handle. The positive and negative carbon tips may also be moved in any desired direction, and in fact the entire apparatus seems to have all necessary adjustments.

Strong Claims

Those who consider installing this type of apparatus will do well to investigate the Morlite Reflector Lamp. Among the claims made for it are that it gives a steadier and better illumination; that the picture is sharply and distinctly defined; that a saving of 70 per cent may be effected in electric current; that carbon cost is bi-sected; the elimination of all condenser lenses, and many others of equal importance.
Company Controls Town
(Continued from page 57)
mosphere of a real community center, with a theatre of from 1,000 to 1,500 capacity.
Entering the theatre one feels as if they were going into a luxurious home. The lobby is wainscoted in white marble with black marble trimmings, and has a black and white tile floor. Above the wainscoting is the old ivory which forms the background for the decorations of the house. Gorgeous chandeliers of cut crystal cast a soft glow over the beautiful entrance.

Rich draperies of royal blue velvet lead from the lobby into the foyer and promenade. One glance at the foyer and one is prone to linger, for its luxurious davenports, comfortable easy chairs and beautifully shaded floor lamps remind one of a beautiful drawing room. And the same cozy, homelike atmosphere is further carried out in the auditorium with its decorations of delicate colorings. Old ivory and gold predominate in the decorations which were under the supervision of H. Chappell, decorator. Panels of tapestry are outlined by pillars of ivory tint with here and there a touch of royal blue to set off the more delicate tones and match the draperies of royal blue velvet. The shades in the lobby and exit doors were furnished by the Perry Shade Company.

Bleacher Built
The auditorium measuring 50x160 feet, contains no balcony but is built in bleacher style with 1,200 seats all on one floor. This novelty combined with the cove ceiling, takes it away from the uniform type of picture houses.

Everything in the theatre harmonizes. The seats, manufactured by Heywood Brothers and Wakefield, are of grey upholstered in grey leather and the carpets of taupe and black.

It is hard to tell which is the most beautiful spot in the house but probably most people would give this honor to the front. On either side of the commodious stage are beautifully carved grills decorated in gold and ivory and in front of which are balcony effects.

Artistic Stage
The stage setting, designed by the King Studios, is very artistic. The beautiful proscenium arch forms a frame setting off to advantage of various of royal blue velvet, heavily trimmed with gold fringe. The curtain covering the screen is of unique design. The curtain proper is of blue and in the center of each half is a medallion of colors on a black background. Over the curtain is hung lavender tulle which gives a soft cloudy effect and which takes on beautiful tones under the varied colored lights. The entire curtain is bordered with black encrusted with squares of gold.

The stage is large enough to admit of vaudeville numbers and special attractions, and directly under the stage are a number of dressing rooms for the players.

A $15,000 Kimball organ has been installed which promises a treat for music lovers.

The indirect lighting system diffuses a soft glow over the auditorium and three-colored lights on dimmers will permit of many beautiful color combinations. Along the side walls are small decorative lights with artistic shades of the blue ornamented with a deep fringe of beads.

Ventilating System
The ventilating system is of the very latest design and permits of a complete change of air in the theatre in four minutes, promising a cool, comfortable house no matter what the temperature is outside. A vacuum heating system has been installed which will provide comfort in cooler weather.

The projection booth is equipped with two Simplex machines and Hertner generators.

John George Hruby, who has been managing the American Theatre, has been chosen as manager of the Harvey Theatre.

The very latest productions will be shown in the Harvey, and pictures which are being shown at the best theatres in Chicago will be on the screen of the Harvey Theatre at the same time, or will follow immediately the Chicago run.

New Goerz Process
From Berlin, Germany, Ferdinand Schurman, president of the Fish-Schurman Corporation, brings a new process invented and perfected by Goerz.

The Fish-Schurman outfit distributes Goerz M. P. Raw Stock in this country and Canada, and will also handle this new idea.

The new process solves the problem of eliminating all scratches from negatives. Heretofore every negative was more or less marred after being used in the printing machine—but according to Mr. Schurman this difficulty is now obviated.
Projection Hints

By WESLEY TROUT

Projection Room Tools

It is of the utmost importance that the projectionist's tools be kept in order, neatly arranged on the work bench, the screw driver, punches, pliers and other tools be kept within handy reach of the projectionist.

It would be very hard to estimate how many thousands of movie patrons have sat in the dark, waiting patiently while the projectionist searched all over the projection room for a tool to repair his machine with.

My advice to every projectionist is to have a kit of tools and keep them neatly arranged in a tool box and some of the important tools kept on the work bench for handy use.

Waxing New Film

Never, never OIL FILM; it is the worst thing you can do to a film. I have seen projectionists simply pour oil on a new film in trying to get it through without "sticking." Don't ruin film by oiling it. Use a waxing machine and wax your film when it wants to stick in your machine.

When using first run films upon which the emulsion is very soft there is always the inclination of emulsion to rub off and deposit on the tension shoes.

The best method to prevent this is to place a small amount of suitable wax on the sprocket hole tracks. Never use oil on first run film at any time.

Visit to Denver

The writer recently visited some of the projection rooms of the various theatres in Denver, Colo., and found screen results to be very good in most all of the high class theatres.

At the Ogden Theatre I found brother George Thomas who is in charge of the screen results. The Ogden Theatre is equipped with two Simplex machines and they are delivering a very pleasing picture.

Simplexes Popular

Most of the large picture houses are using Simplex machines. The Colorado Theatre, one of the very finest in Denver, has installed three Powers Type "F" projection machines and they are certainly getting very good screen results with these late type machines.

Morlité Lamp

I believe they were trying out the new MORLITÉ lamp and getting very good results as far as I could see as to light at a very small amperage. A visit to the various supplies houses—there are three of them here now—I found that they were doing a very good business in the theatre supply line.

About Theatres— New and Old

N. W. Hust-n at Columbus, Kansas, is a very busy man. In addition to the operating three picture theatres and at the present time is building another new house, he is postmaster of Columbus and editor of the Daily Advocate, the Columbus newspaper.

Mr. Huston now operates the Liberty at Columbus, the Electric at Galena and the Liberty at Cherrystate. Kan. When his new house is completed he plans on using the old Columbus house for stock and vaudeville.

R. B. Walker, who recently purchased the Queen Theatre, Frederick, Okla., has closed it for a few weeks to install some new improvements and remodel Queen into a first class motion picture theatre.

The Egyptian Theatre, Bellingham, Wash., opened recently to very pleasing business, after undergoing extensive renovations at a cost of more than $12,000. It was formerly known as the Liberty Theatre.

Work has been resumed on the remodeling of the Strand Theatre, Wheeling, W. Va. Work will be rushed so that the theatre can be reopened at an early date with pictures as the policy for the present time.

The Palace Theatre at Stephens, Ark., has been leased by Bill Bradley for the summer, made new, and seating capacity enlarged.

James Alifer has reopened the American Theatre at Eud, Okla., and will show first run pictures as the new policy.

The Hollywood Theatre, Stillwater, Okla., has been leased by Bill Bradley for the summer. Pictures will be the policy.

It is reported that Charlet Ahsmus will resume the management of the picture theatre at Covington, Okla.

Raven "Haftone" Screens

Are Worthy Of The Commendation Of The Most Critical

Capitol Theatre, New York City
Capitol Theatre, Montreal, Can.
Palace Theatre, Calgary, Can.
Howard Theatre, Atlanta, Ga.
Majestic Theatre, Houston, Tex.
Coliseum Theatre, Seattle, Wash.
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Central Theatre, Melbourne, Aust.

All Use The "Haftone" Screen

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199 Wooster St., New York
Eastman Theatre Installs
Largest Elevating Pit

A MOST interesting alteration is being made in the Eastman Theatre, Rochester, New York—one of the finest motion picture playhouses in the country.

The innovation is the installation of the largest elevating orchestra pit and stage in the world. The pit's capacity accommodates more than a hundred musicians.

Special Machinery

Because of the enormous size of the pit, the platform is operated by machinery designed especially for this purpose. It is built entirely of roller bearings.

The platform is raised and supported by means of fourteen steel screw plungers which are driven by electricity. These screws are so well built that they will require very little attention. They run continually in an oil bath.

Separate Operation

A section of the stage measuring fourteen by sixty feet may be disconnected from the orchestra platform, and allowed to remain in a position on a level with the stage floor. Disappearing footlights have also been installed, and it is possible therefore to use the stage for drama or grand opera just as may be done in any theatre.

Electric Control

That portion of the stage which forms the pit may also be operated separately. This section comprises considerable area—a matter of thirteen feet six inches by sixty feet. It is possible to work both sections in unison or either of them independently of the other. And to accomplish this only one motor is utilized.

Fool Proof Apparatus

The elevation or lowering of the orchestra may be effected by either the orchestra conductor or by the stage electrician from the switchboard. The apparatus is the last word in recent attainment regarding limit switches, and various safety devices which render the elevator as nearly fool proof as is possible.

Console Elevator

In addition to these two sections and entirely separate from them, there is a large console elevator. This operates with entire independence of the remainder of the orchestra pit.

The pit itself is so arranged that it may be raised to the stage level. The musicians may also be placed under the stage which is very full and has a large apron.

BEST COMBINATIONS FOR LIGHTING

The carbon manufacturer specifies a definite diameter carbon for a definite current requirement, and any deviation from this specification will inevitably result in poor projection.

The "Bio" combinations which are suggested and urged are as follows:

**DIRECT CURRENT**

<table>
<thead>
<tr>
<th>Amps</th>
<th>Size Carbons</th>
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<tbody>
<tr>
<td>25</td>
<td>5/16 x 12 in. Cored Upper</td>
</tr>
<tr>
<td>50</td>
<td>3/8 x 12 in. Metal Coated Lower</td>
</tr>
<tr>
<td>65</td>
<td>3/4 x 12 in. Metal Coated Lower</td>
</tr>
<tr>
<td>70</td>
<td>7/16 x 12 in. Metal Coated Lower</td>
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**ALTERNATING CURRENT**

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<tr>
<td>11/32 x 4 in.</td>
<td>75amps</td>
</tr>
<tr>
<td>3/16 x 5 in.</td>
<td>100amps</td>
</tr>
<tr>
<td>1/2 x 6 in.</td>
<td>175amps</td>
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</tbody>
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Regular Line of
COUNTER WEIGHT SYSTEMS,
NOISELESS DRAW CURTAIN
TRACKS,
MECHANICAL EFFECTS and
STAGE RIGGINGS

THEY NOW OFFER
THEIR NEW

Orchestra Elevator

A new and much needed devise
with which you can now raise
and lower both orchestra pits
with musicians and organ
consoles while playing

The following theatres are now being equipped

Eastman Theatre, Rochester, New York
New Balban and Katz Theatre, Chicago, Ill.
New B. S. Moss Premier Theatre, B'way & 53d St., N.Y. City

REFERENCES
Keith's Syracuse Theatre, N. Y.
Keith's Cleveland Theatre, Ohio
Keith's Dayton Theatre, Ohio
Keith's Providence Theatre, R. I.
Apollo Theatre, Chicago, Ill.
Chicago Theatre, Chicago, Ill.
Harry Theatre, Chicago, Ill.
McVicker's Theatre, Chicago, Ill.
Selwyn Theatre, Chicago, Ill.
State Theatre, Chicago, Ill.
Tivoli Theatre, Chicago, Ill.
Orpheum Theatre, Kansas City, Mo.
Orpheum Theatre, Minneapolis, Minn.
Orpheum Theatre, South Bend, Ind.
Orpheum Theatre, Los Angeles, Cal.
Orpheum Theatre, San Francisco
Graumann's Theatre, Los Angeles
Graumann's Theatre, Hollywood

REFERENCES
Apollo Theatre, New York
Cardinal Theatre, New York
Keith's Fordham, New York
Keith's Palace, New York
Liberty Theatre, New York
Metropolitan Opera House, N. Y.
Henry Miller Theatre, New York
Music Box Theatre, New York
New Amsterdam Theatre, N. Y.
New York Hippodrome, N. Y.
Selwyn Theatre, New York
Times Square Theatre, New York
Winter Garden, New York
Keith's Prospect Theatre, B'lyn
Loew's Palace Theatre, B'lyn
Proctor's Newark Theatre, N. J.
National Opera House, Cuba
Albans Theatre, Havana

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50 RADIO-MATS
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The screen that knows no angles.
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On and Off Stage Exhibition That Will Make
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A movie picture made right on your stage in
front of your audience, produced with local
players and scenes one work, and shown now.
For details write Box 1553, Trade Review.

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Write for literature and prices.
With Spotlight, Beam and
color unit.
Brieloff Mfg. Co.
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New York

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For details write Box 1553, Trade Review.

Lobby Display

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Write for literature and prices.
With Spotlight, Beam and
color unit.
Brieloff Mfg. Co.
119 Lafayette Street
New York

 whatever you want

No matter whether it be to buy, rent or
lease a new theatre, or a buyer for the
one you have—new equipment or some
of your present equipment for ex-
change. Anything you may choose—

You Can Get

By letting your wants known to the rea-
ders of these columns. There are no bars,
the price is exceedingly low and it is the
same for everybody—those who want
help, who want work, who want buyers,
sellers—anything.

In Classified Opportunities
EASTMAN POSITIVE FILM

With Eastman Positive Film you are sure of one factor that contributes to each picture's success—you know that the positive carries through to the screen the photographic quality of the negative.

Look in the film margin for the black lettered identification, "Eastman" "Kodak."

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ROCHESTER, N.Y.
Harold Lloyd Crowds Laughter Into His Comedy “Girl Shy”

A sure-fire hot weather attraction—the one picture that will bring them out in the seething heat

Ask John Kunsky what he did with “Girl Shy” at the Adams, Detroit;
Ask Mike Shea what he did with “Girl Shy” at the Hippodrome, Buffalo;
Ask Jensen & Von Herberg what they did with “Girl Shy” at the Liberty, Portland;
Ask Charlie Olson what he did with “Girl Shy” at the Apollo, Indianapolis;

Ask Rowland & Clark what they did with “Girl Shy” at the State and Blackstone Theatres, Pittsburgh;
Ask the Stanley people what they did with “Girl Shy” at the Stanley, Philadelphia;

Then ask yourself whether “Girl Shy” isn’t the greatest summer attraction the business ever saw!
Real Money this Summer with Paramount Pictures

CECIL B. DE Mille's "Triumph"

GLORIA SWANSON "A Society Scandal"

THOMAS MEIGHAN "The Confidence Man"

POLA NEGRi "Men"

WILLIAM DE Mille's "The Bedroom Window"

and 13 other BIG ONES -then THE FAMOUS 40
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THE TRUTH
ABOUT WOMEN

With
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LOWELL SHERMAN

DAVID POWELL
MARY THURMAN

Directed by
BURTON KING

A Marvelous
Box-Office
Attraction

A Wonderful
Box-Office
Cast

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When You Book a ‘Book Title’ Picture

Remember the Bookseller in Your Town

Obviously, a Tie-Up should be established on ‘The Sea Hawk’ between Publisher, Exhibitor and Bookseller. Here It Is—All Ready for Free Delivery

We mean urge you too strongly to link up your “Sea Hawk” publicity with your local booksellers. Perhaps you have tried it before on other pictures with indifferent success. However, don’t be discouraged by that. We have been hammering away on this thing for a long time ourselves. Bill now, things are beginning to boom. Through the remarkable section of Exhibitors Trade Review devoted to assisting the exhibitor in getting normal tie-up, window displays there is offered you the best binding link you needed. The interest—in our case, the bookseller—is strong for it. He is beginning to see a light. Go and see him the other day you book the picture. He has just received a big houseful from us with similar copy to this on the value of the “Sea Hawk” Tie-Up. There are many things you can talk over that will be of mutual interest and profit. Tell him about the book “contest” as described on another page of this section. And, above all, be sure you fill out and mail the attached coupon to Exhibitors Trade Review so they can help you speed things up. The mailing your coupon arrives we get together. Let’s go!

As a matter of good business the Bookseller wants to feature your “Showing” of “The Sea Hawk” with his books in Counter and Window Displays.

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PUBLISHERS

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New York City

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Exhibitors Trade Review
43 Vesey St., New York City.

Please have Grosset & Dunlap Publishers forward to me the name of the nearest bookseller in my territory who is interested in getting a window display of “The Sea Hawk.” I will also like to receive all information on the book and details on other book items that are included with Grosset and Dunlap and their for other film productions.

This coupon filled out and returned will help in getting the book shown in your theatre.

NATIONAL TIE-UP COUPONS

YOU CAN DO THE SAME THING WHEN YOU PLAY

‘THE SEA HAWK’

Read This

Then This

Among the features of the campaign that marked the opening of “The Sea Hawk” at the Astor Theatre in New York were the use of circus paper and, in many ways, circus advertising in putting the picture before the public, and the scope of co-operation covered in the exploitation. Jack Pegler handled the exploitation for First National.

Seventy-five book stores gave window displays of the photo-play edition put out by Grosset & Dunlap. A feature of the book displays was the plaster of paris advertising plaque. This was given to the book sellers gratis in order to provide an eye arresting novelty and to insure notice for “The Sea Hawk” picture.

NATIONAL TIE-UP SECTION

Every Week One or More New Pictures

Clip Coupons And Build Up Patronage
They'll beat a path to your box-office to see
— the outstanding hero of over 1,000,000 readers of the novel—
"The Lone Wolf" will bring the "pack" to your doors. . . There isn't any question of it!

John McKeon presents

Dorothy Dalton and Jack Holt in
"The Lone Wolf"
by Louis Joseph Vance
An S.E.V. Taylor Production

ASSOCIATED EXHIBITORS
Arthur S. Kane • President
"WHAT SHALL I DO"

Starring

Dorothy Mackaill

~offers you an unprecedented tie-up with the most popular song hit of the day.

IRVING BERLIN'S Sensational Success

"WHAT'LL I DO"

RIDE IN ON THIS WAVE OF POPULARITY

Every music dealer in your town is willing and eager to cooperate with you. As soon as you book the picture, the Irving Berlin people will immediately ship free window displays to every song dealer in your town or neighborhood, advertising the song and picture.

BOOK THE PICTURE NOW

~and cash in on this big free tie-up

Produced by

|Producers Distribution Corporation
Season 1924-1925—Thirty First-Run Pictures
Foreign Distributor
WM. Vogel
Distributing Corporation
Not one director, but a council of many will consider the problems of making BLUE RIBBON PICTURES in the most practical way—Not the way the technical man wants them made—Not the method suggested by the author or art director—Not according to orders of the man “higher up”— BUT THE WAY IN WHICH YOU, THE EXHIBITOR, WANT THEM MADE!

You know the needs of the box-office better than any individual in the field. We directors know the limitations and possibilities in the making of pictures. We are going to get together on BLUE RIBBON PICTURES and make BOX OFFICE MERCHANDISE. The success of these pictures will not be dependent on any one director but on group consultation of our members—and finally on YOU, MR. EXHIBITOR!

A cooperative policy between the exhibitor and the M. P. D. A. group will give you more of a hand in the making of pictures than you ever had before! It will also give up as directors a more intimate knowledge of the improvements you constantly have in mind.
Board where your problems, are being considered!

Picture making is a commercialized art that must fit every demand of the Exhibitor as a retailer all the time—Not part of the time. Your goods must be staple. BLUE RIBBON FEATURES will be an example of the point in question. You will be granted the opportunity of booking each production as an independent unit. Our distributors will not force you to book an inferior product sandwiched in with BLUE RIBBON PICTURES!

The M. P. D. A. will see to it that each BLUE RIBBON PICTURE is booked to you independent of any other product. You all know what the Motion Picture Directors Association is. These men hold in their hands the strings of EVERYTHING THAT PICTURE MAKING NEEDS! As a producing unit they have discarded capitalistic shackles for an independent cause! They KNOW HOW. You know WHAT'S WANTED. You are the influence that will guide their actions!

Start your letters now. We will find further means of personal contact with you in the near future. In the meantime let's have your idea on BLUE RIBBON PICTURES and the manner in which they might best be made, from your standpoint of box office value.

Holding Corporation
Unit
through
Holding Corporation
NEW YORK

pictures
JOHNNY HINES in

SPEED SPOOK

The Fastest Six Reels Johnny Hines Ever Made!

Remember "BURN 'EM UP BARNES" with its Auto Race? It was fast ... "LUCK" with its Thrilling Mine Scene was very fast ... "SURE FIRE FLINT" with its Runaway Engine was faster ... "LITTLE JOHNNY JONES" with its Spectacular Horse Race was still faster ... and "CONDUCTOR 1492" with its Hair-Raising Fire Rescue was faster yet ... but wait till you see...

JOHNNY HINES in "THE SPEED SPOOK"

Talk about intensity and suspense ... Ever follow a speedy story as if you were actually a living part of the drama? You'll wiz with Hines 60 miles of thrills to the minute in this one! "The Speed Spook" will make you concentrate! Your spirit will walk right out of your seat and join in the sizzling action on the screen!! You'll be thrilled at the end as if you had been traveling alongside of Johnny himself!!!

Buy--Book or See this laugh riot for your own sake and don't let it get by you--do it to-day!

EAST COAST FILMS
Incorporated
C. C. BURR, Managing Director
502 Madison Ave., New York
Just Out

HYSTERICAL HISTORY COMEDIES

Sold in a series of twelve. One reel each—released one every week.

Imagine the fun we'll have with these hysterical historical characters:

WILLIAM TELL
COLUMBUS AND ISABELLA
BENJAMIN FRANKLIN
RIP VAN WINKLE
POCAHONTAS AND JOHN SMITH
ROBINSON CRUSOE
ANTHONY AND CLEOPATRA
OMAR KHAYHAM
PRE-HYSSTERICAL MAN
SIR WALTER RALEIGH
PONCE DE LEON

Written and produced by Bryan Foy (composer of the famous Gallagher and Shean song) and Monty Brice.

RELEASED THRU

UNIVERSAL

The Big, New Idea in Comedies

Here's the inside dope on history! Show your patrons what really happened when Columbus discovered Ohio—when William Tell shot the wild apple (or was it an apple)—and all the rest right down the line. They are history gone crazy—18 karat gloom chasers. Hysterical history knows nothing—tells all!—makes everybody laugh. The Laughing Sensation of the Year!

Nationally Advertised in the Saturday Evening Post.
Larry Semon has long reigned as one of the screen's prominent merrymakers in short comedies and his many admirers will not be disappointed with the entertainment he offers them in this six-reeler. In his dual capacity of director and star he has turned out a picture which ought to prove a first class drawing card for big and little theatres, an amusing hot weather attraction without a dull moment in it.

He had a good plot to start with. "The Girl in the Limousine" having scored a decided hit in the "legitimate", the film deviates here and there from the original lines, but the main theme is preserved and the net result pleasing. There are a few serious touches injected which serve to strengthen the story and make the comedy element stand out by contrast.

Larry Semon is, of course, your best bet in exploiting the picture. His popularity is deservedly wide-spread, and the fans will be naturally interested when they hear of him being featured in a six reeler. You can tell them it's a bully line of mirthful entertainment, adapted from a big stage success, brimful of laughs and speedy action, and rest assured that they'll agree with you.

The password to weeks of big business
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

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GEORGE T. PARFY, Reviews Editor
LEN MORGAN, News Editor

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WEST COAST REPRESENTATIVE, GRACE M. ADAIR, U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD

WHAT'S IN THE AIR

Station E. T. R., 45 West 45th Street, New York.

Broadcasting thoughts serious and not so serious, but all more or less pertinent to our industry and the people in it. We are for them all the time.

The most interesting thing in the Democratic Convention was the vote polled by Will Rogers. His supporters (both of them) had the right idea.

The Summer slump is like the Summer sea-serpent—it is a creature born of fear and imagination. Business is as good as you make it.

Exploitation is the showman's method of self expression. Don't be a victim of repressed desires. Toot your horn if you don't sell a clam.

Did you ever stop to consider that in booking "Tried and Proved" pictures you are buying the other fellow's successes at cut rates?

The exhibitor who fails to establish himself in the esteem of his fellow citizens by indifference to civic welfare is overlooking an opportunity to make his theatre an institution. Boost the town and the town will boost you.

Watch out for slow leaks. They will give your business a flat tire as inevitably as a blow-out. Pay attention to the details of theatre management. After all it is the little things that count, and eternal vigilance is the prize of financial freedom.

Rastus: Ah wants a divorce. Mah wife just don't do nothin' else but talk, talk, talk, till Ah'm about crazy.

Lawyer: What does she talk about.

Rastus: She don't say.

Remember that we receive in exact ratio to what we give. No one may take from life more than he puts in it. Give your patrons the very best entertainment service within your power, and you will receive your reward not only in box-office patronage, but in the affection of your townsmen.
A thrilling scene from "Captain January," the Principal Pictures Master Production starring Baby Peggy supported by an important cast.

‘Captain January’
Wonder Film for
Baby Peggy

This “Principal Pictures Master Production” is a Sol Lesser Presentation

The tiny star with the big personality will bring joy to thousands of hearts in her portrayal of the world famous child heroine of Laura E. Richards’ big novel.
THE NEWS AT A GLANCE

Charles J. Brabin, is reported to have entered suit against Metro-Goldwyn for $583,000, charging breach of contract. He was relieved of his duties as director of “Ben Hur.” He has signed a contract with First National.

Charles H. Duell, Jr., denies the report that he is to retire as president of Inspiration Pictures.

Mrs. William Cameron, wife of a St. Paul Exhibitor, was killed by a bandit last week. Mr. Cameron was badly wounded in trying to protect his wife.

A $175,000 fire, on July 8, destroyed the largest of several stages at the Hal Roach studios, in Culver City.

A bill has been introduced in the Japanese Diet to place a duty of 100 percent on films imported into the country.

Henry Scholtz, well known Roanoke (Va.) exhibitor, died on July 8.

Certified Screen Attractions, Inc., and Independent Films, Inc., state right exchanges, of Boston, have consolidated.

Leah Baird, in conjunction with her husband, Arthur F. Beck, will produce a series of four features. She will not appear in the pictures.

Jesse L. Lasky is due back from Europe on July 19.

Doris Kenyon has signed a contract to make a series of pictures for First National.

It is reported that Ritz Pictures will make its series of pictures starring Rudolph Valentino at the old Biograph Studios.

H. B. Wallis has been chosen publicity manager for Principal Pictures to succeed Harry Wilson, who became associated with Pete Smith.

A. Warner has returned from a trip through the Middle West and is in an optimistic frame of mind.

Lionel Barrymore, American screen star, has started work on “Decameron Nights” at Ufa studios in Berlin.

Eileen Percy, Selznick star, has been forced to abandon her personal appearance tour, due to sudden illness.
E. DAVID TAYLOR expresses the view that the Irish make the best leading men. In "Happiness" Pat O'Malley played opposite the attractive Metro star, and in "One Night in Rome," on which she is now working, Tom Moore is sharing close-ups with her. Miss Taylor's exact expression is that she believes "The Irish make the most irresistible leading men."

ROBERTS will hold another bath for resuming work in the west coast Famous Players studio. He had been cast for a feature role in "Fare of Clay," but Cecil De Mille gave a call at Mr. Roberts' home agreed with the player it would be better for him to rent another old-time days. Roberts' return to the screen will be hailed with pleasure by his many friends.

MR. AND MRS. DOUGLAS FAIRBANKS will sail for home on the Leviathan July 13, and are due to reach New York on the 20th. One of the reasons for cutting their trip short is that Doug may be present at the 25th Performance of "The Thief of Bagdad" July 21.

THE new transcontinental air mail service on its initial trip is being widely used by film men. Vitagraph sent a package of campaign books just off the press to all exhibitor and branch managers, and to the president, Albert E. Smith. General Manager John B. Rock, something of an aviator himself and with a 200 hours flying record, is planning several air trips.

HOPE HAMPTON does not believe that there is a dark leading man in motion pictures who is at present disengaged. For the picture which she has just finished for Associated Exhibitors, "The Price of a Party," she had Harrison Ford as leading man and Arthur Carewe as the villain. Naturally Miss Hampton asked to have the triumvirate in the next production, "Are Modern Girls Virtuous," but both these actors find their programs full.

WILLIAM K. HOWARD has signed by Farnamont to direct the Zane Grey story, "The Border Legion," which goes into work in the west July 21. The scenario was written by George C. Hull, and Lucien Hubbard will set as production editor.

L. E. CHADWICK, President of the Chadwick Pictures, is attending the exhibitor convention in Buffalo. At the end of the week he will leave for the coast to start production on several of his pictures, which are being distributed on the franchise plan in the independent market.

HEN Jesse Goldberg, president of Independent Pictures, learned that a boat, chartered to transport the staff and cast of one of his productions to Catalina, was out of commission, he rented three planes each carrying six persons. In the course of a few trips the entire company was safely housed in Avalon.

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J. GORDON EDWARDS' first production under his own banner will be "The Jest." As plot it was seen on Broadway with John and Lionel Barrymore in the principal roles. It is not unlikely the picture will be made in Florence, the locale of the story. It is stated negotiations have been completed for distribution through one of the large organizations.

J. CHARLES DAVIS, 2d, on July 7 took over the advertising and publicity desk at the Chadwick Pictures Corporation offices. Mr. Davis is an old timer and knows the ins and outs of the exploitation business.

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EDWARD SAUNDERS and James Grainger, sales managers of Metro-Goldwyn Distributing Corporation, are in conference at the Culver City studios of the company with Louis B. Mayer, vice-president in charge of production, and his executive assistants, Irving G. Thalberg and Isidore Rapp. The two sales heads held a convention of the Western sales forces in San Francisco, and afterward went to Los Angeles and Culver City to get in first-hand touch on the productions now being filmed at the studio.

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Producers Promise Many Worthy Pictures for 1924-5

THE season of 1924-25 will be one of the high spots in film history. That impression is inescapable to one reading the announcements of production company executives appearing in the following pages.

One of the most striking facts in this series of first hand articles is the announcement of Pathe Exchange in which Vice President Pearson declares that the company will distribute in the course of the year 750 reels.

Mr. Pearson does not put it in just that fashion; nevertheless that is the way it sums up. All of this product, with the exception of ten feature productions, is confined to the short subject. In the list are 312 single reel pictures that will be released during the year.

Speaking of short stuff, Educational also is active.

Universal will continue its policy of paying large attention to short subjects.

The product of these three concerns in conjunction with that supplementing it from many other sources indicates that the exhibitor is going to have an abundance of complementary entertainment factors.

Mr. Zukor, speaking for Famous Players, outlines the progress that is being made in the preparation for the Famous Forty. Six of these already have been shown. Among these are "The Covered Wagon," of the charm of which it is unnecessary to speak; another is "Wanderer of the Wasteland," a subject made on the desert and shown in all the glory of its original color.

Metro is enthusiastic. Vice President Mayer, production chief, outlines some of the pictures already made and tells of others to come. Two of these alone may contribute their share toward making motion picture history. One is "Ben Hur," of which we have heard much and of which even more is expected. Another is "The Great Divide." The latter has been made previously, several years ago. It was a great picture then. It should be an even greater one today.

Mr. Mayer tells at length of the decision of his company to photograph stories in the locale indicated by the author and relates instances in which this policy has been applied.

Richard A. Rowland of First National describes the entrance of his company upon a year which he believes will be the most successful in its history. He gives details of several pictures that already have been shown and of a large number that are still in the making.

The Warners are well set for the next year's program after having exceeded by three their quota for the present year.

Associated Exhibitors give a list of twenty-eight productions planned for release next season, all of which will be sold, it is stated, individually and independently. It is worthy of note that but one story in the list has not been previously produced as a novel, a magazine serial or a stage play.

PRODUCERS DISTRIBUTING CORPORATION, formerly identified as the Hodkinson company, will start the 1924 season beginning August 1 with a line-up of twenty first run pictures, so declares a representative of the company, which are the best work of independent producers in both the East and West. The schedule of release spans the period from August 1 to January 23 of the new year.

President Laemmle of Universal states that of twelve Jewel productions scheduled for release between August 3 and January 4, eleven already are in the east and the twelfth is near completion at Universal City. This is an unusual record. The Universal chief adds that many of the twelve Jewels to be issued the first half of the year also are well under way.

President Alfred E. Smith, of Vitagraph, announces that that company will offer to exhibitors during the coming year one super-feature every two weeks. At the top of the list is "Captain Blood," the Sabatini subject now being produced by David Smith under the supervision of the president of the company.

Mr. Smith also says that all of these productions will be issued to the exhibitors as quickly as finished. His impression of the coming year is that it will be one of the healthiest known in many years.

WILLIAM FOX during the coming season will celebrate his twenty-one years in business with the biggest line-up in his company's history. Every subject on the schedule was made in an American studio. Fifty-two dramatic subjects are listed.

United Artists and Selznick are not yet ready to make formal announcement of their coming season's plans.

In the Independent division of the market Chadwick Pictures announces nine productions in three groups of three pictures each.

Treasurer Bachmann, of Schulberg Productions, states that one unit already is at work and a second is being organized to produce the nine Preferred Pictures already selected.

Independent Pictures will have five units producing.

Dr. Shallenberger, the Arrow president, tells of an even dozen of Arrow-Great Westerns that have been completed in his series of twenty-six.
Zukor Sees 1924-5 as the Greatest in All Film History

By ADOLPH ZUKOR
President Famous Players-Lasky Corporation

Our first announcement of the "Famous Forty," broadcast to the trade back in the early part of May, was made with justifiable pride and the utmost confidence. Our pride was not merely that of self-satisfaction in our belief that it was the most attractive announcement, both pictorially and in its context, that had ever been had before exhibitors; it was the pride that we all have in our producing and distributing organizations which make such announcements possible.

Our confidence, too, was not merely confidence in our ability to deliver; it was the confidence that the announcement, with all its attendant promises, would be accepted by exhibitors at 100 per cent of its face value.

The response to our announcement of the "Famous Forty" at this date has exceeded our most sanguine expectations. The advance bookings reported from our exchanges have already reached a tremendous total, and in scores of instances exhibitors who have not yet been visited by our salesmen have written letters of anxious inquiry to our exchanges or to the home office lest they be overlooked and lose the opportunity of booking the pictures at an early date.

All this is most gratifying, of course, but still more so is the response of the public to those pictures which have been given pre-release showings in New York and Los Angeles.

So far six of the "Famous Forty" have been shown to theatre audiences. They are "The Covered Wagon"; Allan Dwan's production, "Manhandled," starring Gloria Swanson; Irvin Willat's production of Zane Grey's "Wanderer of the Wasteland"; "Changing Husbands," with Leatrice Joy; "Unguarded Women," with Bebe Daniels, Richard Dix and Mary Astor, and James Cruze's production, "The Enemy Sex," with Betty Compson.

"The Covered Wagon," already registered throughout the world as the greatest box-office success of all time, needs no further comment.

"Wanderer" Scores

"Manhandled" packed Grauman's Rialto Theatre in Los Angeles for four weeks and was unanimously acclaimed Gloria Swanson's greatest success. Her work, the critics said, surpassed even her performance in "The Humming Bird," which is a considerable achievement although hardly a surprising one, as exhibitors who have watched her successive appearances break their house records can testify.

"Wanderer of the Wasteland" and "Changing Husbands," each playing a week at the Metropolitan, Los Angeles, scored sensational successes and received the most flattering press comments, and I am told that only the ironclad weekly change policy of the Metropolitan prevented an extended run in each case.

The Willat production, produced entirely in color by the Technicolor process, he's previously been a member of New York to an invited audience representative of the entire motion picture industry and was declared by all to be the most beautiful thing ever screened.

So evident was this box-office value that one of the country's leading theatrical firms made us a most flattering offer to road-show it. Needless to say, the offer was not considered, as the picture already had been promised to exhibitors for August release.

"Changing Husbands," "Unguarded Women" and "The Enemy Sex" have all been shown in New York, and in spite of the sudden advent of hot weather and the distraction of a hectic Democratic Convention with its universal interest to radio fans all of them gave unmistakable evidence of great drawing power under normal conditions.

In Final Stage

In addition to the above pictures already shown and tested by the public to our complete satisfaction, the following productions have been entirely completed or are in the final stage of editing:


I have seen "Monsieur Beauchaire." The word "gorgeous" is entirely inadequate to describe it. It is Valentino and Sidney Olcott at their best, and it is going to sweep people into the theatres with the force of a tornado.

I have seen James Cruze's "Merton of the Movies," too, and it is better as a picture than it was as a play.

And as for Pola Negri in "Lily of
Scene from William Fox's "Dante's Inferno." It is a Henry Otto Production.

the Dust." I am informed by Mr. Lasky and executives of the West Coast studio that Mr. Buchowetzki reached his full stride in this picture and far surpassed his "Men."

Nearing completion are "The Alaskan," the James Oliver Curwood story in which Thomas Meighan is starred, produced by Herbert Brenon; Alan Crosland's production, "Sinners in Heaven," with Bebe Daniels and Richard Dix; Cecil B. De Mille's production, "Feet of Clay"; Rudolph Valentino in "A Sainted Devil," a Victor Fleming production; "Open All Night," produced by Paul Bern with an all-star cast headed by Viola Dana, Jetta Goudal and Adolphe Menjou, and Betty Compson in "The Female."

Greatest in History

Starting this month are William De Mille's "The Fast Set," a Pola Negri picture for which Ernst Lubitsch has been loaned to us by Warner Brothers to direct; Irvin Willat's production of Emerson Hough's "North of 36"; Zane Grey's "The Border Legion," which is to be directed by Willard K. Howard, and "Wages of Virtue," a Gloria Swanson picture to be produced by Allan Dwan; while Herbert Brenon's production of Barrie's immortal "Peter Pan" awaits only the selection of the player for the leading role by Sir James M. Barrie and Mr. Lasky.

This is the present status of the "Famous Forty." With the first scheduled release date still nearly a month away it represents a production accomplishment truly to be proud of.

Our studio organizations, both East and West, are now operating at the peak of efficiency and everything seems to be working toward the fulfillment of the prediction I made some time ago, namely, that the season of 1924-5 is going to be the greatest in the history of our industry.

VITAGRAPH will offer to exhibitors during the season of 1924 and 1925 one superfeature every two weeks. These productions include novels by the most popular writers of the day. The list is headed by Rafael Sabatini, whose "Captain Blood" is now being filmed by David Smith under the personal supervision of President Albert E. Smith, and includes A. S. M. Hutchinson, Booth Tarkington, Basil King and James Oliver Curwood. Mr. Smith said:

"Vitagraph is offering to exhibitors one special every two weeks during the season of 1924-5. Eight of these are now booking for the summer, including 'The Code of the Wilderness,' which received its Broadway premiere last week, and 'Behold This Woman.'

"We are not going to hold back our good productions for the fall and winter. We are giving them to the exhibitors as quickly as they are finished. My prediction, made the first of the year, that the picture industry would fulfill the 1924-5 season one of the healthiest it has known in many years has been fulfilled thus far. I do not see that the election season will affect in any way the prosperity of the exhibitors.

"Good pictures made at sane costs and rented at live-and-let-live prices will bring profit to the theatre owners and to the producers.

"It is the business of the producer, and I intend to enforce it in my organization, to help the exhibitor. Every booking is an individual contract and bargain. I have issued instructions to our salesmen to come to understandings with the problems faced by the theatre owners with whom they do business.

"I am giving all of my attention to Vitagraph production. We are now producing at our West Coast studios 'Captain Blood,' by Rafael Sabatini, and 'The Clean Heart,' by A. S. M. Hutchinson. 'Captain Blood' is the most ambitious undertaking Vitagraph has ever made.

"The novel had a net sale of more than a quarter of a million copies, and it will have been published in a thousand newspapers in the United States prior to and during its distribution. It is a story of pirate days on the Spanish Main and we have built from accurate historic data the fleet of buccaneer ships which is used in a big sea battle which is the punch of the story.

Kerrigan to Be Starred

"For this production we have engaged J. Warren Kerrigan, Jean Paige, James Morrison, Wilfrid North, Otto Matieson, Otis Harlan, Helen Howard, Tom McGuire, Virginia Madison, Joseph Rickson, Jack Curtis and Templar Saxe. David Smith is directing 'Captain Blood,' which will be ready for exhibitors in September.

"For 'The Clean Heart,' which J. Stuart Blackton is producing, we have engaged Percy Marmont as Philip Whiford, Otis Harlan as Puddlebox,

Here are Wallace Beery, Lloyd Hughes, Bessie Love and Lewis Stone in "The Lost World," which First National is producing from the famous story by Conan Doyle.
Claire Windsor and Bert Lytell portray a scene in "Born Rich," a Garrick Pictures production for release by First National.

and Marguerite De La Motte as Essie Bickers.

"Other productions which we will deliver to exhibitors during the season are 'The Magnificent Ambersons,' 'The Beloved Brute,' 'Barce, Son of Kazan,' 'The Pears of the Madonna,' 'Steele of the Royal Mounted,' 'In the Garden of Charity,' 'The Alibi,' 'The Road That Led Home,' "Two Shall Be Born" and "Fearbound."

"There is also scheduled a picture without a name, the story for which has been selected by our exchange managers and salesmen, who have acted directly upon the suggestion of exhibitors in their territory. The eight pictures now booking are 'Let Not Man Put Asunder,' 'My Man, Borrowed Husbands,' 'Between Friends,' 'Virtuous Liar,' 'One Law for the Woman,' 'The Code of the Wilderness' and 'Behold the Woman.'"

Mr. Smith in his announcement congratulates Vitagraph upon John B. Rock's assumption of the general manager's office. Mr. Rock is the son of William T. Rock, who with Mr. Smith and J. Stuart Blackton, founded Vitagraph twenty-seven years ago. In a recent bulletin sent to all Vitagraph branches Mr. Rock set forth:

"Vitagraph operates no theatres. It produces and distributes pictures to rent at live-and-let-live prices.

"Vitagraph films are delivered on the day of release.

"A Vitagraph man's word is backed by the oldest and the soundest motion picture company in the world."

* * *

Associated Exhibitors Plan Twenty-Eight Productions

TWENTY-EIGHT productions are planned for release next season by Associated Exhibitors. They will be sold individually and independently.

They will be the product of independent producers who have established creditable records for making box office successes.

The first production will be released August 10 and will be subsequent releases of one a week through August and part of September. After that the releasing will usually be on alternate Sundays.

All of the twenty-eight pictures, it is announced, are under contract, and those which will be available through the first quarter of the season are now either completed or very nearly so.

Only two of the pictures will be star releases of one a week through August announcement explains, will have special cash, chosen with the approval of Associated Exhibitors.

The productions will include a variety of themes, but there will be no costume pictures and none involving religious, political or business situations.

The first release of the season will be Douglas MacLean's comedy, "Never Say Die," prints of which are already in the exchanges.

William K. Howard will furnish "East of Broadway," which is based upon Richard Connell's Saturday Evening Post story, "Where Is the Tropic of Capricorn?"

"The Lawful Cheater" will be Murray Garsson's first release of the new season. It is a drama which centers about three persons, two of whom are married and involves a number of spectacular incidents.

Howard Estabrook has completed Associated's fourth release, "The Price of a Party," a jazz story of Broadway night life which was written by William MacHarg and published in the Cosmopolitan Magazine.

A spectacular production, based upon the great Chicago fire, has been provided by Arthur F. Beck, who was assisted by the Chicago Historical Society in gathering the facts which are used in the story. Incidents in the lives of Marshall Field, Potter Palmer, Allan Finkerton, General Philip Sheridan and others are depicted, being woven into the scenario which is based upon E. P. Roe's novel, "Barriers Burned Away," and the stage play of the same name by George Middleton.

Here is Buster Keaton in a scene for Metro-Goldwyn's "The Navigator," all dressed up and with a very definite place to go.

The direction was by W. S. Van Dyke, and the leading roles are taken by Frank Mayo, Mabel Ballin, Harry Morey, Wanda Hawley, Thomas Santischi, Arline Pretty, Wally Van and Eric Mayne. The picture will be released under the same title as the book and stage play.

Exhibitor Approval

S. E. V. Taylor, who directed "The Lone Wolf," has produced and directed another picture for Associated Exhibitors which is entitled, "Why Women Sin." It is a drama, based upon "The Moonflower" by Julie Herne.

Monty Banks, following "Racing Luck," has gone under the production banner of Murray Garsson and is making a picture which Associated Exhibitors will release as "Hot Water." It is described as a speed comedy thriller and gets its title from incidents connected with the disastrous operation of a motor boat.

Harry Sherman is at work on a western drama in which Dustin Farnum is to be starred. Edwin Hollywood is making a picture from Clarence Budington Kelland's Saturday Evening Post story, "Hearts and Fists," William Alfred Smith is engaged in filming "Children of the Whirlwind," which was written by Leroy Scott for Hearst's Magazine, and numerous other productions are well under way.

All of the production contracts held by Associated, it is announced, provides that stories, casts and directors shall be subject to the distributor's approval, and no engagements are being made with producers who are not in sympathy with the distributor's policy of having exhibitors pass upon production plans prior to work being started. Both numerically and from the standpoint of box office value Associated Exhibitors expects next season's releases to surpass its best and biggest previous years.
First National Sees a Big Year
Promise by Rowland Product Will Surpass 1923's

By R. A. ROWLAND
General Manager First National Pictures

Conan Doyle's novel, is now well advanced in production. I speak conservatively when I say that it is going to be the greatest novelty picture ever made.

Corinne Griffith, who has just completed Earl Hudson's original screen story, "Single Wives," with a cast including Milton Sills, Lou Tellegen, Phyllis Haver, Kathryn Williams, Henry B. Walthall and John Patrick, has started work on "Wilderness," in which she will be starred. This will be followed by Zoe Akins' "Declasse."

Barthelmess in 'Classmates' Colleen Moore's new picture, "The Perfect Flapper," is now in the hands of exhibitors and meeting with as much success as her "Flaming Youth." John F. Dillon, who directed those two productions, is now making Miss Moore's next photoplay for First National, "Temperament," from Leroy Scott's novel, "Counterfeit." It will show the little star in a new role—not a flapper part.

Inspiration Pictures is at work on its next Richard Barthelmess picture for First National, "Classmates," from the Cecil B. De Mille play which served Robert Edeson as his first stage starring vehicle.

"For Sale," an Earl Hudson story, directed by George Archainbaud, with Claire Windsor, Adolphe Menjou, Marv Carr, Robert Ellis, Tully Marshall, and others in the cast, has been completed. Mr. Hudson has given a decidedly new and novel twist to his plot.

J. K. McDonald has completed his own story for Ben Alexander and Lloyd Hamilton. It is called "A Self-Made Failure" and its audience appeal is as strong as anything in which he has presented this popular boy actor.

Larry Semon Coming Chadwick Pictures' screen version of the successful Avery Hopwood stage farce, "The Girl in the Limousine," starring Larry Semon, will be released in a short time. It is Semon's first feature length comedy and will rank with the best offerings.

Garrick Pictures is nearing the end of photography on its first production for First National, "Born Rich," from Hughes Cornell's widely read novel. It has a remarkably capable cast. It is a society drama of the present.

George Fitzmaurice has completed photography on "Tarnish" which he is producing in association with Samuel Goldwyn and which he directed. This is from one of last season's most successful dramas and was written by Gilbert Emery.

Samuel Goldwyn is in the midst of production on "In Hollywood with Potash and Perlmutter," from Montagu Glass' stage play, "Business Before Pleasure," which Al Greene is directing. It is the second in a projected annual series of films about these two famous characters, Alexander Carr and Anders Randolf are in the cast.

John M. Stahl has completed pho-

Sees Epic in 'Sundown'

Another one of First National's own productions which it set out to make into a special worthy of the epic quality of the old life of our great West, before the cattle barons were forced to give up their unfenced acres in face of the encroachments of the farmer, is "Sundown." The story was written by Earl Hudson, who supervised the production. The picture has just been completed after nine months of intensive work. I don't know of anything that has been done that is more epic in its sweep nor more thrilling. It is a film of the passing of the old west in which a remarkably strong cast will appear.

"The Lost World," from Sir Arthur In a scene from Metro-Goldwyn's "Revelation" Viola Dana has a new-fangled strangehold on the man who didn't know that three is a crowd. Monte Blue is set to let go.
Universal Entering Upon Its Gala Year

So Declares Laemmle Before Sailing

UNIVERSAL is about to enter upon the gala year of the company's long existence," said Carl Laemmle, president of that concern, upon the eve of his departure for Europe. "We have projected and are putting out the greatest line-up of pictures we ever attempted. We have more than doubled our former output."

Pointing to the fact that the first of Universal's Fall releases, "The Signal Tower," is scheduled for general issue in a few weeks, August 3, to be exact, Mr. Laemmle announced the following bit of news:

"Of the twelve Jewel productions scheduled for release between August 3 and January 4, the first half year of our production, eleven already have been completed and are in the East. The twelfth is near completion at Universal City."

Eleven of Twelve Ready

"Last January I promised Universal's exhibitor customers, that they would be able to look at Universal pictures before they booked them. I am keeping that promise. I do not believe there is another company in the business which can show such a large percentage of completed pictures—93.5% ready before the first is released. And present indications are that the last of the twelve, 'The Tornado,' being made with House Peters, ready by August."

"Of our first twelve, four already have been tried out on the public and are sure-fire productions. They are 'The Signal Tower,' and 'The Reckless Age,' recent Broadway hits; 'The Gaiety Girl,' which caused a furore in London, and 'The Family Secret.'"

"The first twelve, in the order of their release, will be 'The Signal Tower,' a Clarence Brown Production with Virginia Valli, Rockcliffe Fellows and Wallace Beery, directed by Clarence Brown; 'The Reckless Age,' a Harry Pollard Production, starring Reginald Denny; 'Wine,' directed by Louis Gasnier with Clara Bow and an all-star cast; 'The Tornado,' a Hobart Bosworth Production of Booth Tarkington's novel, with George Hackathorne; 'The Family Secret,' directed by William Seiter, with Baby Peggy; 'Butterfly,' a Clarence Brown Production with Laura La Plante and a strong cast; 'Captain Fearless,' a Reginald Denny Jewel directed by James W. Horne; 'The Rose of Paris,' starring Mary Philbin, directed by Irving Cummings; 'K—the Unknown,' starring Virginia Valli with Percy Marmont, a Harry Pollard Production; 'Love and Glory,' produced by Rupert Julian with a star cast; 'The Gaiety Girl,' a King Baggott Production starring Mary Philbin, and 'The Tornado,' starring House Peters, a King Baggott Production."

One Every Other Week

"These pictures will be released one every other week, in the order named, beginning August 3. On the alternate weeks, we will release Western pictures, including a strong series of Host Gibson Special Productions, a series of Jack Hoxie Productions and a series of William Desmond pictures."

"Our second half-year, beginning in January, will be more than equal the first half-year. Many of the twelve Jewels to be released after the first of the year are well under way."

"I am confident that Universal will present to the trade the same situation as regards finished pictures at the close of this year as we now present at beginning of the new season. In other words, I expect to be able to say to the exhibitor: 'Here are my Jewels. Look at them. Then book them.'"

"Our tentative line-up for the Spring is as follows:"

'Smouldering Fires,' with Pauline Frederick; 'Chirping Fingers,' a Virginia Valli picture; 'The Husbands of Edith,' with Reginald Denny and Laura La Plante; 'Oh Doctor,' with Reginald Denny; 'The Best in Life,' with Mary Philbin and Norman (Continued on Page 26)
Pathe to Issue 750 Reels in the Coming Year

By ELMER PEARSON
Vice-President and General Manager, Pathé Exchange, Inc.

PATHÉ EXCHANGE, INC., has perfected plans for the most ambitious program of releases during the forthcoming season ever contemplated by the Pathé organization. A minimum of 10 feature productions and 104 two-reel comedies, 5 new Patheserials, and a program of 312 single-reel subjects are provided for in the Pathé 1924-5 schedule.

Nor is this schedule purely a prospective affair. Already much has been accomplished at the East and West Coast Studios of the several allied Pathé producers on the new season’s schedule. At some of the Pathé studios, work on the 1924-5 production program was begun as early as three months ago.

At the present time every one of the ten producing organizations affiliated with Pathé is busily engaged with subjects for the new season, which will open late in August. At that time production will be well in advance of the release schedule.

The prudence and foresight displayed in this early start on the new season’s schedule have made possible the actual preparation, weeks in advance of release dates, of effective exhibitor aids and accessories on the Pathé product.

As a result, Pathé comes to the threshold of the 1924-5 season equipped not only with the most extensive array of product of its entire career but also ready to provide the theatre-owners of America with the highest degree of exploitation, advertising and publicity service.

Ten Pathé Features

In the feature department Pathé will make available at least ten subjects. Of these two will be Harold Lloyd releases, four will be Charles Ray pictures presented by Thomas Ince, and four will come from the Hal Roach Studios.

The first of the Charles Ray series, "Dynamite Smith," has been completed under the title of "Dynamite Smith." This picture, produced under the auspices of Thomas Ince, will mark Ray’s return to the type of American country-boy characterization which won him fame in such screen masterpieces as "The Clodhopper," "The Egg-Crate Wallop," "The Pinch-Hitter" and "Scraps Iron."

C. Gardner Sullivan, who was responsible for Ray’s earlier successes, wrote "Dynamite Smith." Ralph Ince directed.

The first of the Hal Roach series also has been completed under the title of "The Upstate Slicker." This will bring Glenn Tyron to the screen in his first role as a feature star. Blanche Mehaffey, the popular Hal Roach comedienne, appears opposite Tyron.

The new Harold Lloyd production, the second to be produced independently by the Pathé master comedian, is expected to be finished about the middle of July. This new feature will be in the nature of a "gag" comedy with the story built around the trials and misadventures of a newly married couple.

Jolynna Ralston, who played opposite Mr. Lloyd in "Why Worry" and "Girl Shy," again will be seen as the feminine lead. Sam Taylor and Fred Newmeyer directed the production from a story by Mr. Taylor, Tim Whelan, Ted Wilde, Tommy Gray and John Gray. It is planned to release this Harold Lloyd feature comedy in November.

Second Rex Feature

Another of the Pathé feature releases in production is a second Hal Roach novelty picture, starring Rex, the thoroughbred Morgan stallion which gave such a sensational performance in "The King of Wild Horses."

The Pathé program of two-reel comedies for the new season provides for a yearly output of 104 subjects, coming from the Hal Roach and the Mack Sennett Studios.

A new Mack Sennett brand, to be known as the Mack Sennett Star Comedies, will be added to the eight Ben Turpin Comedies, the second and third series of Harry Langdon Comedies, and the twelve Mack Sennett Comedies, the last named presenting such well-known comedians as Harry Gribbon, Billy Bevan, and Madeline Hurlock in the principal roles.

The first of the Mack Sennett Star series, with Ralph Graves, in the featured role has been completed, and the second is now in production. One of the highlights of the Ben Turpin series will be a group of burlesques.

Turpin in Shakespeare

The first of these, a screen parody of "Romeo and Juliet" with Turpin in the role of the great lover, has been finished. The second, a travesty of Elmir Glyn’s "Three Weeks," is nearing completion.

The Hal Roach Studios will also make available this season a new comedy brand—the Hal Roach Star Comedies, in which such well-known players as Glenn Tyron, James Finlayson and others of prominence will be featured.

Another comedy innovation emanating from the Hal Roach lot will be the series of comedies starring Arthur Stone, who has been recruited from the vaudeville stage and is declared by Mr. Roach to be a genuine comedy "find."

The second of this group is now in process.

Production work on the "Our Gang" comedies, the sixth series to be made available by Pathe—and on the "Spat Family" comedies, now in their third series for Pathé—is likewise well in advance of release dates.

In its short subject department of diversified releases Pathé has supplemented its program of one-reel films for the 1924-5 season with a number of specials.

Among these are a beautiful and dramatic picturization of "Maisie Muller," based on the immortal poem of

Here’s a still from Warner Brothers’ "Cornered" in which Marie Prevost, one of the featured players, is not in the picture. We do see three of the principals, however, in Clasy Fitzgerald, she of the famous wink, Rockcliffe Fellowes and Raymond Hatton.
Speaking literally, of course, Ramon Novarro in this scene is pretty nearly all wet. It is a bit out of Metro-Goldwyn's "The Red Lily," in which the player has the role of a crook. Fred Niblo holds the megaphone on this Culver City portrayal of a sewer in the French capital.

John Greenleaf Whittier; the Will Nigh Miniatures, condensing into one reel stories and action of feature qualifications, and the now famous and permanently established "Chronicles of America" series, a group of historical dramas which are being hailed everywhere as the foremost contribution to the screen of the present era.

All these specials, with the exception of the "Chronicles," have been completed. The "Chronicles" series provide for thirty-three subjects. Of these, fifteen already have been finished.

Many One-Reel Comedies

The plans for single-reel comedies provide for a group of fun offerings starring Charley Chase. These will be made by Hal Roach and will be released every alternate week. The Grandland Rice "Sportlights," which have met with unusual success, will be continued on the Pathé release schedule.

Another of the Pathé single-reel releases for which ambitious plans are being laid for the new season is the Pathé Review. An instance in point is the acquisition of the motion picture record, aggregating some 12,000 feet of highly interesting views, of the famous Richard Marsh expedition recently returned to civilization from the Darien jungles of Central America.

"Topics of the Day" is to receive a novelty feature to be known as "Laughographs," a series of animated cartoons on topical subjects drawn by John C. Terry. The Aesop Film Fables, sketched by Cartoonist Paul Terry, which has grown faster in popularity than any other screen cartoon during the past few years, will continue to be an important part of Pathé's program of diversified single-reelers.

Pathé News is closing the current season with the most remarkable record of achievements yet scored in screen journalism.

The coming season will mark a new advance in the serial standards of the Pathé organization. An array of story material has already been marshaled which will strongly support the policy of "better and greater serials," inaugurated last fall with the release of "The Way of a Man" and continued with the issue of "Leatherstocking" and the current serial, titled "The Fortieth Door."

Two of the new season's serials are now in production—"Into the Net," a police serial written by Commissioner Richard E. Enright of the New York Police Department; and "Ten Scars Make a Man," written by Phillip Barry, the famous dramatist.

"Pirate Caesar's Clun," by Albert Payson Terhume, also has been secured as a Patheserial release during the 1924-5 season. Other important serial plans are in the making which will be announced in the near future.

* * *

DOZEN WESTERNS HAVE BEEN MADE

By W. E. SHALLENBERGER

President of Arrow

THE Arrow Film Corporation has worked steadily for years to maintain a record of "promises performed." Our announcements for the 1924-5 season are now in course of realization, and I will give you a brief resume of what has been accomplished to date.

Of twenty-six "Arrow-Great Westers" an even dozen have been finished. These include four starring Ben Wilson with such support as Mildred Harris, Marjorie Daw and Violet La Plante; four with "Dick" Hatton, supported by Marilyn Mills and her two super-horses, Beverly and Star; and four starring Ashton Dearbolt and a special cast in an entirely new type of story that has a strong audience appeal.

The new Arrow chapter play which is to follow the present serial, "Days of '49," now breaking serial records, is just going into production.

Of the twelve Big Arrow Specials, the first is now being cut, titled and named. This is a super-feature, there being over 6,000 persons in many of the scenes.

The Arrow Comedies are coming through regularly and are even better than in previous seasons. The "Mirthquakes" and "Broadways" now making will add to their previous records both at the box office and with the audiences.

Scene from "Horse Sense," an Arrow-Great Western featuring Dick Hatton.

SEMON WILL MAKE FOUR FOR EDUCATIONAL

Los Angeles, June 7.

EDUCATIONAL FILM CORPORATION announces the acquisition of Larry Semom for four-two-reel comedies. E. W. Hammons, president of the company, who is attending the Educational Film Exchanges Convention here, made the statement tonight.

Semon has just arrived from the east and now is making arrangements to begin immediate production.

Work is well advanced on other educational product. The first Bobby Vernon comedy, "Bright Lights," with Ann Cornwall, and the first Christie comedy, "Savage Love," featuring Jannie Adams and Vera Steadman and directed by Scott Sidney, have been completed at the Christie Studio.

Under the direction of Archie Mayo, Walter Hiers is finishing the first Hies comedy, "Rough and Ready." The first Mermaid comedy with Lige Conley, is now in New York.

The second, with the tentative title "Missing," with the same star, is nearly completed. One of the features of the comedy will be a lion in a harem. The third Mermaid is in preparation.

Lloyd Hamilton begins camera work this week on his first picture.


Cameo comedies again feature Cliff Bowes and Virginia Vance.

Fred Hibbard, who directed the first Juvenile, will direct Hamilton. Lloyd Bacon is directing the Cameos. Norman Touraj is director of "Missing."

The first Earl Hurd Cartoon comedy, "Barnyard Blues," has been completed.
The past season has been a notable one in the motion picture industry for more reasons than one, and now that the new season is about to open it is with great satisfaction that the Warner Brothers organization contemplate a big job successfully completed and anticipate a still bigger one to fulfill.

Last year Warner Brothers made a definite statement that eighteen pictures would be produced, and not merely eighteen pictures but an extensive program on an elaborate scale which would have taxed the resources of almost any organization in the industry.

As this is written not only eighteen pictures have been produced, but actual camera work on the twenty-first picture has been started. In addition to this two complete pictures for next season's program are in our vaults with preliminary work on the third and fourth started.

To make and market such pictures as the Belasco series which included "Tiger Rose," "The Gold Diggers" and "Daddies" alone was an achievement, not only for us but for the industry, as it brought to the great screen public a new and honored name which stood for the very best in dramatic art.

By A. WARNER

Then came "Beau Brummel," with John Barrymore, which I can state without exaggeration indicated a good step forward in the silent art. Mere financial gain was not alone considered in putting forth these pictures.

They were made in the very best manner we knew how and the cost sheet a secondary consideration. The response of the public was most gratifying, and it gave us the encouragement to know we were on the right track.

Stick ing to Story

Our plans are definitely formulated for the coming season and machinery already is in operation for the most ambitious line of product we have had the pleasure to present.

We are working on a definite theme which may be summed up in one sentence—"The story is the thing," and with that end in view we have made up a list of books, plays and successful material with which the general public is familiar.

"Best Sellers" in books, popular hits as plays, and adaptations of other material will be our foundation. Backing up the purely literary angle will be found an array of directorial, acting and technical talent which is of the very highest caliber.

For our first release we have selected an Ernst Lubitsch Production entitled "Three Women," adapted from a novel by Jolanthe Marées.

This picture is a decided innovation for Lubitsch, being a modish modern American drama with a wonderful cast headed by May McAvoy, Pauline Frederick, Marie Prevost and Lew Cody.

Monte Blue in "Deburau"

Next in line comes Rin Tin Tin, the wonder dog in "Find Your Man," an original story based on the actual history of the canine star himself.

We follow this with a big spectacular version of the Belasco production, "Deburau," which will be directed by Harry Beaumont, with Monte Blue in the title role.

The essence of Sacha Guitry's play, however, has been retained, although the locale has been modernized. Irene Rich will co-star with John Roche, a new find, in "This Woman," a most successful book by Howard Rockey under the direction of William Beaudine.

Good farce comedy is always desirable, so we have turned to Owen Davis and Willard Louis will star in a new version of the famous comedy hit "How Baxter Butted In." Mal St. Clair, a graduate of the Mack Sennett school, will direct.

Ernest Pascal's powerful novel, "The Dark Swan," is an early release, and this will be followed by another big book in Edith Wharton's "The Age of Innocence."

Our following release is one of the season's six best sellers, Willa Cather's "A Lost Lady." This comes one of the good old melodramas modernized, "The Lighthouse by the Sea," with Rin Tin Tin in an entirely new type of role for a dog star. This is also from the pen of Owen Davis. Next on the line-up comes "The Narrow Street," a most unusual novel by Edwin Bateman, Morris, with Marie Prevost in the stellar role.

This will be followed up by what is undoubtedly the big book of the season, "Recompense," a sequel to "Simon Called Peter." Every book seller from coast to coast reports this Robert Keable novel as being the most in demand.

(Continued on Page 26)
Metro Strong for Original Locales

It is a Most Important Phase, Declares Mayer

By LOUIS B. MAYER

Vice-President of Metro-Goldwyn-Mayer

I

n the past several years the film industry has become accustomed to productions filmed in the original locale of their stories, but this is a development that so far has not been gone into to the extent which it is bound to assume in the future.

To my mind, the practice of filming stories in their actual locations is one of the most important phases of picture production. In so far as it is possible, this policy will be pursued by Metro-Goldwyn-Mayer throughout its next season's product.

"Ben Hur," which is the greatest motion picture undertaking made by anyone, is in production in Rome. Marshall Neilan has gone abroad to film "The Sporting Venus," with Blanche Sweet and Lew Cody. Tom Terriss has just completed "The Bandolero" in Spain, after shooting many of the scenes in Cuba. Reginald Barker is going into the Arizona desert to make "The Great Divide." And Rex Ingram, of course, filmed "The Arab" in North Africa.

The advantages of such a policy, judged purely from the artistic standpoint, are obvious.

I have just seen the print Tom Terriss forwarded from Spain of "The Bandolero," and have no hesitancy in saying it is one of the most picturesque photoplays I have seen. The same is true of Mr. Ingram's "The Arab."

Fidelity to Locale

Producing our pictures in the story locale will be consistently done by the Metro-Goldwyn-Mayer Company.

It is my personal belief that the story is the most important factor entering into production. An excellent cast may save a poor story, but it will not "make" it. There are, however, a number of considerations we are taking into account along with actual plot values, and I may say that the most important of these is in the selling value of the title.

For that reason well known books, plays and stories predominate next among our pictures. "Wife of the Centaur," which King Vidor will direct, is Cyril Hume's novel that has an enormous circle of readers.

"Women and Wives," Harvey Ferguson's novel, will be another winner from Mr. Vidor, as the title plainly suggests.

Elinor Glyn's productions are perhaps the most notable instance of the tremendous value of a famous book as a box-office magnet. Miss Glyn's first production this season, "His Hour," has just been completed by King Vidor, and after seeing it I have no hesitancy in predicting that it will duplicate the success of "Three Weeks."

"His Hour" is one of Elinor Glyn's best known stories. Another Elinor Glyn production, "Man and Maid," will shortly go into production with Victor Schertzinger directing, and a third production from Mrs. Glyn will be "Man and the Moment."

Two by Rupert Hughes

What is true of these productions is true of many others on the Metro-Goldwyn-Mayer program. Robert Vignola's first production, "Mrs. Paramore," which has just been started with Pauline Frederick, Huntly Gordon, Mae Busch and Conrad Nagel in leading roles, is Louis Joseph Vance's famous novel.

Mr. Vignola's second production will be from one of the big successes of the Broadway stage this season, Samuel Shipman's "Cheaper to Marry."

Rupert Hughes' two productions, "What Will People Say" and "Beauty," are from his own famous stories. "The Great Divide," which Reginald Barker will produce, is perhaps the outstanding American play of this century, and with Alice Terry and Conway Tearle in the leading roles, is going to prove a great motion picture.

"He Who Gets Slapped," Leonid Andreyev's play which Victor Seastrom is about to produce with Lon Chaney and a big cast, is another sensation of the footlights.

"The Merry Widow," which Erich Von Stroheim will produce, starring Mae Murray, I consider after "Ben Hur" the most valuable title extant.

Monta Bell, who has directed but two productions in his short picture career, I consider one of the most important finds in seasons. Mr. Bell's first contribution this season will be "The Snob," Helen R. Martin's novel, a Harry Rapf production, and he will also direct "The Span of Life," Sutton Vane's play.

Hobart Henley has completed his first production for us of "Free Love," with Adolphe Menjou, Elcoogan's man, Conrad Nagel, Hedda Hopper and others in a particularly distinguished cast. Mr. Henley's next picture will be "So This Is Marriage."

Borzage Directing

Frank Borzage is another celebrated director who will produce for the Metro-Goldwyn-Mayer banner this season.

Fourteen pictures for Metro-Goldwyn release this season are already completed. These are Fred Niblo's "The Red Lily," "Reginald Barker's "Broken Barriers," "Bread," "Revelation," "Along Came Ruth," and "The Beauty Prize" starring Viola Dana; Hobart Henley's "Free Love"; Elinor Glyn's "His Hour"; Erich Von Stroheim's "Creed"; Rex Ingram's "The Arab"; "Little Robinson Crusoe," starring Jackie Coogan; "Circe," starring Mae Murray; and "Yolanda," and "Janice Meredith," both starring Marion Davies.

The two latter are Cosmopolitan productions. Other Cosmopolitan productions to be included on the season's releases are "The Temptress," "Zander the Great," "Quality Street," and "Never the Twain Shall Meet."

A number of other pictures are at present in production at our Culver City studios. Jackie Coogan has started "The Big Man"; Buster Keaton is at work on "The Navigator"; Harry Rapf's production of "The Silent Accuser" is in the making.

In a year of big pictures we are making every effort to give shown the biggest. From the productions already completed, and from our immediate plans, I think exhibitors will agree that Metro-Goldwyn-Mayer have succeeded in this aim.

J. Warren Kerrigan as "Captain Blood" in Vitagraph's pretentious version of the famous novel of that name by Rafael Sabatini.
Twenty Features Slated for Half Year by Producers

The Producers Distributing Corporation will start the 1924-5 season beginning August 1 with a line-up of twenty first run features on a program that is distinguished by its wide variety of subjects, the magnitude of its stars, the prestige of the directors and the standing of the producers responsible for the product.

The twenty features are from the studios of the foremost independent producers on both the East and West coasts and the schedule on which they will be released covers the period from August 1, 1924, to January 25, 1925.

Fifteen prominent stars will be offered at the heads of especially well selected casts under the direction of men who have gained distinction by their creative accomplishments.

In the diversified list of stories is material drawn from stage successes, famous novels, magazine features and the original writings of the industry's foremost scenarists.

The complete program consists of:

"Barbara Frietchie" starring Florence Vidor. Super-film production of the late Clyde Fitch's dramatic success and one of the outstanding historical dramas of the Civil War period, directed by Lambert Hillyer.

Florence Vidor appears in the title role, the part immortalized by Julia Marlowe on the speaking stage.

Priscilla Dean Scheduled

Edmund Lowe, who is starring this season in the Fox special, "The Fool," is in the leading role opposite Miss Vidor.

"The Siren of Seville," a Hunt Stromberg production, stars Priscilla Dean. It is directed by Hunt Stromberg and Jerome Stormi. The story is by H. H. Van Loan, who wrote two of Miss Dean's previous successes, "The Virgin of Stamboul" and "The Wildcat of Paris."

"The Siren of Seville" is a multi-colored romance of sunny Seville and the kings of the Spanish people—the monarchs of the bull-ring. Intrigue, love, hate, ambition and villainy are the threads of which this flashing, headlong drama of basic emotions are woven.

"The Legend of Hollywood," Renaud Hoffman's second unique production, is based on the Photoplay Magazine story by Frank Condon. Percy Marmont and Zazu Pitts are the stars. Hoffman directed "Not One to Spare."

"The Legend of Hollywood" tells an absorbing story in a manner in which Edgar Allen Poe, Richard Harding Davis or De Maupassant might have used the motion picture medium for story telling.

"The Wise Virgin" stars Patsy Ruth Miller and Matt Moore. It is an original story and production by Elmer Harris and was directed by Lloyd Ingraham.

"Reckless Romance," the second big Al Christie feature, was adapted from the Broadway laughing success, "What's Your Wife Doing?"

When this farce was first presented on Broadway last season, Al Christie at once saw its possibilities and has now converted it into fast-moving film farce.

The cast is headed by T. Roy Barnes, who will be remembered for his work in Cosmopolitan's "Great White Way" and "The Go-Getter."

Featuring Kirkwood-Lee

"Another Man's Wife" is a Regal Film Production, starring James Kirkwood and Lila Lee, with a great supporting cast, including Wallace Beery, Matt Moore, Chester Conklin and Zena Keefe. It was adapted by Elliott Clawson and produced at the Thomas H. Ince Studio. Bruce Mitchell directed.

"Trouping With Ellen" is from the Saturday Evening Post story by Earl Derr Biggers. It stars Helen Chadwick, T. Hayes Hunter directed and Gerald C. Duffy adapted.

"The Girl on the Stairs" is an Elmer Harris Production, starring Patsy Ruth Miller and Matt Moore. It is from the Ainslee Magazine story by Wilson Bouve.

"The House of Youth" stars Jacqueline Logan. It was produced by Regal Pictures at Culver City, California, and was based on the novel by Maud Radford Warren, one of the season's best sellers. Ralph Ince directed.

"Roaring Rails" is a Hunt Stromberg production starring Harry Carey. "The Folly Girl" is a Regal Picture made at Thomas H. Ince's Studios and stars Margaret Livingston.

"Limehouse Polly" stars Jacqueline Logan. The subject was produced at the Thomas H. Ince Studio by Regal Productions under the direction of Ralph Ince.

"A Cafe in Cairo" is a fast moving melodrama with an Oriental background starring Priscilla Dean. It is an adaptation from Izola Forrester's novel of the same name, produced under the personal direction of Hunt Stromberg.

"The Mirage," starring Florence Vidor, is an adaptation of Edgar Selwyn's celebrated stage success. It is a Regal Production under the direction of Lambert Hillyer and is an exciting society drama with the whirl of New York as its background.

"Welcome Stranger," with Florence Vidor, Dore Davidson, Lloyd Hughes, Virginia Brown Faire, Robert Edeson and William V. Mong was produced by Belasco Productions under the direction of James Young.

An Impartial Avenue

"Ramsacke House" is a Tifford Cinema Corporation feature starring Betty Compson under Harmon Weight's direction. The play is based on the well known novel of the same name by Hilbert Footner. It is a mystery story set in its locale in Maryland and New York City.

"Chalk Marks" is an intense drama of humanity written and produced by Frank Woods in which the author-producer has put the full power of his study of life in every strata of society. The story is told in three different periods that portray the vast changes that take place during an average lifetime. John G. Adolfi directed.

"Soft Shoes" and "The Man from Texas" are two "westerns" produced by Hunt Stromberg starring Harry Carey.

The Producers Distributing Corporation, formerly known as the Hodkinson Corporation, in making its fall and winter announcement declares its intention of remaining an impartial avenue of distribution for independently produced pictures.

The company will not produce any pictures on its own account. It will have two groups of customers—producers and exhibitors, and it will not compete with either group.
SCULBERG PLANS NINE FOR NEXT YEAR

By J. G. BACHMANN

CHULBERG Plans Nine for Next Year

ACTIVITIES are now well under way toward the completion of "The Breath of Scandal," B. P. Schuberg's first Preferred Picture to be released through B. P. Schuberg Productions, Inc. This society drama from Edwin Balmer's novel published serially in Cosmopolitan magazine prior to its appearance in book form is being directed by Gatsby. Olga Frintzau has written the screen adaptation. A cast of splendid box-office names has been recruited for "The Breath of Scandal." They are Patsy Ruth Miller, Jack Mulhall, Hulney Gordon, Anna Q. Nilsson, Phyllis Haver, Robert Ellis and Myrtle Stedman. Karl Struss, who has photographed several recent Preferred successes, is now cranking the camera for this latest Gatsby production.

"The Breath of Scandal" is being produced at the F. B. O. studio under the personal supervision of Mr. Schuberg, who is confident the story offers extraordinary audience appeal. The pictures will be made ready for release September 1.

Mr. Schuberg is organizing a second production unit to film David Belasco's play, "The Boomerang," which will be made simultaneously with "The Breath of Scandal.

Several others of the nine Preferred Pictures to be released this coming season will be put in production before the end of August. Prominent among the product announced by Mr. Schuberg for 1924-5 are the following stories:


CHADWICK 9 PRESENTS THREE GROUPS

THE "Chadwick 9" for the independent market will consist of three groups of three pictures each. One group will consist of spectacular melodramatic productions comprising "The Fire Patrol," "The Romance of an Actress" and "Sunshine of Paradise Alley." The "Fire Patrol," already completed and which will probably be the second of "Chadwick 9" to be released, is a thrilling melodrama by Harkins and Barber, produced under the expert direction of Hunt Stromberg. "The Romance of an Actress," which is now in production, is a romantic story of a sensational character from the pen of Langdon McCormack, author of "The Storm" which will be remembered as one of the biggest stage and screen successes of recent years. "Sunshine of Paradise Alley" is by Demmen Thomsen, author of "The Old Homestead." It will be in active production the first week in August. The second group of three will be the Lion Railway Specials, two of which already have been completed and are ready for release. The first will be "I Am the Man," in which Mr. Barrymore is supported by Seena Owen and Gaston Glass.

The second, "Meddling Women," also completed, finds Mr. Barrymore supported by Sigrid Holmquist, Dagmar Godowsky and Hugh Thompson. The third, which will be started immediately after Mr. Barrymore's return from Europe, will be adapted from a recent well known Broadway stage success.

The third group are productions carrying the John Gorman banner; all being made under his supervision. The first, which is now ready, is "The Painted Flapper" with an all-star cast including James Kirkwood, Pauline Baron, Claire Adams, Kathlyn Williams, Cradford Kent, Johnny Harron, Hal Cooke, Al Roscoe and Carleton Griffin. The second is "The Tom Boy," while his third will be a romantic melodramatic story entitled "The Street Singer." ** **

FIVE UNITS BUSY FOR INDEPENDENT

THE various units now in active operation at the west coast studios of the Independent Pictures Corporation take William Desmond-Helen Holmes society stunt melodramas, under the direction of J. F. McGowen; there will be eight of this series of releases, each to run in five or six reels. The first production, a highly sensational melodrama, has just been completed and is now being edited and titled. The supporting cast includes Alec Francis, Emily Fitzroy and Grace Cunard.

A second unit is headed by Bill Cody, under the direction of Robert North Bradford. The first two productions have been completed and are now in the cutting room. Pegge O'Dare supports Cody in the first two productions. There will be eight features to this series.

The third unit, headed by Franklyn Farmum under the direction of Breezy Eason, has started on the first production. This is the second series of eight made by that player under the Independent banner.

The fourth unit, headed by Harry Revier, making society specials, has completed the first production, the working title of which is "The Love Thief."

The fifth unit is under the direction of Donald J. Buchanan, producing fifty-two single reel subjects known as "The Screen Book of Knowledge." The three subjects have been completed.

All of the pictures are being distributed on the independent market, but the disposition of "The Screen Book of Knowledge" has not yet been determined upon.
Fox Celebrates Majority With Biggest Line-Up

In discussing their announcement of the new schedule of pictures for 1924-5, officials of Fox Film Corporation said that never before has the organization been in such a favorable position regarding productions actually completed and ready for screening, and that this year is expected to be the greatest in the history of the company.

The list of the Fox specials for next season which is announced now is worthy of celebration of the twenty-first birthday of the corporation.

Every production on the Fox schedule this year was made in an American studio, and this is one of the features emphasized in the Fox announcement.

Fifty-two dramatic productions, fifty-two comedy productions and twenty-six educational subjects are included in the new schedule.

There will be five giant specials, twenty-six specials, twenty-six star series pictures for Buck Jones, Shirley Mason and Edmund Lowe. Tom Mix will make seven pictures which are included in the list of special productions.

Ready for Screening

Included in the comedy list there are listed seventeen Imperial Comedies, twenty Sunshine Comedies, seven Monkey Comedies, eight two-reel Van Bibber pictures from the stories by Richard Harding Davis, twenty-six educational subjects and the twice weekly issue of Fox News.

Tentative release dates have been set for the first nine of the special productions starting with "The Man Who Came Back," August 17, and these pictures are now ready for screening at the Fox exchanges.

The first of the series starring "Buck" Jones also announced for this date is "The Desert Outlaw," "Sweet Papa," an Imperial Comedy; "Stretching the Truth," a Sunshine Comedy, and "The Fur Trapper," an Educational Entertainment, will be released also on August 17.

Striking Situations in Selznick Film

In "The Passionate Adventure" Alice Joyce Shines in a Company of Strong Players

Among the stage successes which have been produced or are in the course of production at the Fox studios are "The Fool," "The Man Who Came Back," "It Is the Law," "Hearts of Oak," "The Warrens of Virginia," "In Love with Love," "The Dancers" and "Gold Heels" adapted from Henry Blossom's famous racing drama "Checkers."

'The Fool' Coming

C.B.C. PLANS SIXTEEN PRODUCTIONS

Radiating with activity and all the way ahead of schedule is the way Joe Brandt, president of C. B. C. Film Sales Corporation, explains the progress of the various departments in his organization.

"It is obvious, without any question of doubt," said Mr. Brandt, "that we are fully living up to our original promise of delivering 100 per cent. Some time ago I made the statement that our fall products would be the biggest and finest we had ever turned out. Within a short time these products will speak for themselves.

"In our Columbia series of eight features 'The Foolish Virgin,' a George W. Hill production featuring Elaine Hammerstein, Robert Fraser, Gladys Brockwell and a host of other screen stars, is almost completed, while Alma Rubens has already reached the West Coast Studios to begin work on 'The Price She Paid.'

"Of the Perfection series, starring Eva Novak and William Fairbanks, 'The Battling Fool' is now ready for distribution, while 'Racing for Life' will also be completed shortly.

"It is with great confidence, therefore, that I am able to state we are getting closer and closer to our goal in our march to greater things and that we are looking forward to unprecedented prosperity."


The titles of the remaining four are: "One Glorious Night," "The Midnight Express," "After Business Hours" and "Fighting the Flames." They are based on original stories by nationally known writers.

Universal Entering Gala Year—Laemmle

(Continued from Page 18)

Kerry; 'The Nightcap,' with an all-star cast; 'The Flower of Naples,' also an all-star picture; 'Here's How,' an all-star production; 'Up the Ladder,' with Virginia Valli; and three of the following four stories: Christmas Eve, 'Another Woman's Life,' with Mary Philbin; 'Miracle,' an all-star production, or 'Siege' with Virginia Valli.

"Universal also will duplicate its great success with 'The Hunchback of Notre Dame' by making another super-production with Lon Chaney during the coming year. It is to be 'The Phantom of the Opera,' Gaston Leroux' mystery novel. Rupert Julian, who made 'Merry Go Round,' will direct it. It will present Chaney in another weird disguise. The sets will vie with the 'Hunchback' sets, and all in all the picture will be of a magnitude to go the 'Hunchback' one better.

"I cannot close a survey of Universal's coming year without calling attention to the great upholishing of our short subjects department.

"Our comedy field, especially has been added to. Now, in addition to the Century two-reelers, a high class product, and the Universal one-reel comedies, we are releasing a series of Gumps Comedies in two-reelers each, and a Hysterical History series in one-reel each.

"We have cut down the number of serials being made, but have consequently put more care and time into the production of those remaining on the schedule. Our Western two-reel dramas are the only ones of their kind in the market and are true short features.

"We continue to serve the International News Reel, a twice-a-week digest of all the important news, and spiced with frequent exclusives such as only International's world-wide organization is capable of getting.

"Last but not least, have you seen the Jack Dempsey's 'Fight and Win' pictures, the series of two-reelers made with the ring champion? The series is the best thing Universal ever did.

"They are the last word in short features."

* * *

Promises Are Now Performances

(Continued from Page 21)

mand, and we anticipate big things for this great modern sex story.

To follow this we have the following titles and authors which speak for themselves:


With this line up before us and our last year's reputation for accomplishment behind us we confidently start the new season and give our assurance that the promise to present consistently good productions will be performed to the letter.
Large Attendance at New York's State Convention

WITH over 300 exhibitors in attendance, the annual convention of the Motion Picture Theatre Owners of New York, Inc., got under way on the morning of June 8 to a flying start.

President Reads Report

Faced with a condition wherein the motion picture theatre owners of New York State found their financial backing dwindling, with receipts from dues and other sources cut in half over 1923 and with officers admitting that something was radically wrong inasmuch as the Exhibitors have not been "sold" 100 percent, on organization, the delegates jumped in with both feet and did a real constructive piece of work by adopting a new organization plan under which the State is divided into three zones with Buffalo, Albany and New York as the headquarters of each subdivision.

In these zones, which are similar to those now used by the distributing companies, there will be elected a president and secretary each. These six officers will compose a state committee which will call a convention each year for the discussion of state wide problems.

This plan is in no way a split, but rather a strengthening of the New York organization, a plan which officers point out, will put the body in a better position to combat measures which people who look upon the Motion Picture theatre as a place of iniquity, are continually trying to pass.

The opening session was taken up by William Brandt, president of the organization, who submitted his annual report, in which he declared that strides made by the motion picture industry within the past year have advanced it from an amusement enterprise to a public service status.

"The motion picture has become a tremendous factor in the life of the nation," Mr. Brandt said. "Not only is it one of the greatest factors in education, but within the past year it has served a very useful purpose to religion.

"An experiment made in Brooklyn has established the possibilities of the motion picture theatre in reawakening public interest in divine service. A small congregation in that city struggled along with a Sunday school with an enrollment of less than 100.

"Then a motion picture theatre owner offered free use of his house and equipment to the congregation. Each Sunday morning a religious picture was shown in the theatre as a part of the program. Within a few months the attendance has increased to 2,000 and now is limited only by the capacity of the theatre," continued Mr. Brandt.

The president said that this experiment had been repeated successfully in two theatres in the Bronx. By 1925 it is hoped to extend it to all the upstate theatres.

Open to All Denominations

"Our offer is open to all denominations," Mr. Brandt said. "The language of the motion picture is universal. Properly directed religious films know no creed or sect. They tell the story of the Bible far more vividly and accurately than the most skilful teacher.

Mr. Brandt reported that the motion picture interests have defeated the reformers for some time to come and no trouble is expected from this source in the immediate future. He then pointed to the great victory in Norwich, N. Y., the center of a motion picture-reformer battle won decisively by the former side.

During the past year it was pointed out by the president over 2,000 cases were arbitrated by the film boards of trade in the state and not a single one was appealed. This is a record in industry, declared Mr. Brandt. One case involving over $20,000 was settled in three hours. It would have taken three years if taken to court.

In the assembly during the past session, 24 bills were introduced affecting the industry. Of this number 19 died a natural death in committee, five were voted down and the exhibitors beat one which would have been a Volstead act in the industry. This was the Davidson bill, which would have given a judge power to padlock a theatre.

Urge Organization

Mr. Brandt predicted more big mergers in the producer end of the business and urged exhibitors to organize 100 percent for their own protection. He declared the New York state organization as now existing was not functioning properly and that the delegates at this meeting must formulate ways and means to overcome this defect. He also declared the finances needed attention. Mr. Brandt also urged action against censorship, declaring that Will Hays had made a bungle of it.

Lavishly Entertained

Tuesday afternoon the delegates reviewed the fire and police departments of the city of Buffalo. The delegates, in automobiles, most of which were rounded up by Arthur L. Skinner, manager of the Victoria theatre and chairman of the transportation committee, followed directly in the rear of the police and firemen, and when the parade broke up the automobiles and their occupants continued on a tour of the principal points of interest in Buffalo and then proceeded to the Wurlitzer plant in Wurlitzer, N. Y., where the delegates were the guests of Farny Wurlitzer.

Charles O'Reilley, former president of the state organization, was in attendance, as was Charles Steiner. Over fifty came to Buffalo from New York.
Producers Distributing Holds Busy Session

The sales convention of the Producers Distributing Corporation held at the Congress Hotel in Chicago was marked by a degree of enthusiasm unsurpassed by any gathering of film men in the history of the industry.

Hot, tired and dusty the men were called into the first session immediately upon their arrival from the four corners of the nation, but even before the noon recess was taken, keen interest became manifest and each hour of the night and day sessions that followed saw the interest grow and expand into a mighty wave of enthusiasm which was sincere and deep and unanimously genuine.

In his opening address, F. C. Munroe, president, mentioned the many rumors associating the name of the Producers Distributing Corporation with impending big mergers. He declared these rumors to be without foundation and his statement that "if there are to be mergers, Producers Distributing Corporation would do the merging," met with an outburst of war-whoops and applause. Mr. Munroe also said that in the accomplishments of the company since the first of the year he wanted to take credit for just one thing and that was the securing of John C. Flinn and Paul C. Mooney, as vice-presidents of the Corporation.

Mr. Wilkinson of the Hayes organization addressed the convention on the subject of cooperation with the Film Boards of Trade and complimented the assembled branch managers on the manner in which they had supported the letter and spirit of functioning film boards in their respective territories.

The convention closed with a banquet at which Mr. Munroe said he wanted to "make good" as the president of the company and that he naturally wanted to make some money for his associates, the producers and for himself, but that above all he wanted every man in the organization to really "like him and that his dearest wish was to see every one present again assembled next year to celebrate a great and prosperous year.

In the closing speech Paul Mooney declared that he would ask no man to accomplish anything he himself could not do, and that he was personally at the service of every manager and willing to go out and help him at any time and in any emergency.

* * *

GEORGE LANE WINS INFRINGEMENT SUIT

Through a decision handed down by Judge Learned Hand in the Federal Court, George Lane of Fallsades, N. J., manager of the title department of Universal has won a suit for infringement against the Craftsman Film Laboratories, Inc.

He had devised and patented a method of producing titles in such a manner as to make the titles show up sharp. The method cut the cost over the old system and the rights were sold to Universal.

* * *

METRO SIGNS TWO MORE FOR STOCK COMPANY

Irving Hartley, formerly news photographer on the staffs of the New York World and the Telegram and John Boles, whose last stage appearances was in New York in the popular musical comedy, "Little Jesse James" have been signed as members of the Metro-Goldwyn-Mayer stock company according to an announcement from Louis B. Mayer, vice-president in charge of production.

* * *

CLINE WILL DIRECT COOGAN PICTURE

Eddie Cline will direct "The Rag Man," Jackie Coogan's fourth production for Metro-Goldwyn, Jack Coogan, Senior, who supervises his son's pictures, announced this week. Production is under way.

Mr. Cline directed Jackie in one of his earlier pictures, "Circus Days" and has since produced many big features. He directed Buster Keaton's first feature length comedy for Metro-Goldwyn, "Three Ages."

"The Rag Man" is an original story by Willard Mack who wrote "Little Robin Hood." Jackie's third picture for Metro-Goldwyn.

* * *

ILLNESS DISRUPTS 'OUR GANG' TEMPORARILY

"Our Gang," Hal Roach's juvenile comedians, are spending their time in the school room at the studio awaiting until their leading lady, Mary Korman, recovers from a slight attack of scarlet fever and Joe Cobb, otherwise known as "Fatty" manages to shake off the measles.

A lawn party had been planned for Mary and the whole affair was spoiled by Mary's inconsideration. The gang will be together again soon, making laugh provoking comedies that made them famous.

* * *

ENID FIGHTS BLUE LAW

Enid, Oklahoma, with a population of 18,000, is now in the midst of a battle for Sunday pictures. There is a city ordinance against Sunday pictures but the Boosters Club has presented a petition, signed by 2,500 voters, asking that the ordinance be removed as the lack of pictures hurts business.

* * *

IAN KEITH CHOSEN

Announcement is made by Thomas H. Ince that he has selected Ian Keith, who recently placed under contract, to play opposite Florence Vidor in "Christine of the Hungry Heart," Kathleen Norris' new novel.

Keith is now at the Ince Studios at Culver City ready to begin the production which will be a fall release for the First National Pictures, Inc.

Jean Paige, the talented actress in Vitagraph's "Captain Blood" which is now in process of production on the West Coast.
JULY 3 was a big day for Baby Peggy Montgomery, Principal Pictures little star. She acted hostess to the motion picture writers of trade papers and newspapers of New York. The scene of the big event was at Hotel Astor and representatives from every paper and trade journal in the city were present.

Baby Peggy was called upon to speak and responded with a brief speech which aroused the genuine interest of her guests. James Loughborough, on behalf of Principal Pictures, acted as toastmaster.

Little Miss Montgomery came East to see her new picture “Captain January” given its New York premiere at the Strand theatre and she has been a very busy person since she stepped off the train at Grand Central. She has been feted and has been the center of attraction everywhere she goes.

She attended a showing of her picture and was spotted in a box and was immediately the center of interest. A spotlight was thrown on her and she acknowledged the ovation given her by the audience.

She took time enough to visit the Democratic Convention, which was in session in New York, and the politicians forgot their business long enough to give her a rousing reception.

She has visited numerous children’s hospitals in the city and has spread joy to thousands of youngsters.

The little lady has not been spoiled by the attention shown her. She is a demure lovable miss and she has made a host of friends during her stay in the city.

In spite of numerous engagements, Baby Peggy retains her sunny disposition and always has a ready smile and cheery greeting for her many admirers.

She is called upon to shake hands almost as many times as a presidential candidate, but she holds up well under the strain.

Her regular hours of rest keep her fit. She does not follow the White Way mode of living. She is in bed every evening at 7 o’clock and rises early in the morning.

Jake Wells Fights Long Runs

Well Known Exhibitor Says Richmond Draws 90 Percent of Crowd on First Three Days Showing

JAKE WELLS, the southern motion picture theatre magnate of Richmond, Va., now emerging from comparative retirement to bask in the limelight as a leading circuit owner again is raising merry Ned with the exchanges and producing and distributing organizations over the campaign for “better pictures and longer runs” which he declares has now reached a point that makes the average production unprofitable to the smaller cities of the country through the enforced long runs.

Wells, in an open letter to his exchange friends in the territory, declares that Richmond is not a week-end for the average picture, admitting however, that some few deserve a week stand there. He declares that the average picture he is forced to play for a week in his Colonial theatre would get fully 90 percent of the business in three days; that this enforced longer run takes on three days additional overhead, taking away his profit on the picture.

“I repeat,” declares Mr. Wells, “that it is utterly impossible for the big modern picture theatre with a large orchestra, enormous rents and other correspondingly high operating expense to carry on if they are forced to play a picture for an entire week when they could get fully ninety percent of the revenue on a three day run.

“To my mind it is one of the most serious, if not vital, conditions confronting the exhibitors, and the boiled-down question that presents itself is why should the exhibitor be put to the expense of two days operation to get an amount of business he could get in one day?”

Wells calls attention to the fact that the new National in Richmond has just announced a change of policy by which they will use three-day runs only.
Finish Patheserial

Enright's 'Into the Net' Full of Thrills and Mystery

CAMERA work has been completed at Fort Lee, N. J., on the new Patheserial, "Into the Net," the story of which was written by Richard E. Enright, commissioner of the New York Police Department. The serial is now being cut and titled and will shortly be scheduled for release by Pathé in ten episodes.

Pathé executives after previewing the earlier chapters of this production declare that "Into the Net" will set a new standard for serials in point of production, story, and cast. The action involves the police in an amazing society mystery which for thrills and suspense is declared to surpass anything heretofore done in the field of the chapter picture.

ARKANSAS EXHIBITORS WIN TAX FIGHT

The Motion Picture Theatre Owners of Arkansas gave a complete and convincing demonstration of the value of organization when every attempt to levy a special tax on the theatres of the state was defeated, during a special session of the Arkansas Legislature last week.

No less than five measures were offered in the House and Senate, any one of which would have spelled ruin to the smaller houses had they passed. Eli Whitney Collins, President of the M. P. T. O. of Arkansas, led the fight appearing before several committees with an impassioned and effective plea for justice for the theatres.

Many exhibitors throughout the state were present, including O. C. Hauber, the first Secretary of the Arkansas M. P. T. O.

The theatres of the state emerged from the fight without any special tax being imposed, thanks largely to a number of broad-minded men in the two Houses of the Legislature who were open to conviction.

One of the bills defeated would have imposed a tax of one dollar per seat and ten percent of the gross receipts upon every Arkansas theatre.

HILL TO DIRECT

George W. Hill, who is directing "The Foolish Virgin" for C. B. C. has been engaged by Harry Cohn, vice-president and production manager, to direct two more Columbia Productions.

The contract was signed as a result of Hill's wonderful work in "The Foolish Virgin."

C. B. C. CONTRACT

Joe Brandt announces the closing of a contract with All-Star Features Distributors of California for the showing of Columbia and Perfection Productions in California, Arizona, Nevada and Hawaiian Islands.
WARNER FINISHING LAST OF SERIES

“The Tenth Woman,” the last of the Warner Bros. productions for the season 1923-24, has just been put in work at the Warner Brothers’ West Coast studios under the direction of James Flood, “Lovers’ Lane,” from the Clyde Fitch play, under the direction of Phil Rosen, will be finished some weeks in advance of “The Tenth Woman.” These two pictures are numbers seventeen and eighteen in the big group which the Warner organization announced for the trade during the year which is just drawing to a close.

** COLLEEN BUSY **

Colleen Moore is one of the hardest working of screen actresses. She had no sooner completed “The Perfect Flapper,” than John Francis Dillon, her First National director, put her to work on “Flirting With Love,” made from Leroy Scott’s novel, “Counterfeit.” She has now completed that picture and after a rest of but two weeks will begin work on the finest picture in which she has yet been seen—Miss Moore says that herself, and First National is as enthusiastic as she is.

** IOWA ELECTION **

Iowa Theatre Owners Association met in Des Moines on July 1 and elected B. J. Van Dyke, of Des Moines, president; E. P. Smith, of Chariton, secretary-treasurer; N. C. Rice, of Algona; Harry Hersteiner, of Des Moines; Eller Metzgar, of Creston; J. C. Collins, of Perry; Leo Moore, of Centreville; Joe Smith, of Fort Dodge, and Ed Wagner, of Valley Junction, were named executive committee.

** A CORRECTION **

In an article appearing in these pages last week it was stated that Warner Brothers had shipped their new film, "Three Children," by the new transcontinental air mail service. The name of the picture should have been “Three Women.”

** FAIRBANKS TO RETURN **

Mary Pickford and Douglas Fairbanks will return to America within the next two weeks, according to the latest reports. They are anxious to get started on their new pictures, the names of which have not yet been announced.

** NEW THEATRE UNIT **

The Secretary of State of Delaware has granted a charter to the United Theatres, of America, listing capital at $5,000,000.

Elinor Glyn seems to always have a picture in production. The above is a scene from her story “His Hour” which is being produced by Metro. The Russian theme should give the noted authorhexis opportunity for color and emotion for which she is famous.

MISS LOVE CAST

Bessie Love has been engaged by Frank Lloyd to play the feminine lead in “The Silent Watcher,” which he will make for First National from the Mary Roberts Rinehart story, “The Altar on the Hill.” Glenn Hunter will have the featured role.

MARIE AS CAMILLE

It is quite a jump from ex-diving beauty to one of the most famous characters in fiction, but Marie Prevost is about to make that hop. She has been chosen to play Camille in the Warner Brothers’ “Lovers of Camille.”

CHANCE TO RETURN

“A Race for Life,” second in the series of Perfection productions starring Eva Novak and William Fairbanks, has been changed to “Racing for Life.”

Henry MacRae, who is directing, announced that work is well under way and that some of the most dangerous scenes have already been taken.

DIRECTOR INJURED

George Jeske, director of Hal Roach comedies, was probably fatally burned last week when he tried to extinguish a fire in an apartment below his own, in Los Angeles. The fire was caused by a pan of gasoline exploding. Doctors hold out little hope for Jeske’s recovery.

MABEL WILL MOVE

Mabel Normand’s contract with Mack Sennett has expired and has not been renewed. It is understood the film star will be forced to seek another producer to make her pictures.

HINES HURTS ANKLE

Johnny Hines, screen comedian, who is working on “The Speed Spook” at the Glendale Studios, suffered a sprained ankle, while making a scene last week.

MAYER NAMES DIRECTOR

Louis B. Mayer announces definitely that Eric Von Stroheim will direct “The Merry Widow.”
Coogan Itinerary

Jackie to Leave Coast in August for His Trip Abroad

JACKIE COOGAN will leave Los Angeles on August second on the first lap of his "Modern Children's Crusade," the purpose of which is to raise a million dollar cargo of milk and clothing for the near eastern orphans. Jackie who was selected by the Near East Relief to head this worthy work will sail from New York in September and will deliver in person the milk cargo to the orphans of the Levant.

Enroute to New York Jackie will stop in Kansas City, Chicago, Detroit, Indianapolis, Louisville, Cleveland, Pittsburgh, Cincinnati, Newark, Brooklyn and Boston. In each of these cities Jackie will appear in some public hall and thank the populace for their contribution to his milk ship.

The Coogan party after delivering the milk ship at Athens, Greece, will start back through continental Europe visiting the larger cities. London will be the last stop before returning home.

* * *

WILLARD LOUIS IN 'LOVER OF CAMILLE'

Willard Louis, famous for his portrayal of His Majesty, the Prince of Wales in "Beau Brummel" and the title role in "Babbitt" has been signed for another role in a Warner Brothers production.

This is the role of Robillard, friend of Deburau in "The Lover of Camille" adapted from the stage success by Sacha Guitry, the French playwright. Louis just completed "Three Women."

LONG ISLAND SCENE OF De MILLE'S NEXT

Cecil B. De Mille's entire producing organization will leave Los Angeles the early part of September, traveling by boat through the Panama Canal to New York where Mr. De Mille will make his next production for Paramount at the Famous Players Long Island studio. This picture is "The Golden Bed," which is now being written for the screen by Jeanie Macpherson from Wallace Irwin's novel, "Tomorrow's Bread."

Although "The Golden Bed" will be the first Cecil B. De Mille picture to be made outside of California, the Paramount director-general disclaims any intention of making his permanent headquarters in the East.

As soon as "The Golden Bed" is completed Mr. De Mille will take a short vacation and then return to Hollywood to make his succeeding productions.

* * *

MUNICIPAL MOVIES FOR HARTFORD, CONN.

Hartford, Conn., is now having municipal movies. The showings started last week and will be held each night with the exception of Wednesdays and Sundays.

Admission is five cents, and the programs consist of a feature, comedy and news reels. A building which was formerly the public market is used for the theatre.

The showings are intended primarily as recreation for the mothers and children living in the poorer localities.

BIOGRAPH STUDIOS FOR BARBARA LA MARR

It was definitely announced this week by Arthur H. Sawyer supervising director of Sawyer-Lubin Production, that the Biograph studios in New York have been engaged for the production of the first vehicle starring Barbara La Marr for release through First National Pictures, Inc.

The picture to be made at the Biograph studios is "Sandra" and it will be directed by George Melford under the supervision of Arthur H. Sawyer.

It was originally announced that this film would be made at the Fox studio.

* * *

Fox Celebrates Majority With Big Line-Up

(Continued from Page 25)

Orphan"; "The Painted Lady," "Teeth" and "The Last Man on Earth."


"The Fool," taken from Channing Pollock's great play, was directed by Harry Millarde, who made "Over the Hill" and "If Winter Comes."

As a play, this dramatic masterpiece ran two years in New York, one year in Chicago and during the last season there have been twelve companies on the road touring the United States.

As the theme of a motion picture it has offered greater dramatic possibilities than even as a stage play and, with Edmund Lowe in the powerful role of Daniel Gilchrist, Mr. Millarde is said to have made the best of every opportunity.

Another great stage play that, a few years ago, enjoyed a distinction paralleling that of "The Fool" is "The Man Who Came Back." For years motion picture producers have been angling for the screen rights to this work for the pen of Jules Eckert Goodman but the price was too high. The story was written originally by John Fleming Wilson.

Emmett Flynn, who directed "The Connecticut Yankee" for Fox was assigned to the task of putting "The Man Who Came Back" on the screen. George O'Brien and Dorothy Mackaill have the leading roles.

Acquire Best Seller

In acquiring "Gerald Cranston's Lady" for one of its Giant Specials, William Fox has shown the same foresight as he did last year in the acquisition. Written by Gilbert Frankau, who has attained the distinction of being England's most popular author of "best sellers," "Gerald Cranston's Lady" has had big sale in Great Britain.
LEADERS ALL
Charles C. Burr, Advertising Producer

HERE'S another man who has come to the production side of the motion picture business through the mill of the newspaper, with the added experience of the advertising desk: Charles C. Burr, known to the trade as C. C.

Mr. Burr was born and raised in Brooklyn. He has come back to it after going away for a period, and is now a resident of Flatbush, a suburb of that borough.

He was educated mainly in Pennsylvania, in Nazareth and Bethlehem and at Penn Charter School, and at three Pennsylvania colleges: Lafayette, Lehigh and Pennsylvania. He is a graduate of the latter institution, of the class of '11.

Mr. Burr's first work after graduation was as a reporter on the Philadelphia North American. Then he went to the Baltimore Sun, remaining long enough, as he expressed it on one occasion to a friend, to accumulate carfare to get to Kansas City where he intended to seek employment on the Star of that city.

He gained his temporary ambition, and remained on the Star for half a year. From there he went to San Francisco, securing work on the Examiner. The next journal in the course of his mounting newspaper experience was the Denver Herald.

Then in order came periods of employment in Seattle and Chicago and then to the Atlantic Coast, where in New York he worked on the Times.

Following a dip into the advertising world through the medium of the Allen Advertising Agency he went to the McCall Pattern Company as advertising manager. That was in 1914. Then he returned to The Times in the advertising department.

The lure of the motion picture seized him and for two months he worked in the laboratory of the Vitagraph Company. From there he secured employment in the business department of Paramount Pictures Corporation, at that time a young if not exactly a struggling concern.

His work here was of an all-around nature, a more important part of it being in the advertising department, in which he inaugurated the campaign in national advertising. It was the initial essay of a motion picture company into that realm and there were no precedents.

He was assisted in the work by the Lesan Advertising Agency, but a little later he returned to the Famous Players offices as a sort of pinch hitter in several departments. Part of his many duties was assisting Ben Schulberg, who among other things supervised the advertising and scenario departments.

In December, 1920, Mr. Burr resigned from Famous Players-Lasky Corporation, where he had been advanced to the office of assistant general manager, in order to become a producer on his own.

His first product for the examination and approval of exhibitors was the Torchy Comedy, featuring Johnny Hines, releasing through Educational. Twenty-six of these were made, and it will be recalled they were signally successful.

Among the players who were introduced to the screen by means of this series are several who since have become well known in feature work. Among the others are Jacqueline Logan, Dorothy Mackail, Billy Dove, Norma Shearer, Clara Bow and Jobyna Ralston.

Following the Torchy Comedies Mr. Burr began a series of feature subjects starring his comedian. These included "Burr "Em Up Barnes," "Sure Fire Flint" and "Luck."

In 1922 in association with Edwin Carewe, Bennie Zeidman and Bernie Fineman he produced "I Am the Law," which in spite of the litigation which followed did a big business, one that mounted to unusual proportions for a state rights production.

Mr. Burr also produced a series of twelve Charley Murray comedies, which were released by the Hodkinson Company.

Through the state rights field Mr. Burr also has distributed his productions of "Three O'Clock in the Morning," "The New School Teacher," "Restless Wives," "Average Woman," "Lend Me Your Husband" and "Youth for Sale."

JUST now Mr. Burr is in the throes of completing "The Speed Spook," in which the old-time Burr star, Johnny Hines again is featured, and which will be distributed through the independent market.

The producer is preparing to make for the screen last year's Wilbur Daniel Steele prize story of the "The Shame Dance," as well as three other subjects, all for the state rights market.

Mr. Burr is a strong partisan of the value of the two-reel comedy as a school for actors, but more especially for directors. He believes this form of entertainment is an unusual vehicle for the development of talent.

He is strongly of the belief that it is the best production school in the world because of the necessity for putting over an idea quickly and surely.

Also he is convinced that the motion picture business every day is becoming more and more like the theatrical industry, one in which real estate interests will be the dominating factor of the production side.
EDITIORIAL PAGE

Misplacing Matches

A REPORT comes from Gordon, Ga., that a match tossed to the floor of the projection room after lighting a cigarette ignited film and before the conflagration could be extinguished the Lyric Theatre was almost completely destroyed.

J. G. Grimes is the owner of what is left of the house and he will immediately rebuild.

Mr. Grimes is entitled to the sympathy of his fellow-theatre owners. Matches have their places, but one of them is not a projection room where there is film.

There must be an affinity between film and cigarettes. There seems to be an impression in the minds of far too many men that the only proper method of handling the former is under the glow of one of the latter.

Nine hundred and ninety-nine times it is done and nothing happens. In the case of the thousandth it is different.

The man who carries fire to the immediate vicinity of an inflammable film is less than a hundred per cent citizen. He is making insecure the lives as well as the property of others. His own skin does not count so heavily; the low estimate he himself places upon it will be conceded without argument by his neighbors.

* * *

A Strong Document

THAT was an unusually strong document President William Brandt presented in the form of his annual report to the Theatre Owners of New York State. It told of things achieved as well as suggested changes in the form of organization.

One of the highlights of the report was the summary of what has been accomplished by the arbitration boards, in the work of which New York exhibitors have been pioneers and Mr. Brandt one of the leaders of these.

The president tells of 2927 cases adjusted without a single one of them ever having been carried to the courts.

One in particular involved a twenty-thousand-dollar contract, which was decided in three hours. Competent authority is quoted as saying had it gone into the courts three years might have been required to reach a settlement.

The recommendation that the state organization as at present constituted be abolished will probably receive much consideration at the convention. Mr. Brandt submits as an alternative the forming of three zone bodies paralleling the exchange jurisdictions, formed along lines similar to those under which the New York Chamber of Commerce now operates.

Organizations in New York, Buffalo and Albany could appoint two members from each body, the six to constitute a state commission, with a paid secretary in charge, the expense to be borne by pro rating the budget according to the percentages of the territory.

Behind the recommendation is the statement that the exhibitors are paying dues into local as well as state associations and that this is onerous to the majority.

What the state organization has done in the way of public service is worth while and distinctly to its credit.

Not the least of the interesting parts of the report is that telling of how a Sunday School in Brooklyn was offered the use of a theatre on Sunday afternoons and from a normal attendance of 100 built up a membership of over 2,000 children.

Work of this sort is out of the ordinary rule and deserves high commendation. We may be sure it received it in the neighborhood benefited.

It is a matter of regret that Mr. Brandt's growing business interests have impelled him to decline re-election. He has been a constructive force in exhibitor welfare.

* * *

As to Longer Runs

JAKE WELLS, he of Virginia and the South at large, has a habit of speaking out, in meeting or otherwise. Simultaneous with his emergence again into the fierce white light which beats upon the owner of a theatre chain he has addressed a letter to his exchange friends in the Richmond Territory.

In his message Mr. Wells declares the “Better pictures and longer runs” slogan employed by the producers is not working out to the advantage of the owners of the theatres in the smaller cities of the country.

He makes the point that Richmond, for example, is not a week stand for the average picture. He says productions in the category of the latter when played at his Colonial Theatre for a week bring results only 10 per cent in advance of the business that could be done in three days.

Mr. Wells makes the emphatic statement that the situation outlined is one of the most serious conditions confronting exhibitors and asks why they should be put to the expense of two days' operation to get an amount of business that could be secured in one day.

He gives point to his remarks by announcing that the new National in Richmond will institute a change in policy under which three-day runs will become the rule.
LIVELY WESTERN STUFF

'Code of the Wilderness' Fast Moving Melodrama With Colorful Atmosphere


CAST AND SYNOPSIS

Rex Ranson...John Bowers
Ruth Harkness...Alice Calhoun
William Masten...Rudolph Haring
Uncle Jephon...Otis Harlan
Hagar...Charlotte Merriam
Aunt Martha...Kitty Bradley

Ruth Harkness goes West to take possession of a ranch she inherits in New Mexico. Her aunt and fiancée, Rudolph Haring, accompany her. Rex, Ranson, ranch boss, falls in love with Ruth. Willard hires a gunfighter to kill Rex, but shots would be disastrous. Masten betrays Hagar, daughter of the neighbor's solicitor. Masten blames Rex. Ruth learns truth from Hagar and goes to save Rex from Catherson's wrath. Catherson, convinced of Rex's innocence, trails Masten. Rex wins Ruth.

By GEORGE T. PARDY

THIS picture should satisfy all admirers of the good old standby of Western pictures and score well at the box office wherever vivid melodrama appeals to patrons. From a photographic viewpoint it registers A+. The locations are well selected, better atmosphere could not be desired than is furnished by the fine long shots and close-ups of the rugged mountain streams and mountain backgrounds which lend such realistic color to the story.

The plot is a bit conventional in tone, but it is so cleverly handled and so cleverly and the action moving at such a speedy clip, that the film never loses interest from its start up to a crashing climax.

The opening reel shows the heroine, with her aunt and friend, falling into the hands of the villain, who confines them to a stagecoach and decides to rob and murder them. With cleverness, the villain takes his fixer along on the stagecoach and proceeds to develop his plan so that the audience may look forward to a thrilling ride.

The group of principal characters are introduced in a bunch, so to speak, and right from the start the audience realizes that the Joan is a gent who will make omissions of trouble for everybody and ought to be eliminated.

Which he finally is, but not until he has driven through with Ruth Harkness fairly distracted, ruined a trusting maiden and temporarily blackened the reputation of hero Rex Ranson. The latter's scrap with this intriguing rascal is as lively as braving a combat with bare knuckles as the most ardent follower of fists could wish to see, there are spectacular riding stunts aplenty, and in this connection the work of a four-footed actor—Bower's great little nioo pony, certainly deserves honorable mention.

But, apart from the fighting and thrill stuff, "The Code of the Wilderness" is entitled to higher rank dramatically than most of its Western contemporaries, for the love interest is cleverly developed and emotional appeal not lacking.

Vitaphone has provided a number of colorful posters which can be utilized to good advantage, and lobby displays for exploiting this film. A prologue showing cowpunchers around their camp fire might be arranged wherever possible. You can tell your patrons that this is an unusually fine example of fast-moving Western melodrama, and play up the names of Alice Calhoun, John Bowers, Alan Hale and Otis Harlan.

GOOD FOR AVERAGE HOUSE

'Daring Love' Has Misleading Title. But Offers Interesting Story


CAST AND SYNOPSIS

Bobo...Eliene Hammeston
John Stedman...Huntley Gordon
Red Bishop...Bernard Bowers
Mrs. Stedman...Gertrude Astor
Music...Johnny Arthur
Producer...Cissy Fitzgerald

Story told by a senator deals with the fall of but not out, and trying to make a comeback, fall girl of John Stedman, a lawyer. The latter's adventures with Bobo, the ranch hand, and Red Bishop are described, also the unsuccessful attempts of Stedman's divorced wife to win him back. As a conclusion of the tale the governor of the state enters with his wife. They are the original John and Bobo, and the narrator, Red Bishop.

By GEORGE T. PARDY

THIS picture should do good business in the average house. It is well directed, adequately acted and skillfully photographed, presents a theme which usually possesses a strong appeal for audiences—that of a man who loses social prestige and ambition through drink, but, aided by a good woman's love, regains his former position in life. The title, however, is altogether misleading, conveying, as it does, a suggestion of sexual lure.

For there is nothing of the kind in the feature from first to last, in fact "Daring Love," instead of playing with immorality, can be said to point a pretty strong moral to the effect that it is ever possible for the worst of us to redeem a tarnished reputation, if the will to achieve be there.

As a general thing a feature's action and continuity are well maintained, so that the characters relate a story, and the use of "cutbacks" to develop it. But this plan of directing Bobo, O. K. in the present instance, thanks to the skill with which H. G. Edwards has handled his material and the really fine acting of the players.

There is a fine climax, perhaps not; the final is easy to anticipate and the identification of the daughter with Red Bishop, and of the Governor with the acclaimed lawyer, comes as a decidedly pleasant surprise.

Movie patrons always have a warm spot in their hearts for the man who is "down but not out," and trying to make a comeback, fall girl of John Stedman, a lawyer. The latter's adventures with Bobo, the ranch hand, and Red Bishop are described, also the unsuccessful attempts of Stedman's divorced wife to win him back. As a conclusion of the tale the governor of the state enters with his wife. They are the original John and Bobo, and the narrator, Red Bishop.

By GEORGE T. PARDY

GOOD ROLE FOR GILBERT

'Romance Ranch,' "Romance Ranch," although constructed on rather familiar lines, affords pleasing entertainment and should do well in the average house as a good feature.

There is a great deal of colorful atmosphere, the views of old Southern California possessing unending artistic charm. In fact, the picture's sets and backgrounds count as one of its best drawing assets. Thrills are not wanted and the love interest is well developed and sustained.

The plot pivots upon the finding of a letter posted half a century ago, and the opening reel gives a vivid description of a desert by Indians upon Uncle Sam's sacred mail bags, the privacy of which was not respected by the unreasoning Red Men. This letter tells of the search of a hidden which makes hero Gilbert Stein hire a team in the possession of the Hendley family.

At his grandfather's demand Gilbert swears to recover the will and eejct the present occupants of the property. Matters are considerably complicated when he falls in love with Hendley's beautiful daughter, Carmen.

His grandfather's death releases Gilbert from his oath, but the working of Carmen is clogged by many disagreeable obstacles, chief among which is the strong objection to the marriage of Gilbert by his papa. Among the big scenes, the expulsion of Carlos from the Hendley home, when the girl lashes him with a riding whip, and his wild drive with her in an auto, as well as Carlos' fall over a cliff, are most thrilling.

All through the production melodramatic action is backed in full swing but Director Howard Mitchell, while paying due attention to the spectacular element, manages to keep the sentimental side of the story well to the front.

So that the climax, while conventional, is pleasing, for nobody would want to see the long-suffering hero lose a girl for whom he is willing to give up a fortune rightfully belonging to him.

John Gilbert is never seen to better advantage than when portraying romantic roles of this type, and Gilbert's face suits his personality in every detail. He gives a splendid performance as the impassioned lover and Virginia Brown Fair is makes a distinct hit as a distinctly beautiful heroine.

The support is adequate.

Play up John Gilbert in exploiting this film. He has annexed a strong following among the fans, and you can praise the story as an exciting melodrama of quaint coloring and decided heart appeal.
**BOX OFFICE REVIEWS (Continued)**

**BABBITT HAS BIG BOX OFFICE VALUES**

Film Version of Sinclair Lewis Novel Indic peace Success from Commercial and Artistic Standpoints

BABBITT, Warner Brothers' Photoplay, Author, Sinclair Lewis, Director, Harry Beaumont Length, 5,500 Feet.

CAST AND SYNOPSIS


George Babbitt, a middle-aged, married, respected citizen of Zenith, Ohio, is a respecter of business, a man with Taus Indulge, and weary of a hum-drum existence, decides to transeipt with his mate. At the twelve-houred hour he is hailed by his son George, who is also on the verge of an espement, with the news of his wife's dangerous illness. The elder Babbitt reacts and rescues his life partner, a reconciliation follows and all ends well.

By George T. PABRY

Both from the artistic and commercial standpoint this picture ranks high. It is a exceptionally well-photographed, widely read novel, notably nutivating with straight human interest, crafted relieved by timely comedy, handsomely photographed, well directed and cast. No exhibitor, whatever class of patrons he may cater to, will make any mistake in booking this title.

Too seldom does the screen hand you a colorful page clipped off of real life which lands home with a tremendous heart wallop, bit of droll comedy mingled deftly with humorous appeal, lights and shadows alternating, domestic drams that nails the spectator's attention from the start and holds it unswerving to the finish. Yet this is just what "Babbit" does and we venture to say that few moving picture fans will disagree with the statement.

The Chaplin turns Romeo in his late forties is no unusual film hero, but Babbit stands head and shoulders over his contemporaries so far as respectability is concerned, because he is so perfectly natural, an everyday, ordinary man moving amidst everyday, ordinary surroundings. Much of this is, of course, due to the masterful direction, but major credit must go to the father who followed life faithfully in creating characters and environment.

The early stages of the picture deal with incidents transpiring in Babbitt's home and these are outlined with fine comedy effect. There follows the scenes in Babbit's office, the appearance of the fair alluring Tans and her snaring of the respectable citizen, who yields swiftly to infatuation and is ready to betray his wife, children and home for the siren's sake.

The action never slackens in its tense, emotional sweep, interwoven with shots of crisp, incisive action, up to the moment when son George persuades his father to leave the train and return to the ailing wife, throwing Tans into the discard.

The Chaplin's performance is thoroughly in keeping with the story and the entire production distinguished by superb camera work, both exterior and interior being filmed with surpassing skill.

You can exploit this as one of the best domestic dramas of the season. A tie-up on the Sinclair Lewis characters could be easily accomplished and aid materially in advertising the feature.

**MASS APPEAL IN 'THOSE WHO DANCE'**

Up-To-Date Story of Bootlegging Activities Should Pile Up Enviable Box Office Records


CAST AND SYNOPSIS


Robert Kane's elder dies in an auto wreck caused by a rash driver, just as his wife is about to break up the bootlegging crowd. He tells a love with Ruth Carney, whose brother is 'brooked' by the game as guilty of offering a revenge scheme. She and Bob work together to save the youth. They succeed and bring the criminals to justice.

By George T. PABRY

A picture with tremendous audience appeal and great office possibilities for any theatre! Strictly up-to-date in every particular, melodramatically effective, with genuine human interest touch added. "Those Who Dance" offers an underworld story bound to satisfy the most ardent seeker after exciting entertainment.

We get crook plays by the barrel and the outlining of the effect of Prohibition on the country's morals is no new thing, but this picture does a film dealing with these conditions achieve such dramatic strength and technical excellence as the present instance.

The opening scenes deal with the illicit manufacture of booze in bootlegger lairs, a jazz party, where the food stuff flows "regardless," and the auto fatality, when the young driver was killed in alcohol. Then starts the hero's campaign to avenge his sister, and the heroine's entry into the ranks of the liquid-gang, for the purpose of obtaining switch, that will save her young brother from the electric chair.

There's some mighty good suspense in the situations where Rose Carney persuades Bob Kane to appear as her crook sweetheart in order to fool the criminals, and his recognition by the latter at a gang festival, resulting in an attempt to "put him away" for keets, as he flitting and convincing a thrill as has ever been filmed.

No one will call this picture, in addition to its entertaining powers, conveys a significant lesson to the masses, but this is done without the slightest superficiality of message interfering with the story's interest throughout the entire eight reels.

Blanche Sweet's dramatic talent and personal charm have never been displayed to better advantage than in the part of Rose Carney. Warner Baxter gives a vivid, compelling portrayal of Walt Kane. Beside Love scores heavily as the tough crook's sly and the sordidness of Matthew Ritz, John Sainlouis, Frank Curneau and Robert Agnew in their respective roles deserve hearty commendation.

You need have no hesitation in booking this picture as a realistic, thrilling expose of bootlegging methods, with casutal under world atmosphere, sustained romantic interest and sympathetic appeal.

**'CAPTAIN JANUARY'**

A SURE FIRE HIT

Little Baby Peggy Scores in Picture Ripe With Pathos, Humor and General Audience Appeal

CAPTAIN JANUARY Principal Picture Corporation Photoplay. Author, Laura E. Richards, Director, Edward F. Clive. Length, 6,594 Feet.

CAST AND SYNOPSIS


Lighthearted Jewels adopts an infant girl created aloft by a wreck calls her Captain January and brings her up. Village folks attempt to have the child placed in an institution, but fail. She is easily identified by wealthy Louise Morton and her husband as their niece. Taken away, the child pleads for Judkins and makes her way back to him. The Mortons arrive, resolve not to separate them and they all go sailing across the seas on the Morton yacht.

By George T. PABRY

If this picture doesn't appeal to the family circle, nothing will. It's a simple tale enough to enable the little fragilers to spin the plain unvarnished story of a sentimental attachment between an old chap and little girl whom she saves from being separated from her mother and sent to the orphanage. The Jadkins family was warm and loving and the little girl was as sweet as could be. The acting was not as good as it might have been, but the story was handled with such charm and humor that the children and children-at-heart would have no trouble in enjoying it. The story was well adapted and the performance was uniformly good. It had a lot of humorous and pathetic touches and the acting was good. The picture was a sure fire hit.
ADDITIONS TO MACK SENNETT STAFF

The production forces at the Mack Sennett Studios on the West Coast continue to be augmented with the increased demand for two-reel comedy releases being experienced by the Pathe exchanges. The summer season with its emphasis on the value of diversified programs in the theatres has served to amplify rather than diminish this call for short-subject comedy entertainment.

Among the recent additions to the Mack Sennett directorial staff are Reggie Morris and Edgar Kennedy. Both of these directors have been assigned for the present to the company headed by Ben Turpin which is engaged in making a burlesque version of Elinor Glyn’s “Three Weeks.” Madeleine Hurlock, who has been appearing in the leading feminine role in the Mack Sennett Comedies distributed by Pathe, will be presented opposite Turpin in this subject.

The Harry Langdon company continues under the direction of Harry Edwards, while Del Lord handles the troupe in which Billy Bevan and Sid Smith are featured. Ralph Cedar is directing Ralph Graves in the second of the two-reel comedy series in which he is being featured.

PRETFERENCE GIVEN TO SHORT SUBJECT

The Liberty Theatre, Seattle, Jensen & Von Herberg’s first run house, took advantage of the seasonal qualities of Educational’s latest Special, “The Chase,” and made it the featured attraction on a bill containing one of the best known features of the day.

Newspaper advertising consisted of a three column by ten inch display “ad” on “The Chase,” and a two column by one and one-half inch “ad” cut in an eight inch-two column ad on the feature.

The two reel special was exploited as an ideal summer picture and by stressing the number of thrills. The attendance was above average throughout the run.

NEW PATESERIAL IS SHOWING PROGRESS

Rapid Progress is being made on the new Patheserial, “Ten Scars Make a Man,” according to dispatches from the West Coast. The producing unit is at present on location at Chatsworth Park, one of the most picturesque settings in the California Rockies. The company reached that location early last week from the Crawford Ranch in Southern California where a number of exteriors were filmed.

The company engaged in the production of “Ten Scars Make a Man” presents Allene Ray as the star, Jack Mower in the leading male role. William Parke is directing the subject. The supporting cast includes Rose Burbick, Lilian Gale, Larry Steers, Leon Kent, and Harry Woods. This Patheserial production is being made under the auspices of C. W. Patton, under whose banner the current Patheseries release, “The Fortieth Door,” was made as well as “The Way of a Man” and “Leatherstocking.”

SCIENTIFIC SERIES IS PRAISED

“With short reel subjects becoming popular again in motion picture programs,” states the May-June issue of “Exceptional Photoplays,” issued by the National Board of Review, “the so-called educational films have more of an opportunity to become an everyday part of a program.

“We have spoken before of the remarkable series of scientific pictures made by Dr. Tolhurst and released by Educational Film Exchanges, Inc. “In a Drop of Water,” their latest subject, reveals to the audience a world as strange as hidden Africa was years ago to the explorer, Stanley.

“Informative subjects made with the same wit and care as is used in making interesting dramatic motion pictures should produce educational films that will be as much demand as any other short subject film.”
WANDA WILEY IN SIX FOR CENTURY

WANDA WILEY, new star of Century Comedies will be seen in six productions under the Century banner this Fall. The first of the series, "Her Fortunate Face," was formerly called "Her Face Value." The other five are, "Sweet Dreams," "Snappy Eyes," "The Trouble Fixer," "The Cute Little Devil" and "Some Tomboy." The last named was formerly called "The Tomboy."

Less than two years ago Miss Wiley had no intention of even thinking of a moving picture career. She was studying at a dental college in Texas when a movie company went to the city for some scenes. The director was visiting the college and meeting the young student, saw in her just the type he needed and had been unable to find. He engaged her for the part and her work was so successful she was advised to go to California and enter the work seriously. This she did and played in several large productions. Julius Stern, president of Century Comedies noted her unusual ability as a comedienne and signed her up for a long term. She has made a decided hit in her first pictures which fact decided Mr. Stern to make a series of comedies starring her.

* * *

NEWCOMBE MARRIED

Warren A. Newcombe, artist-producer of the two Educational Pictures Specials, "Sea of Dreams" and "The Enchanted City," was married June 14 to Miss Hazel Lindsley of Whitchurch, N. J.

The wedding is the outcome of a romance which had its beginning during the production of "Sea of Dreams." Mr. Newcombe was searching New York for a girl of a romantic type to portray the leading role in his picture, but could not find a suitable type and had almost given up in despair when he saw Miss Lindsley's photograph on the wall of a fellow artist's studio.

* * *

'OUR CONGRESSMAN'

Pathé 2 Reels

This is the second of a series of Will Rogers satires on politics, produced by Hal Roach. The two reels are filled with the inimitable Rogers wit at the expense of the Washington politicians.

The first of the series found Rogers arriving in Washington and this one finds him in the midst of his official duties. He feels the weight of his own importance and admits that he conducts the destinies of the country.

He accepts an invitation to a weekend party and his antics to keep up with the "300" are very funny. His golf game is terrible and when a party of his constituents find him in knickers they disown him.

In Pathe's "His New Mamma" Harry Langdon is a poor pathetic farm boy but he learns much from the new mamma brought home by the doting father. Harry is shown out in the cold while his haughty mamma descends from her limousine.

'MAUD MULLER'

Pathé 2 Reels

This unusual short subject is taken from Whittier's famous poem and brings in a modern angle to the story. The picture is well done and worthy of a place on any program.

Marjory Daw is cast in the title role and her work is excellent. As the poor farm girl, who yearns for a lost love and excites pity and wins her audience.

Bruce Gordon, Lewis Dayton, Elinor Field and Truman Van Dyke complete the cast and each is well chosen for his work.

The story is well known to most readers and although there is no fast action, the quiet sweetness of the picture is its attraction. It is away from the usual run of short subjects.

You can safely book this picture and play up the star and the poem in advertising.

* * *

'A WOMAN'S HONOR'

Pathé 1 Reel

Paul Terry puts his characters through a strenuous session. Two mice lovers stage a rendezvous but the villain cat appears on the scene and abducts the fair lady. The mouse follows and finally arrives at the shack where the lady is held prisoner. He gains entrance and a battle starts. In the meantime a reinforcement of mounted mice appear and the villain is put out of the way in true melodramatic fashion.
How to Start a House Organ

Small Theatres Can Publish at Little Cost a Paper That Pulls

THERE is no form of publicity that pulls more surely or steadily than a house organ. And there is a style of theatre publication for the smallest house as well as the largest.

When you get folks looking for your publication, and asking for it if they happen to miss a copy, right there you have started an audience-builder that is one of your biggest assets. The increased attendance, maybe slow at first, will grow perceptibly.

It will soon pay the nominal printer's bill. After that you can enlarge it. Your patrons will carry it home after the show, and read it at their leisure. They are bound to do so if you make it interesting. This article will show you how.

The smallest example of a house organ and one of the most attractive, is The Rivoli Times, published by the Rivoli Theatre, New York. Its size is 5½x7 inches. Each issue features a cut of a star on the front page, and a scene from the coming week's production on the last page.

Interesting bits of gossip and news about players and pictures fill the first, second and last pages, all connected with early showings. The third page is devoted to the current program, prices, time of performances, etc.

It is easy to get live copy for this publication every week. Just dig it out of your press books on your coming attractions. Select short, snappy bits. The stories concerning studio happenings are always a good bet. The public likes to read about the doings in a world that is so different from their own. Especially if it concerns some star who is one of their favorites. If you follow the lead of The Rivoli Times, or its companion, The Rialto Times, you can't go wrong.

Here are two miniature newspapers that pull far beyond their nominal cost. If they do the trick for big New York houses, they will pull proportionately for the smallest theatre.

Also we have before us the publication of another New York house which is a fine example of how not to run a house organ or program. That's all it is—a program. It just gives the announcement of coming attractions. It has no inducement to cause patrons to carry it home, so others in the family can be reached.

You can make your periodical a lively one just as easy as printing a dead sheet. People want something besides ads about your programs. Give it to 'em.

Down Pittsburgh way the Rowland & Clark syndicate publish a 16-page magazine that they claim is read by 40,000 motion picture fans. It covers the activities of their string of thirteen theatres. Of course such a periodical can serve only a large syndicate like this. It is mentioned here merely for the ideas it contains that can be adapted to the smallest theatre paper.

On the front page of the current issue of this paper, The Film Forecast, is featured "The Old Family Album Contest." Prizes are offered for the oldest and most unique photographs. Names and addresses of those who submit photos from their family album are printed, along with lively comments. This stunt is a winner. Try it.

Regular columns are devoted to "doings" of the high schools and Y. W. C. A. This is a corder. A coupon is run for people to enter their name for the mailing list. Another department publishes letters on "slips" or errors noted by patrons in the filming of photoplays.

Still another department, "What the Fans Think," urges patrons to write in about pictures they like and dislike, and why. These opinions help the management to book the audience pictures.

If you have no program, house organ, or other sheet to advertise your theatre, why not start one now? Write to EXHIBITORS TRADE REVIEW. We'll be glad to start you right.

Bobbed Hair Wins

Barring Elderly 'Bobs' from Theatre

Starts Something

THE Virginia Theatre, of Fairmont, W. Va., started something with a bobbed hair discussion. They are featuring it with scare headlines on the front page of their house organ, Movie News.

Not only is the whole town talking about it, but it has spread to the neighboring communities. Men and women of all ages are writing to the theatre management, expressing their opinions pro and con. Here are some of the headlines that give an idea how the clever manager of this theatre is playing up his advantage:

"Effort Is Made to Bar from Theatres Older Women Adopting Latest Style."

"Bobbed Hair Women Score Big Victory!"

"Bobbed Hair Now Second in Subjects Most Widely Discussed in Fairmont."

The Movie News then goes on to state that The National Society for the Perpetuation of Old Women requested the Virginia Theatre to refuse admission to women past a certain age who bob their hair. The theatre refused, on the ground that a woman can cook, keep house, raise children, and preserve her morals with bobbed hair, no matter how old she may be.

The paper goes on to state that the discussion has become so popular with everybody in that section, that it is now only second in interest to moving pictures.

Then to add interest, a special article from Colleen Moore, the bobbed hair flipper, who advised all women old or young, to go ahead and bob if it was becoming.

The result of this discussion was that thirty women visited the local barber in one day for bobbing purposes. Incidentally, Colleen Moore will soon be seen at the Virginia Theatre in "April Showers." A fine publicity stunt. It's a cinch there'll be a record attendance.
No more artistic marquee, lobby or window displays were ever seen on Broadway than those which are helping to make First National’s “The Sea Hawk” one of the year’s best and most popular attractions. The Astor Theatre front shown above gives a good idea of marquee and shadow box which is enlarged in the second illustration. The window display in a famous department store window stopped sophisticated New Yorkers and sent them to the Astor box office.

Why First National’s ‘The Sea Hawk’ is Sold Out

Besides being a wonderfully fine picture, the First National attraction has been well exploited with a dignity befitting the production.
BIG IDEAS ON A
BIG LITTLE STAR

National Tie-Up Section of the

Baby Peggy Campaign Book
THE BIGGEST LITTLE STAR

AFTER receiving reports on the Mark Strand Theatre, New York, world’s premiere showing of Baby Peggy in “Captain January”, I am free to express the belief that in this big little star Principal Pictures Corporation has a box office attraction that for consistent value to the exhibitor is without an equal in the industry today. This statement is made after serious thought. Our manner of handling Jackie Coogan, our method of selecting suitable productions for him demonstrated clearly that we were right in our judgment of that little star.

And now we come to Baby Peggy. Here is a child who is not a “prodigy.” She is just an appealing little lady who is like your child or my child or any one’s child. She goes straight to our hearts. And in her acting she depicts phases of life that are the biggest things in life. By that statement I mean the home, heart and love phases of our existence. We all love children. We will always love children. And the children on the screen, showing the joys, hopes and tragedies of child life, will always be as dominant a figure as the great emotional actress or the great comedian.

Baby Peggy’s popularity is based on her own sweet personality. That she has a tremendous following goes without saying. If I were to quote statistics on the fan mail received by her such figures would sound unbelievably large, so I will only go back to the beginning of this statement and say with even greater emphasis, Baby Peggy is a tremendous box office attraction.

Our first production, “Captain January,” is on the market. It has been tried and proved a big crowd getter. Our second production, “Helen’s Babies” will be released in October. Here is another great picture. Therefore, it is with pride that we present to you herewith an outline of the tremendous publicity, advertising and exploitation angles connected with Baby Peggy in “Captain January” and with Baby Peggy in “Helen’s Babies.”

More than 30 Baby Peggy products are on the market. These are being manufactured by business firms of high standing. These firms are boosting their products to the limit and are only too eager to tie-up with theatres where Baby Peggy in “Captain January” is being shown, and to give the exhibitor every possible co-operation in the shape of window displays pamphlets and accessories of all kinds. This exploitation pamphlet presented to you herewith speaks for itself. No further comment is necessary.

Sol Lesser
President, Principal Pictures Corporation
Presenting

The Queen of Tie-ups

BABY PEGGY
And Her Box Office Personality

The universal popularity of the tiny starlet is modestly attributed by Sol Lesser (center) to her own magnetic personality and genuine talent. She is beloved by the families of the nation and exhibitors must rely upon the family for their theatre's support and steady patronage.

BABY PEGGY possesses one of the biggest box office names in picturedom today. In addition to this showmanship asset, consider the stupendous pulling power of her identification through National Tie-Ups with some of the mightiest merchandising propositions anywhere in existence.

July Premieres of Baby Peggy in "Captain January" will be held at the Strand, New York; Palace, Philadelphia; Grand Opera House, Pittsburgh; Strand, Milwaukee; Bijou, Atlantic City; and in West Coast Chain Houses. Elsewhere appears a list of Territorial Franchise Holders of Principal Pictures Master Productions—Sol Lesser Presentations. Lose no time in booking this winner.

SHOWMEN first, last and all the time are Sol and Irving Lesser. And this, perhaps, is the reason why they present to exhibitors productions which always total a satisfactory gross. The Lessers are exploiters par excellence. First they place Jackie Coogan securely in the hearts of America, then they add to the fame of Harold Bell Wright's novels, and now they have made Baby Peggy a national personage more widely known than half of the Presidential nominees.

With typical keenness of vision they estimated accurately the value of the National Tie-Up idea, and were pioneers in the art of procuring patronage through many windows. There are no fewer than fifty nationally advertised products definitely linked to Baby Peggy—and bearing her name.

So when you book a Principal Pictures Master Production which is a Sol Lesser Presentation, you secure for yourself the most alert publicity co-operation in the industry. Think it over. Every hour of the day, every day in the year...
some enthusiastic admirer takes pen in hand to write a song of praise to Baby Peggy, the small child with the big personality.

Not all of these 10,000 weekly letters emanate from the kids. There are many adults both here and in far off lands who adore the little bit of "star" just as deeply as they do their own children.

Her fan mail runs into big figures. Here indeed is a true index to popularity as every player knows. If the fan mail increases the player is sure of his place in the hearts of picture-goers; but if it falls off—! "Oh, what a fall is there!" It means the star of popularity is on the wane, and the next contract won't be quite so good.

Here is a Baby Peggy Doll tie-up window in Gimbel Brothers immense department store. The doll department benefited greatly during the life of the window as did also the gate at the theatre Baby Peggy played.

Tie-Up Town

And the fan mail which demonstrates the unequalled popularity enjoyed by the infant player may be turned to good account at your box-office in a wide variety of manners.

For instance offer prizes in a guessing contest as to the number of fan letters the babe will receive during the days which the picture is shown in your theatre. Give passes to those who come closest and add variety to the contest with side line guesses as to the farthest point from which a letter will be sent to her; from what state and city the largest number of letters will come.

Then place a pile of envelopes as shown in the illustration in one of your tie-up windows and offer prizes of passes to those who guess closest on the number.

You will be surprised the interest which this stunt will arouse.

Another idea might be to establish a Baby Peggy post-office in your lobby mailing free any letters addressed to the starlet and left in a receptacle placed for the purpose.

You could arrange with a department store or other shop, or have handed out in the street, envelopes purporting to come from Baby Peggy. Most of these would con-
It takes Baby Peggy's half dozen secretaries eight hours a day to sort and care for the fan mail which comes from her many admirers all over the world to inundate the Hollywood post-office every twenty-four hours.

With Peggy

tain throw-aways regarding the show, but some would contain passes. A real showman takes advantage of every publicity opportunity. Here is an item of real interest. The Babe's fan mail is immense. Capitalize the fact! It won't be hard to get a first page break from the papers if you are just a little clever in working up interest in this idea.

Here is a picture of the Babe herself cuddling one of the patented dolls bearing her name. You can make these dolls the vogue in your town, and in doing so you can exploit your theatre and its attraction, "Captain January," to the Nth degree.

Dolls are such interesting little puppets. So life-like. There is the idea—life-like! Make your doll window alive with action and interest. It is not hard. Simply have the dolls posed in some life-like manner. Why not a lawn party window with the dolls grouped around characteristically? Or a shore window with the dolls in the sand? Or a tea party? Or a grouping of the dolls around a "little old red school house?"

Fill the window with life and color. People love both; many of them have neither. Pose the dolls in actionful attitudes, and see that the color scheme, too, is alive. It is not necessary to use red and green decorations. Softer tones will do the trick. The main thought is to avoid a cut-and-dried window. And these cute little Baby Peggy mannikins offer a wonderful opportunity for you to accomplish this purpose.

It is unnecessary to confine yourself to dolls. A toy window will stop them and the stills of Baby Peggy in "Captain January" will send them to your theatre as straight as the proverbial crow flies.

There are stills galore of the fascinating little girl which will make any window the object of attention from all passersby. Dolls will make wonderful lobby decorations.
‘Trim Them’

**Tie-Up With Barbers on Baby Peggy Bob**

**EVERYONE** from duchesses to dishwashers wears bobbed hair these up-to-the-minute days. And the girls are not satisfied with anything but the very latest fashion in bobs.

Here, therefore, is a chance for you to set a style in the town—not only in coiffures but also in making it the fashion to attend your theatre—especially when you show Baby Peggy in “Captain January.”

Tie-up with every shop in town that cuts hair for the flappers, the sub-flappers and the mammas. See that every “tonorial artist” is supplied with the dope on the “Babby Peggy Bob”—the last word in hirsute style.

Install a barber in your lobby and offer free bobs—Baby Peggy bobs to the kids that attend the show. The cost will be trifling, and the stunt will get you all sorts of free publicity.

Get up a beautiful hair contest for the kids of the town. Get into the papers with the idea of procuring from the big men of the city their ideas on bobbed hair. For instance: “Are bobbed haired girls better workers?” “Do bobbed haired girls make better wives?” “Is bobbed hair more beautiful?” “Why do girls crop their crowning glory?” “Are bobbed haired children brightest?” For some strange reason there is a lot of interest in bobbed hair. The cause may be obscure but the fact remains. Play it up and cash in.

This bobbed hair tie-up is rather unique. Give the idea a little thought and you will find yourself getting talked about as a clever showman. The box-office will reap the reward.

---

**Makers of Baby Peggy Handkerchiefs**

**Back Your Publicity Campaign**

Appealing novelty ‘hankyfits’ afford fine chance to exploit child star and your theatre.

A WINDOW liberally arrayed with pictures of the little girl in her appealing role in “Captain January” and a display of the Adams-Bach product, will make friends among old and young for your tie-up partner and your theatre.

These little hankys would make ideal souvenirs for the kids who attend the show, and the cost of giving one to each child would be repaid a hundred fold by the publicity received where it counts most—in the homes.

**ADAMS-BACH**

**HDKF.**

Mfg. Co. Inc.

99 Franklin St., New York

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Exhibitors Trade Review, 45 West 45th Street, New York City

Please have the Adams-Bach Hdkf. Mfg. Co. get in touch with me as soon as possible so I may co-operate with their local dealer on a “Captain January” “Hankyfits” window display in my exploitation campaign.

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And
Here Is
The Famous
Baby Peggy Millinery

As securely on the heads of American children
As the Tiny Star is in American Hearts

MILLINERY modes for tiny tots, is what Mrs. Paul Solomon calls her exclusive creations of “Baby Peggy” chapeaux. Their success was as instantaneous as that of the brilliant youngster whose name they bear. When you tie-up with childhood you entwine your enterprise in the very heart-strings of the universe. Here is a window capable of compelling eloquence. It will charm them into your lobby. Opportunity is calling you from this page. Meet it with open arms.

A Juvenile Fashion Revue

Do you object to seeing your name and that of your theatre on the front page of the newspapers as news? Good news! Here’s how. A Juvenile Fashion Revue such as was recently staged at the Hotel Astor, New York, in exposition of Baby Peggy Millinery—the very product with which “Captain January” is tied-up.

Mrs. Paul Solomon’s products got three column stories and pictures in the Metropolitan dailies. And what attracts attention in Manhattan will secure space anywhere. Stage the show right in your theatre, and, if possible have the merchandise shown by the children of local folks. The idea is a sure house-packer—and one which will also increase your popularity with your dealer tie-up partner.

Write Exhibitors Trade Review today for all necessary information on this millinery tie-up which will put your receipts at the “head” of the list. Or, if you choose, write direct to Mrs. Solomon, New York.

CREATED BY

The Famous Modiste and Specialist
In Exclusive Hats for the Younger Generation

MRS. PAUL SOLOMON

29 West 38th Street,
NEW YORK
SOUVENIRS FOR ALL LITTLE ONES

Kids are the greatest advertising mediums in the world. Get in right with the children and you are on the way to fame and fortune. Ma may want something and Pa shrugs; or Pa may express a wish and receive a nasty dig from Ma. But let the “young hopeful” speak up, and they both break their necks to make the little darling happy. Which after all is just as it should be.

When the kids come to your theatre to see “Captain January” and Baby Peggy give each child a souvenir—even though it be an ice cream cone or a lollypop. Doll cut-outs are procurable at small cost. A “Baby Peggy” handkerchief for each little girl, and something more essential for the boys, wouldn’t break you. Mark this one down—play the kids and you will win.

Baby Peggy Plays Santa Claus to Children

BABY PEGGY answers her fan mail promptly—especially the portion of her voluminous correspondence which emanates from the kids. And that isn’t all. Every child mailed to the clever juvenile at your expense.

When replies are received your theatre and yourself will be immediately called to mind. Here is good will building.

Every child who communicates with Baby Peggy at her address in Hollywood, California, will receive by early post a cut-out doll like this with the Babe’s compliments direct from the little star herself to the recipient.

Baby Peggy — 7250 Santa Monica Blvd.
Hollywood, Calif.

With Best Wishes

who writes Baby Peggy receives by early mail a cut-out doll as depicted in the accompanying illustration, with the compliments of the Babe herself.

Here is an opportunity for you to publicize yourself first—and Peggy second. Pass out mailing cards to your audience for the express purpose of writing to Baby Peggy expressing opinions of her work in “Captain January.” Let the folks deposit them in a receptacle in the lobby and see that they are ing of a high order. It is simply done at small expense, and for every cent you expend for postage you will gather in at least one admission at the box-office. Not a bad investment.

There is not a kid in town who will not be tickled to death to have one of these Baby Peggy cut-outs for her very own. And when she receives it from Hollywood direct, all the neighbors are going to hear the story of how it happened. Naturally, you get publicity.
The Tie-Up of Tie-Ups for 'BABY PEGGY'

The Universal Appeal of Childhood Will Bring the Town to Your Theatre

How many times have you observed girls—small and grown-up—pause before a window sweetened with a display of infants' apparel? And how many times have you watched the faces of men—young and old—grow tender as they peer through the plate glass to view the tiny talment of those fragments of humanity so near to Heaven?

Childhood, and its appeal to the whole wide world is going to help you sell Baby Peggy’s show, “Captain January” to all the people within a magnificent radius of your theatre! And this window of Louis Baer’s “Baby Peggy” children’s underwear will secure the undivided interest of passersby of every age and sex both for the product and for your attraction.

Each little item—slip, bloomers, combinations, pajamas or gowns bear the Baby Peggy label. They are fashioned in “economy silk” for modest purses, as well as in sheerest Crepe de Chine—so there is an appeal for all.

The close co-operation of the Louis Baer organization is yours for the asking. Take advantage of your opportunity and the box-office queue will look like the gate at the baseball park when the home team plays.

BABY PEGGY UNDERWEAR DISPLAYS WILL ATTRACT THE WHOLE TOWN

A Big Tie-Up on Little Things Worn by the Tiny Star

Yes, it's all free. Don't cost a dime. Don't take any time. Just a card or a brief letter to Exhibitors Trade Review, and full details of "How To Do It" will reach you by return of post. Pretty soft? You'll think so after you count the house which the "Baer Brand" Baby Peggy underwear window will bring to your box-office.

Do it now. Post-card or two cent stamp. Address Exhibitors Trade Review, then look over the catalog and select your new Rolls-Royce. Clip the coupon and Trade Review will do the rest in conjunction with

LOUIS BAER
Baby Peggy Children's Underwear
13 East 30th Street,
New York City.

Clip This Coupon

EXHIBITORS TRADE REVIEW,
45 West 45th St.,
New York City.

Please have the Louis Baer Baby Peggy Underwear Company get in touch with me as soon as possible so I can take advantage of this tie-up with Peggy's latest picture, "Captain January." I have listed below my play dates on this picture and would appreciate immediate action.

Name .................................................. 
Theatre ............................................. 
Town ................................................ 
State ................................................. 
Play Dates .......................................... 

**Exhibitors**

When they move fast!

**AND SO WILL THE LINE AT YOUR BOX-OFFICE**

LOUIS AMBERG AND SON are the makers of "Baby Peggy Dolls" by exclusive arrangement enjoyed by their firm. The dolls have created a tremendous furore throughout the country, and displays of them have helped the exhibitors of Baby Peggy pictures to a very appreciable extent.

There are three classes of these dolls. They meet all requirements. The unbreakable type is 22" high, walks and talks and is dressed as Baby Peggy. These cost $36 per dozen, or $42 with real hair.

Then there is a jointed Baby Peggy doll smaller in size at $16.50 per dozen, and last, but not least, come the very popular miniature Peggies 4" x 6" disc dolls. They cost respectively $2 and $4 per dozen.

These miniature dolls will make ideal prizes for distribution to the kids on any contests which you may stage. They are wonderfully attractive toys, and will make you and your theatre talked of in the homes of the recipients. Feature these dolls in window displays all over town. There is not a better tie-up with Baby Peggy or "Captain January." Stills of Peggy, cut-outs of her as she appears in the picture, and also some of the thrilling and beautiful scenes from the production will attract attention anywhere. Elsewhere you will find details of how to capitalize on these dolls to the benefit of your show. It is easily possible to get right on the front pages of the newspapers through the medium of these attractive playthings.

**DON'T MISS AN OPPORTUNITY**

CAPTAIN JANUARY, this week's National Tie-Up picture, presents you with sufficient exploitation and window tie-up ideas to keep your town enthused for twice the length of time during which you will run the picture.

Make use of each and every one of them. Get behind the picture as the national manufacturers and Exhibitors Trade Review are behind you, and we'll all pull together to put this show across bigger and better than any picture you have ever booked.

No charge. No expense. Let us have the play dates and you will see quick action and big results.

LOUIS AMBERG & SON  
369 Broadway—Near 18th St.,  
NEW YORK CITY

**A Child Will Lead**

Them to Your Box-Office Thru  
This Baby Peggy Tie-Up

BABY PEGGY dresses are as sweet as the little girl herself—and of all the kids in the world she is the sweetest. Excepting your own, of course.

Get behind this window. Make it one in front of which folks will love to stop. You can get the kids, and the parents, and those who are thinking of being parents—and even those who are not, through the sheer appealing artistry to which this window lends itself.

And don't stop there. Get after this Children's Style Show idea. It is a sure winner, and it may be worked in a variety of ways. Of course, the resemblance contest is not new. Still, there are mothers in every town who believe their youngsters are ringers for the dainty juvenile star. That would be one way to select local kids to stage a Kid Show on your stage.

Or it might be that the little girls who write you the best letters regarding Baby Peggy, and why they want to see the show, would be the recipients of passes, and also some further favor for appearing in the style show.

There are dozens of different ways to secure kids to show the Baby Peggy merchandise. The main idea—the big thought—is to show it. When you do, the box office receipts are going to leap skyward. It's no gamble. The thing has been done time and again.

WAX FIGURES OR LIVE MODELS

Live models will always attract attention. But if you cannot get them, pose wax figures showing Baby Peggy Dresses, and pose the figures in actionful attitudes. Have the kids playing, reading, watching live chicks or rabbits. Make them look real.
A Kiddies' Dress Tie-Up for 'Captain January'

Fashion Revues in Shop Windows or on Your Stage Will Get Your Theatre Paying Publicity

YOU can arrange the prettiest display your town ever saw with the idea of having wax models of children adorned with Kummel dresses in the window liberally sprinkled with stills from "Captain January" showing Baby Peggy, the Queen of Kids, and the Queen of National Tie-Ups. A real juvenile window. Moreover, the window will be ideal for summer—just as the show is an ideal summer show. As in all other cases, there is absolutely no expense attached to procuring this Kummel Manufacturing Company co-operation.

Advise as to your playdates and immediate steps will be taken to put you in a tie-up partnership with the Kummel dealer in your vicinity. You'll win patronage with this.

THE KUMMEL MANUFACTURING CO.
1270 Broadway, New York

Clip and Mail This Coupon

Exhibitors Trade Review, 45 W. 45th St., New York City

Please have the Kummel Manufacturing Company get in touch with me as soon as possible so that I may co-operate with their local dealer on a "Captain January" Juvenile Dress Window Display in my exploitation.

Name
Theatre
Town State
"Captain January" Play Dates
Baby Peggy Wears Them

ENOUGH said. Get this message across to the buying public of your town and there will not be a child who won't insist on Wayne Knit Sox, a mother who will not purchase them or a father who will not pay for them.

And the more they talk of Baby Peggy and the products named for her the greater will be the interest in you and your theatre and your show, "Captain January."

On the name of this small child with the million dollar personality, you can build publicity for yourself and your theatre which will live long after the picture has passed on to other showmen. You can add to your patrons by the score through Baby Peggy exploitation.

The Wayne Knitting Mills are ready to do their share in a campaign which will reap rich rewards for you—for them—and for your tie-up dealer representing them. Do your part, which consists merely of letting us know that you are a showman who overlooks no opportunity to gain success. Signify your wish for this tie-up—and we'll do the rest.

Wayne Knitting Mills

NEW YORK BRANCH
344 Fourth Avenue,
New York.

MANUFACTURERS OF
Wayne Knit Hosery
FORT WAYNE, IND.

MAIN OFFICES
2581 Diversey Avenue,
Chicago, Ill.

CLIP AND SAVE THIS ENTIRE COLUMN

The Men Behind

Franchise Holders Who Handle Peggy Films

PRINCIPAL PICTURES CORPORATION has announced the names of the men chosen as Territorial Franchise Holders on Principal Pictures Master Productions. These Soil Lesser Presentations consist of Baby Peggy and Harold Bell Wright Specials:

‘Wrap’ Up the Best Windows With Coat Displays

Have You A BABY PEGGY In Your Home?
Baum & Katz “Junior Coats and Suits”
Will Make Her As Charming As
BABY PEGGY In “CAPTAIN JANUARY”
Now Playing At (Your) Theatre

Co-operative Publicity Campaign Will Boost Big Business For Both of Us

THAT is the way Baum & Katz feel about tying-up their nationally advertised raiment for little girls with Baby Peggy and “Captain January.” They are right behind you in a campaign that will increase sales for their product and pyramid box-office receipts for your theatre.

These carefully constructed “Junior Coats and Suits” have instant appeal to the discriminating parent, and the kids, themselves, after seeing a Baum and Katz garment just “cry for it.” Imagine the effect of a Main Street window tastefully decorated with these articles of juvenile adornment and lots of stills and cut-outs of Baby Peggy as she appears in your theatre’s attraction.

As usual, it is all free. A Line to EXHIBITORS TRADE REVIEW giving play dates is all that is necessary to secure the best co-operation of

BAUM and KATZ
Coats and Suits
Girls’ and Junior
305 7th Ave., New York
CREATING interest in your showing of Baby Peggy in "Captain January" is not difficult, owing to the tremendous popularity of this juvenile star.

The picture offers innumerable stunts for interesting the kids. And when you get the children working with you and for you, it is a foregone conclusion that you can get their parents.

The week before you run "Captain January," endeavor to interest your newspaper editor in an Orphans' Doll Week. The purpose will be to provide all the little girls in the local orphanage with dolls contributed by the more fortunate children of your city.

Doll for Orphans

Tie this up with your local toy dealer or department store. The dealer selected will offer several prizes of large dolls to the girls who are successful in contributing the best dressed dolls. These are to be dressed similar to any of the various Baby Peggy stills which will be shown in the dealer's window. The cuts of Baby Peggy should also be printed in the newspaper.

Your lobby can also carry over the idea by displaying the stills and announcing the competition. A sample of a small doll dressed a la Baby Peggy will serve as a guide to the girls who compete.

The dolls to be dressed will be small, so that slight expense is incurred by the contestants. These dolls can be displayed in the dealer's window with names and addresses of the little girls submitting them.

Churches Will Help

You can readily interest the Ladies' Aid Societies of the various churches in this charitable cause. They can each donate a small sum for the purchase of the dolls to be dressed in the competition. These should of course be purchased from the dealer, who will make the price right. He will be selling a quantity, and besides, he is getting a big slice of real publicity.

Newspaper Tie-Up

The newspaper can make this Orphans' Doll Week mighty interesting. It is the kind of thing that appeals to everybody with a love for helpless children. And who does not want to aid the unfortunate inmates of the orphanage?

The editor can feature stories about Baby Peggy from the press book, and tell of the little star's well known efforts in behalf of unfortunate children everywhere.

Another interesting touch can be added by having the little girls who dress the tiny dolls for the contest write letters to the unknown orphans who are eventually to receive the gifts. These letters will be highly original, and full of child sentiment that will be widely read.

After the dolls are presented to the orphans, letters from them expressing thanks could also be published. These would be published in the paper the second week, which would be the week of your showing of "Captain January."

Another Plan

In the photoplay, Baby Peggy takes the part of Captain January a little shipwrecked orphan. So you see how logical the Orphans' Doll Week becomes.

Instead of having the dolls dressed a la Baby Peggy, have the newspaper feature them as "Captain January" dolls. The children competing can then be allowed to dress the dolls in any way they please.
Here is a tie-up of ‘note’ which will pack in patrons

BABY PEGGY STATIONERY IN ITS DISTINCTIVE PACKAGE WILL BRING THE ‘WRITE PATRONS TO YOUR BOX-OFFICE

THE Charles E. Weyand Company believes in co-operative merchandising. They can help you sell your show, and you can help them sell the distinctively packaged “Baby Peggy Notes” which they manufacture.

Everyone is always buying something for a kid. And an attractively arranged window of this diminutive writing paper combined with stills of the small star, will sell stationery. It will do more than this. The thought will be born in every mind: “Why not take the kid to the show?” And this too will be done.

There is no cost. It is only necessary for you to write direct to the manufacturers and you will immediately receive their whole-hearted co-operation through their dealers in your vicinity.

Don’t miss this chance to make money for both your show and your dealer-partner.
Getting It Over To the Public
Stunt Suggestions That Will Prove Themselves

Exhibitors Trade Review does not recommend a “Baby Peggy Resemblance Contest” as a means to the end of boosting interest in your theatre’s attraction “Captain January.” And yet this idea has proven an interest getter in a great majority of cases. It is rather simply worked out as every hamlet holds its own particular children who are supposed to be ringers for the Babe. It seems that to drag the little tots through the ordeal of judgment is rather tedious on them and on their escorts—especially during the warm weather. But it has been done—success fully. So use your showmanship judgment.

Don’t forget that Hobart Bosworth, Peggy’s support, is cast in the role of a lighthouse keeper. The lighthouse plays an important part. Does this suggest anything for a lobby display or a prologue?

The picture deals with the sea and its vagaries. “Captain January” is a waif cast up by the restless, relentless, restless waves. Therefore any ocean atmosphere will add to the effectiveness of your presentation. Lifeboats in the lobby. The lighthouse idea.

Ushers sea-clad. Suitable music. Yachting costumes and atmosphere. For there is a yacht too, and it brings good news.

That suggests one of the press-book ideas for a street ballyhoo. Fix up a motor-car to appear as a yacht. In the yacht a kid made up as is Baby Peggy in “Captain January.” It will attract attention.

The kid has passed scientific intelligence tests with an exceptional average. Who is the brightest youngster in your town? Run a series of questions in the papers. Head them: “Baby Peggy Can Answer These. Can You?” Give passes to the kids with the best answers.

By the way, don’t forget the thought of giving souvenirs to the children. It will pay. The exchange will provide balloons marked with Baby Peggy’s name and picture at $1 per thousand. You can’t beat that. If you don’t want to give ‘em away, you can sell ‘em in the lobby for a nickel a piece.

If the schools are open when you play the pictures, tie-up with every school teacher in town. Offer passes to the best and brightest kid in each class. Special prizes for essays on both Captain January, Baby Peggy, and kindred subjects. For instance: “What I Wish to be When I Grow up—and why”; “Why I Live Baby Peggy”; and so on ad infinitum. If the schools are still closed, play the Sunday Schools with the same ideas.

Any kid stunt will help you with “Captain January” and Baby Peggy.

Baby Peggy tells the world about “Captain January” through the convenient medium of radio. Doubtless she is the littlest orator to thrill the largest audience in history.
SECURITY BLANKET FASTENERS—the Logical tie-up for “BABY PEGGY”

An instant appeal that means more patrons for you—

BABY PEGGY in “Captain January” has a powerful appeal to every Mother—that’s why Security Blanket Fasteners are a profitable tie-up for Merchant and Exhibitor alike.

Merchants will be glad to co-operate in this sure-fire box office magnet that has taken the country by storm and is in such general demand everywhere.

SECURITY BLANKET FASTENERS are easily adjustable. Once attached they stay put throughout the night and keep covers on Baby, no matter how restless.

How many Mothers are waiting for this article NOW?

Security Blanket Fasteniers
for the greater protection
and safety of every Baby in the Land.

SECURITY BLANKET FASTENER CO., Inc.
30 East 23rd St., New York City.

Clip This Coupon
EXHIBITORS TRADE REVIEW
45 West 45th St., New York City.

Please have The Security Blanket Fastener Co., Inc., forward their special window display material so that I can take advantage of this national tie-up on “Baby Peggy” in “Captain January.” I have listed below my play dates on the picture and the number of display sets I can use in connection with my exploitation campaign.

Name

Theatre

Town ... State

“Baby Peggy” Play Dates

No. of Display Sets Desired

TAKE advantage of the opportunity this Coupon offers you—MAIL IT TO-DAY!
Irving Lesser

Exploitation Engineer and Master Showman

IRVING M. LESSER, vice-president and general manager of distribution, of Principal Pictures Corporation, is twenty-eight years old.

His education has been gained in the school of filmdom. For fourteen years—half his life—he has been identified with our industry. He has studied it in all its angles; his mind, his heart, his soul are permeated with its many ramifications. He knows the motion picture business by its first name.

His studies in this arduous academy have thus far brought him the right to two titles. They head this sketch. Irving Lesser is indeed a Master of Showmanship and an Exploitation Engineer.

And this is the man who is concentrating his fertile brain and wonderful vision on the box-office exploitation of Baby Peggy's latest picture "Captain January." This is the man who is working for your show the minute you book the film which is a Principal Pictures Master Production—a Sol Lesser Presentation.

He is as square a shooter as ever lived. He is one of our industry's leading exponents of the doctrine of the square deal. Not only is he well-intentioned, but his is the viewpoint of the exhibitor. He visualizes pictures with the keen mental sight of the born and practiced showman. And the exhibitor who follows where Irving Lesser leads will reap the reward of his faith in box office gold.

On page 52 of this issue, under the heading "Men Behind," find a list of the Territorial Franchise Holders on Principal Picture Master Productions.

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The BOOK SHOP TIE-UP

The affinity between books and motion pictures is becoming more and more evident. Books make picture patrons of readers, and the photodrama turns movie fans into book-lovers.

Here, then, is an ideal tie-up on Baby Peggy. One which will help you make "Captain January" as big a box office attraction as you have ever "booked."

It is only necessary to signify your desire to take advantage of this opportunity by dropping a line to Exhibitors Trade Review. There is no charge. It is of cooperative merchandising by which both dealer and theatre will profit.

The Frederick A. Stokes Company is behind you on this one—it's up to you to book the picture and get the book tie-up.
Baby Peggy Accessories for 'Captain January'

**LITHOGRAPHS**

- 24-Sheets: 1 style
- 6-Sheets: 1 style
- 3-Sheets: 2 styles
- 1-Sheets: 2 styles

**LOBBY CARDS.**

Hand Colored

- 22 x 28: 2 subjects to a set
- 11 x 14: 3 subjects to a set

**SPECIAL NEWS SERVICE**

Window Cards

These cards show Baby Peggy's tour of the United States, leading the demonstration for Al Smith at the Democratic National Convention, speeding the transcontinental mail airplane, and other worth while stunts that make fine window displays.

**WINDOW CARDS AND**

Handsomely Colored

**OIL PAINTINGS**

30 x 40 inch paintings, including frames, legs, and easels. One four fold screen holding 6 paintings, and one two fold screen holding three paintings. All the above with traveling cases.

**LIFE PRESERVERS**

Cut-outs

These are handsomely colored and show a life preserver with Baby Peggy's face in the center.

- Press Sheets.
- Photographic Stills from Production.
- Slides (13 subjects.)
- Heralds (3½ x 5 inches. splendidly colored.)
- Cuts and Mats.
SCENES FROM
BABY PEGGY
in "HELEN'S BABIES"
BY JOHN HABBERTON
THE WORLD'S BEST SELLER
A SOL LESSER PRESENTATION
A PRINCIPAL PICTURES
MASTER PRODUCTION

"WANT TO SEE THE WHEELS GO WOUND."

"UNCLE, TELL BED-TIME STORY."

THE BACHELOR'S PRAYER.
Opportunity

Knocks Weekly at Your Door
Through National Tie-Ups

THE National Tie-Up idea born in Exhibitors Trade Review twelve issues back is here to stay. It has more than fulfilled every claim made for it. Everywhere it is heralded and welcomed as a giant stride in the right direction—a great step forward toward the goal of perfect exploitation for motion pictures.

Picture and Public

In selling it is necessary to advise the consumer of the merchandise you offer. He may be searching for just the commodity you have—but unless you tell him about it, both miss an opportunity. He has his desire to buy—you to merchandise your product.

Were you a vendor of produce, it is safe to say that you would attract many a housewife to your peripatetic market by telling the world in no uncertain tones that you had for sale “Strawberries”—“Watermelons” or whatever the particular venture might be.

You are selling motion picture entertainment. Tell the town about it. Toot your horn. In the National Tie-Up section you are provided with free publicity which sells your show in a manner which is at once dignified, artistic and effective.

Working With You

Scan the list of tie-ups on this page—eighty-two of them in addition to those provided in this issue by the “Queen of Tie-Ups”—Baby Peggy. Consider the wealth and prestige of the national advertisers who are working with you hand-in-glove to gain mutual advantage through this advertising under glass.

If the annual advertising appropriations of these concerns were totaled, the figures would look like Rockefeller’s income expressed in German marks. And you profit directly not only from this gigantic publicity expenditure—but from its cumulative effect. These merchandising wizards have made the names of their products as familiar in the households of America as is the name of the first-born child.

Names Worth Millions

Your watch may have cost a hundred—but your friend will ask “What time is it by your Ingersoll?” “Ingersoll” means watch the nation over. “Sterno” means canned heat. “Onyx” means hosiery to a million women. “Borden” means milk—here and abroad. “Townes” means gloves—“Pebeco”—toothpaste. Each of the National Tie-Up names means something—even in homes where folks are not so well posted on the names of the Presidents of the nation and other similar incidentals.

Not for Sale

Do you think you could buy one of these names? They are not for sale. Do you think that one of these concerns would allow its name to be tied-up with any but a very worthy enterprise? Not by a—long shot.

Through Exhibitors Trade Review are you enabled to tie-up the name of your theatre with these names.

The Auto Vacuum Ice Cream Freezer
Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in “Cheechahcos,” so strongly suggests the idea of keeping cool in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

‘CHEECHAHCOS’

All you have to do is mark the spot in the “Cheechahcos” cover and the big cooperative merchandising hall will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.
229 West 42nd Street New York City

Tie-Ups Available

‘FAMOUS’ TIE-UPS

76—Chee—Drug Stores
77—Pearl—Jewelers
78—Aubry—Bakery
79—Bond—Drug Stores
80—Kleinert—Drug Stores
81—Triumph—Women’s Wear
82—Garcia—Cigar Stores

“SHOOTING OF DAN MCGREW”

76—Fashionette Hair Nets—Music Stores
77—Amanti—Drug Stores
78—Richelle—Jewelers
79—Victor (Record No. 53218)—Music Stores
80—Van Dahl—Women’s Wear
81—Vanity Fair Underwear—Women’s Wear

“SHERLOCK, JR.”

63—Pebeco Tooth Paste—Drug Stores
64—El Producto Cigars—Cigar Stores
65—Regan—Jewelers
66—Gage Hats—Milliners
67—Metro—Reducing Cream—Drug Stores
68—Farmer Bros. Coffee—Cigar Stores
69—Pommes Gloves—Milliners

“MIAMI”

59—Coppi Perfume—Drug Store
60—Vogue Hair Nets—Drug Stores
61—Rigaud’s Talcum—Drug Stores
62—Panama Swim Suits—Women’s Wear
57—Kleinert Bathing Caps—Women’s Wear
62—Gothic Gold Nails—Women’s Wear
68—Chappell-Harms (Miami)—Music Stores

“BOY OF FLANDERS”

54—Ingersoll Watches—Jewelers
51—Jackie Coogan Hats—Hat Shops
53—Jackie Coogan Chocolates—Confectioners
54—Jackie Coogan Peanuts—Confectioners
56—Grosner & Dunlap—Book Dealers
57—Borden’s Milk—Grocers

“The SEA HAWK”

42—Myrtcum Perfume—Drug Stores
43—English Lover—Drug Stores
44—Bonnie & Hair Nets—Drug Stores
45—Conde Cosmetics—Drug Stores
46—Rigaud’s Perfume—Jewelers
48—Blue Bird Pearls—Jewelers
49—T hbox Silverware—Drug Stores
46—Pommes Gloves—Milliners
47—Grosner & Dunlap—Book Dealers
41—Jack Mills Music—Music Stores

“MISSING DAUGHTERS”

53—Wonderspoon Hair Eraser—Drug Stores
54—Pebeco Tooth Paste—Drug Stores
55—Rigaud’s Talcum—Drug Stores
56—Panama Swim Suits—Women’s Wear
57—Kleinert Bathing Caps—Women’s Wear
58—Gothic Gold Nails—Women’s Wear
59—Pearl Perfume—Jewelers
60—Gage Hats—Milliners

“PERFECT FLAPPER”

22—Pebeco Cigars—Cigar Stores
23—Mineralava—Drug Stores
24—Retail Rouge—Drug Stores
25—Retta Rhum Cream—Drug Stores
26—Hygienic Powder Puffs—Drug Stores
27—Wonderspoon Bathing Caps—Drug Stores
28—Blue Bird Pearls—Jewelers
29—T hbox Silverware—Drug Stores
30—Van Dahl—Women’s Wear
31—American Hair Nets—Women’s Wear

“CHEECHAHCOS”

18—Sterno Canned Heat—Drug Stores
19—Jergens Knit Underwear Women’s Wear
19—Thermo Sport Coats—Men’s Clothing
20—La Palma Cigars—Cigar Stores
21—Borden’s Condensed Milk—Grocers
15—Auto Vacuum Freezer—Housefurnishing

“RECOIL”

9—Insect Hair Tins—Drug Stores
11—Borville Beauty Clay—Drug Stores
12—Bond’s Hair Net—Drug Stores
14—Chinawh Perfumes—Drug Stores
15—Pearl Beauty Soap—Women’s Wear
13—Nemo Corsets—Women’s Wear
16—Deltah Peels—Jewelers

“BEAU BRUMMEL”

5—Mineralava—Drug Stores
6—Vivandou—Drug Stores
7—Irene Industries—Women’s Wear
8—Sampson Dress Jewelry—Jewelers
9—Personalities Clothes—Men’s Clothing
10—Fashion Ties—Milliners
11—Beauchape Hats—Hat Shops

July 19, 1924
Pag 61
Tried and Proved Stars
THOMAS MEIGHAN—Paramount Pictures

BACK HOME AND BROKE
with Thomas Meighan.—This is just about the best picture that I have run for some little time, and I will say that it is a repeater by drawing more each night it is run. True to life in every respect and every small town should run this and make some money. Will stand a raise and back it up. Eight reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.
(From Exhibitors Herald)

HOMeward BOUND
(From Moving Picture World)

PIED PIPER MALONE
with Thomas Meighan.—Another pleasing picture from Meighan. Tom seldom makes any million dollar productions, if any, but he can be counted on to give us an hour and a half of entertainment that will please all the family from granddaddy down to the baby. Some good scenes of the sea in this picture. Lois Wilson and George Fawcett in the cast. Eight reels.—J. H. Talbert, Legion theatre, Norwich, Kan.—Small town patronage.
(From Exhibitors Herald)

THE CONFIDENCE MAN
with Thomas Meighan.—A pretty good story and our people liked it very much. Drew extra good business at advanced admission prices.—Ben L. Morris, Temple theatre, Bellaire, Ohio.
(From Exhibitors Herald)

HERSCHEL STUART
Missouri Theatre, St. Louis, reports: “Excellent business with ‘The Confidence Man.’ Did nearly $6,006 on Sunday alone.”

Coming in
THE FAMOUS 40: Thomas Meighan in James Oliver Curwood’s “The Alaskan” a Herbert Brenon Production
Tried and Proved Pictures

Picking Up the Pickings
How Every Exhibitor May Profit by
The Experiences of Other Showmen

O N E of the most frequent complaints one hears from producers and distributor is the fact that most pictures are so short lived. It is a regrettable fact that the average picture will garner about fifty percent of its gross within ninety days, or, at best, four months after its release. Usually a year, or, at the most, two years suffices to terminate a picture's life.

At the end of that time the trade usually forgets that the picture ever existed, and the impression created by this attitude is that the picture has shown in every community and that it has outlived its usefulness. The fallacy of this theory is all the more deplorable because there are some monumental pictures, like "To'table David," "Smilin' Thru," "Robin Hood," "The River's End," "The Miracle Man," "The Four Horsemen," "The Birth of a Nation," and "The Hottentot," to mention only a few, that deserve to be perpetuated on the American screen.

There are very sound and substantial reasons why a picture should not be judged old or young according to its release date alone. When we arbitrarily say a picture is "old" we often imply that it has played its full maximum on the screens of the country. With about 20,000 theatres throughout the country this would mean playing in about 10,000 possible locations.

There are very few pictures that attain such a number of showings.

The fault, very often, does not lie with either the picture or the exhibitor. Many good pictures have failed to get the number of play dates they deserve through no fault of their own. Very often, too, an exhibitor has been skeptical about booking a picture, has held off because he was uncertain regarding its box office value, only to learn later that the picture was a proven success and merited a showing at his theatre.

What does the exhibitor do in such cases—go back and profit by others' experience and pick up such a choice attraction?

Sometimes, yes; but in the large majority of cases the picture has by this time passed into the passe class. Instead of being regarded as a "Tried and Proven Picture" because it has been a success elsewhere, it is usually condemned as antiquated.

It is needless to point out the logical harm of such an attitude. Pictures suffer; but worst of all exhibitors are often overlooking a profit to which they are entitled.

Any picture that the box office records show has real entertainment value is worth showing at least once. The release date can be discounted provided the picture will entertain and draw them in.

I think one of the most valuable things that Exhibitors Trade Review has contributed to the industry has been to point out this wastage and stimulate interest in keeping Tried and Proven Pictures alive.

Such a stand is valuable from more than merely a practical point of view. Of course it makes money for the exhibitors if judgment is used in specifying pictures that should be included in the list. It makes money for producers and distributors responsible for these pictures.

BUT it does more than that. It encourages producers to make worth while pictures of real box office value by arousing sentiment for a fair showing for such attractions and for their retention on a permanent program of screen entertainment in the motion picture theatres of America.

Volume distribution cuts all costs.

But the producer must look to the exhibitor to take the right attitude on this matter of refusing to judge a picture's value by its release date. It's all wrong, boys. If a picture has proved its pulling power at the present time, it will pack them in just as readily a year from now.

Word-of-mouth advertising spreads not only through a city, but from coast to coast. People hear about the good photoplays that you never give them a chance to see. They are all primed to pay their money as soon as you show it.

You cannot expect them to come to you always and tell you of their preference for pictures. It is a part of good showmanship to realize that these Tried and Proved Pictures are wanted by your patrons. It is up to you to show them. You can't lose where other exhibitors have already cleaned up on them.

And the prices are right on these tested films. The age of a picture is the "bunk." Patrons do not judge pictures by release dates. Only some showmen do this.

An effective and inexpensive lobby which brought big business for Manager W. O. Heckman when he played the First National-Tried and Proven Picture "Flaming Youth" at the Hippodrome, York, Pa. The Posters sell this picture.
South Pole Circuit plays United Artists’ “Robin Hood.” His Majesty’s Theatre, Hobart, Tasmania, put on a good front to attract the “farthest South” inhabitants. This theatre front could hold its own with many a more pretentious house in this part of the world. It suggests an international competition with its elaborate lobby display.

Twenty-one pictures of Richard Barthelmess told that “Twenty-One” was playing the Rivoli, Portland, Oregon. Here is an inexpensive lobby stunt that is guaranteed as a box office booster by those who have tried it. Get aboard this First National.

White goods and Metro’s “The White Sister” make an excellent combination, one which will attract the eyes of femininity in any town. Loew’s State, Los Angeles, tied up First National’s “White Moth” with a gown display as shown below.

Awake to opportunity the management of the American Theatre, Evansville, Indiana, tied-up with the Evansville Courier-Journal on the Metro picture and with the entire High School of the city. Pages of free publicity resulted. Never overlook a chance to get the enthusiastic co-operation of the youth of your city. Give them a play and they will laud you to the skies with enthusiasm.
REGINALD DENTY

Is a “Tried and Proved” Box-Office Star!

“There'll be a Denny Vogue Before Long,” declared the New York Daily News recently.

That Vogue is Here Now!

Play Any of These Denny “Tried and Proved” Hits and Be Sure of Big Profits——

The ABYSMAL BRUTE


“GRAB THIS ONE IF YOU HAVE NOT PLAYED IT YET.”

—A. Mitchell, Dixie Theatre, Russellville, Ky.

“ONE PICTURE NO EXHIBITOR SHOULD MISS.”

—Ray L. Delap, Pastime Theatre, Kansas, Ill.

“DENNY’S POPULARITY IS COMING LIKE A WHIRLWIND.”


SPORING YOUTH

Byron Morgan's dazzling story of the younger set. Directed by Harry Pollard. Supporting cast is added by Laura La Plante.

“I WOULD ADVISE ALL EXHIBITORS TO PLAY THIS IF THEY WANT TO CASH IN.”

—Thomas B. Soriero, Century Theatre, Baltimore, Md.

“YOUR CASH BOX WILL BE HEALTHIEST AFTER SHOWING THIS ONE.”

—William Meeks, Murray Theatre, Milwaukee, Wis.

“ESTABLISHES DENNY AS REAL BOX-OFFICE MATERIAL.”

—J. A. Parington, Granada Theatre, San Francisco, Calif.

THE LEATHER PUSHERS

First, Second and Third Series of the Famous H. C. Witwer Stories, “BOOK THEM ALL, WE SAY.”

—W. Cruickshank, Lyceum Theatre, Wingham, Ont.

“ABSOLUTELY GREATEST 2-REEL SUBJECTS EVER SHOWN ON ANY SCREEN.”

—N. J. Blumberg, Palace Theatre, Racine, Wis.

Other “Tried and Proven”

Universal Jewels for strong Summer programs:

MERRY-GO-ROUND

Universally proclamed one of the two greatest pictures ever made. Featuring Mary Philbin, Norman Kerry, and George Hackathorne. Directed by Robert J. Flaherty.

WHITE TIGER

A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

DARLING OF NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggi, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggott.

THE LAW FORBIDS

A gripping domestic drama of the lights of love of Broadway versus the strength of home ties. A powerful cast headed by Baby Peggi, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

A CHAPTER IN HER LIFE

A Lois Weber production based upon the story of “Jewel” by Clara Louise Furnham. Produced with a cast including Claude Gillisngwater, Jacqueline Gadsden, Jane Mercer and others.

THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Louise Allbritton, David Nixon and Tom Santachi. Harry Garson production.

THE ACQUITTA

This Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Tavares and Barbara Bedford. Directed by Clarence Brown.

A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring beautiful Virginia Weidler, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

THE STORM DAUGHTER


DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

FOOLS HIGHWAY

Mary Philbin's second great starring vehicle and her greatest role. A story of the lights and loves of the great New York. The supporting cast includes Pat O'Malley, Kate Price, Charles Strong and others.

BLIND HUSBANDS

Written by, directed by and starring Von Stockholm. A masterpiece in photo-dramatic entertainment power, more popular as a reissue than it was when released originally.

THE FIGHTING AMERICAN

That laughing, gapping comedy thriller—now the big hit all over the country. Featuring Pat O'Malley, Mary Astor, Warner Oland, Raymond Hatton. Directed by Tom Forman.

Get your dates set now for these big Summer money-makers!

UNIVERSAL JEWELS

Presented by CARL LAEMMLE

Nationally Advertised in the Saturday Evening Post
Milk Bottle Bally

WHEN "A Boy of Flanders" played the Grand Theatre at Terre Haute, Ind., the milk bottle tag stunt was used to good advantage.

This is a small tag showing a picture of Jackie Coogan. The following printed matter gets the story over briefly: "Good Morning! I am glad you like milk. So do I, and I drink lots of it. It's very good for everybody. I know you'll like my latest picture also, "A Boy of Flanders." It plays the Grand Theatre on——"

Jackie's signature was attached to this. A small hole in the top of the cards permits an elastic band to be attached. The other end is snapped around the neck of the bottle.

* * *

Kids' Tie-Up

THE photoplay "Daddies" was put over with a fine window display by E. E. Collins of the Queen Theatre, Galveston.

The window of a specialty shop dealing in children's wear was secured. An attractive display of girls' and boys' clothing was featured, with cards announcing "Daddies." The special appeal was to the daddies of Galveston to remember their little children with some kind of featured offering.

* * *

30-Day Film Sale

A THIRTY-DAY bargain sale on photoplays was the method adopted by Frank H. Burns of the Beacham and Phillips Theatres, Orlando, Fla., to secure full houses on the worst month of the year in his territory.

Sufficient dodgers were printed to cover a house to house canvass of the city. Several thousand were mailed to a select list. Copies were also given out in the theatres. The dodgers were run as a full page newspaper ad also.

Inexpensive and effective exploitation did a lot for Manager M. B. Hustler when he determined to make a record house for the Capitol Theatre, Sacramento, California, showing of First National's "The Eternal City." Just a tie-up with the motor car dealer and an usherette who can drive—and you can attract the same attention to any picture.

The waves spoke loudly about First National's "Galloping Fish" when this sea-going bally paraded the streets of Portland, Oregon, for the Liberty Theatre. It's a "whale" of an idea and will do for you just what it did for the Liberty.

The "sale" covered "Flowing Gold," "When a Man's a Man," and "The Son of the Sahara."

The dodgers and ads featured a center box, which read: "Our First Annual Clearing Sale. Everything Must Be Sold. We Must Reduce Our Stock. We must raise money. A real bonafide sale. The greatest program ever offered for the money. Something to think about. All goods must go. Nothing exchanged at this sale. You buy what you get and get what you buy."

The novelty of the announcement, and the thorough way in which it was broadcast, resulted in a gratifying score at the box-office throughout the "sale."

* * *

Giant Portrait Display

PLAYING "Beau Brummel" for an indefinite engagement, the Aldine Theatre made respectable Philadelphia gasp with another oil scandal. But this time they were oil paintings, only of a scandalous size.

They are said to be the largest ever made. Mounted all over the outside of the house, these mammoth paintings made an impressive appearance. Three of these pictures are eight feet wide and twelve feet high. There are twenty-four others—eight, nine and ten feet high.

Special photographic paper was required for these giant pictorials. Also special rigging had to be constructed to handle the big pictures during the several processes of their manufacture.

These stupendous portraits have been specially treated so that they are impervious to heat, cold or rain.

* * *

Still a Universal

That Tried and Proved picture "Fool's Highway" is still a Universal production, as it has been from the beginning, in spite of its being attributed last week in these columns to another company. Universal has not parted with it and will not.

* * *

Shopping Tour Tie-Up

A BIG tie-up for a two-reel subject was put over very effectively by the Los Angeles exchange of the Universal Pictures Corporation to exploit that company's series of two-reelers featuring the famous Sydney Smith cartoon strip "The Gumps."

A shopping tour was arranged and the cooperation of the Los Angeles Daily Times enlisted. All the large merchants of the city were approached and readily agreed to carry the message of the Gumps' shopping tour in their ads. A special time for visiting each store was set and published in the Times.

Joe Murphy, who plays the part of Andy in the two-reelers; Fay Tincher, who portrays Min; and Jackie Morgan, who essays the role of the mischievous Chester, created quite a furor in the film city as they went from store to store. Huge crowds followed them not only to the store but through each one. They ended up each day just about matinee time at the California Theatre where "What's the Use," the first of the new series was being shown.
In the Tried and Proved Hall of Fame

Here is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights.

Universal

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. Because it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. Because it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. Because Erich Von Stroheim produced and took the leading part in it and, it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. Because it is one of the outstanding box-office successes of all time and has broken booking records.

BAYU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 6. Because there is a vague for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 21, 1923. Romantic Drama. Reviewed January 26. Because baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. Because the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND—War Romance. Reviewes January 19. Because it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. Because it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. Because there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. Because it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Fools. Because Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. Because its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. Because the highest dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Reviewed March 4, 1923. Romantic Love. Reviewed February 2. Because it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretative work.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. Because Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MARRIAGE A FAILURE?—Released April 23, 1922. Farce Comedy. Reviewed February 2. Because it is a catchy light hearted picture that sends audiences away pleased and happy.

Selznick

JUST A WIFE—Triange Drama. Reviewed December 15. Because it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. Because it is a delightful light comedy with fast action, plenty of thrill and two very popular stars who inject the story with humor and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. Because it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 16. Because it is a delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. Because it has Norma Talmadge who stars it is enough to fill any house and besides that Thomas Meighan is in the cast.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. Because it is a comedy melodrama which can always attract audiences and this is a particularly good one starring Owen Moore.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. Because it features Russel Grifin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THE TRIED AND PROVED PICTURE

That Laughs Off Youth's Troubles

Everybody will be Interested in Seeing

'FLAPPER WIVES'

The

RESTLESS WIVES—Matrimonial Problem. Because it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

Selenium DISTRIBUTING CORPORATION

"The prints are in fine condition"
TRIED AND PROVED PICTURES

Real Racing Scene

A

n unusual bit of exploitation right inside the theatre was engineered by C. B. Stiff at the Tivoli, Chattanooga, for the presentation of "Sporting Youth."

Two motorcycles were jacked up on each side of the stage. They were hidden by tormentors, but with a full view of the screen. As soon as the race in the picture started, the cycles were opened up. The engines raced and back-fired. The men at the motorcycles could see the screen clearly, and thus were able to regulate the speed of the engines.

C. B. S. says that the twenty-minute duration of the race scene is the tensest twenty minutes he ever witnessed in his house. In five minutes the exhaust fans cleared the house of the slight odor from the exhaust fumes.

The main point is that every one who witnessed the novel stunt talked all over town about it. And they flocked in.

* * *

Good Lobby Display

T

he light and dark sides of "Why Men Leave Home" were shown in front of the Liberty Theatre, Portland, Ore., during the run of the First National attraction. The title was worked out in an artistic display of contrasting but harmonizing colors above the theatre entrance.

It had the added advantage of clear, concise lettering, free from any frills and painted so that an almost blind man couldread it.

Hand colored close-ups of a close up embrace featured each side of the catch line at the top, "A Drama that Tells Wives How to Put the Chains on Skidding Husbands," clinched the argument for the theatre.

'Mearest Man' Ad.

A

DVERTISING for "The Mearest Man in the World" took a new slant when the First National picture played the Orpheum Theatre, Harrisburg, Pa. The theatre ran a full page in conjunction with local merchants in the Daily Register. Every advertisement was headed: "Mean" or "Meant" or "The Mearest Man."

The high light in the advertising was that contributed by the Orpheum Theatre which asked the paper's readers to unearth the mearest man in the world and let them know about him. Obviously the theatre didn't ask for his name. It simply wanted to know what he did that was the mearest thing and let it go at that. Without the name it furnished the paper with a good feature series of articles that didn't arouse local bitterness or cause irate citizens to run into the editorial sanctum with threats of a libel suit.

'Barker' Bally

A

REAL "low pitch—high pitch" man was employed by Charlie Creslein in the lobby of the Rialto, Augusta, Ga., for properlyexploiting "Fair Week."

The lobby was dressed up as a slide show. In addition to a wheel of fortune, on which no gambling was allowed, a fortune teller told the future fate of all comers. A platform was constructed for the Barker, and he was given instructions to "lung it" as loud as he pleased. He did—and the crowds flocked in, just like they do at the regular Barker performances.

* * *

Circus Stunt

A

REAL circus stunt was used by Manager Paul Noble of the Liberty Theatre, Portland, Ore., to attract warm weather crowds swarming the streets to his showing of "The King of Wild Horses."

He mounted a full sized model of Rex, the four-footed star, on a street float. The latter was attractively draped, with signs below the platform announcing the presentation at the theatre. Nothing startling about it all, but it sold the house for the run of the film.

The Empire Theatre of Montgomery, Ala., sold ladies' hats. That is, their window display sold them for the dealer, but it also sold seats for Metro's "The White Sister." A 24-sheet cutout of the head of Lillian Gish did the trick. It was mounted and shellacked. No copyright on this idea. Try it.
Some Tried and Proved From First National

What a wonderful array of box office money makers this list makes—what a gilt edged list of guaranteed ticket sellers for any exhibitor to select from—


and these are but a few. In fact, a blind man could stick a pin in the FIRST NATIONAL list and always pierce a winner.

For Next Season
Your Greatest Investment Today is
A First National Contract
The Exhibitors Round Table

Ogdensburg Changes

During the past week, the City Opera House in Ogdensburg, N. Y., was leased to J. S. Burnham, of Cortland. The new owner will assume possession August 18. In the meantime, 200 more seats will be added to the house and it will be thoroughly renovated, Mr. Burnham already owns two theatres in Cortland.

The Strand Theatre, in Ogdensburg, closed Saturday for two months, during which time the building will be remodeled at an expenditure of $20,000. The work has already started and it is expected when completed that the theatre will rank as one of the finest in all northern New York. The improvements will also include the removal of the posts in the interior.

** Summer Theatres Active

The theatres in the summer resort towns in the Catskills are now running full blast and with every indication of an excellent two months’ business in sight. The Community Theatre in the village of Catskill, is now changing its program daily.

R. L. Talmadge, who books for the theatre in Windham, is back from a two weeks’ business trip to Denver, W. W. Maze, of Prattsville, encouraged by good business, is planning to make a number of improvements in his house.

Raymond Cronk, of Roxbury, is adding new seats and a new machine to his house. Sinclair Snyder, of South Kortright, has opened his house for the first time in two years.

** Round Table Briefs

The general offices of Nate Robbins, have been moved from the Avon Theatre in Utica to the Colonial Building in the same city. They occupy the entire second floor.

Oscar Perrin, manager of the Leland and Clinton Square theatres in Albany, accompanied by Mrs. Perrin and the children, motored to New Haven, Conn., the other day on a short vacation.

Patsy Ruth Miller is fast becoming one of the most popular screen favorites. She is now appearing in E. P. Schulberg’s Preferred picture, “The Breath of Scandal.”

L. L. Connors, of Cambridge, N. Y., has just acquired another theatre in the Star of Salem. The Hippodrome, in Gloversville, a Schine house, is scheduled to reopen on August 16.

William Berinstein, of New York city, head of a chain of theatres including houses in Albany, Schenectady, Troy and Elmira, is recovering from a recent illness, and was out for the first time last week.

Howard Morgan, manager of the Educational exchange in Albany, is attending a branch managers’ convention in Los Angeles.

New theatres are being erected in Upper Lake and Roxbury, N. Y. In the first place, the foundations have been laid, while at Roxbury the house has progressed to the point which indicates an opening in the early fall.

** Louis Buettner, of Cohoes, and L. L. Connors, of Cambridge, two well known exhibitors in Central New York are attending the Elks’ convention in Boston.

Phyllis Woodill, formerly with the Kansas City M.P.T.O.A., now is with the photograph force at Kansas City, while the Fox exchange has a new salesman in C. W. Vidor, formerly of the Chicago Fox office, who now is covering Missouri.

Phil Ryan, vice-president of the Capitol Theatres of Kansas city, St. Joseph, Mo., was in Kansas City last week attending business.

It was with a sigh of relief that Kansas City exhibitors saw the final day of the national Shrine convention pass by. With streets jammed to capacity and parades night after day, the theatres in the district, except in the downtown district, failed to measure up to standard.

W. H. Kinkey of Omaha, who was representing the Hostetter theatre interests in Topeka, Kas., and St. Joseph, Mo., was in Kansas City last week attending business.

Kansas exhibitors are congratulating I. E. Runyan, of the Iris theatre, Hutchinson, Kas., on his seventh anniversary as a Hutchinson exhibitor. It was seven years ago that Mr. Runyan, now well known for his slogan, “Get this at the Iris” purchased the Iris and was given six months in which to pull a “financial flop.” The “flop” never materialized.

Hot as the sun may get it apparently has no ill effects upon the daily throng of out-of-town exhibitors along Kansas City’s film row. Among visiting theatre owners last week were: Ben Levy, Hippodrome theatre, Joplin, Mo.; Robert Holmes, Royal theatre, Enid, Kas.; S. H. Harris, Colonial theatre, Pittsburg, Kas.; G. L. Hooper, Orpheum and Isis theatres, Topeka, Kas.; Edward Pe’ky, Penn theatre, St. Joseph, Mo.; J. C. Allison, Eureka theatre, Weston, Mo.; Charles and William Sears, Sears Circuit of Theatres; Managers Kraft and Blackwell, Playhouse, Henrietta, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; C. O. Hallman, Palace, Enterprise, Kas.; Oscar Keinan, Elite theatre, Humboldt, Kas.; C. E. Terry, Royal theatre, Bree Valley, Mo., and Mr. and Mrs. Mark Wilson, Peoples’ theatre, Chanute, Kas.

Gus Bergstrom, whose American theatre, Molson, Wash., was wiped out in a disastrous fire several weeks ago, has now under way, to convert a store room into a picture theatre. Work is being rushed and the new house will probably open by July first.

A rumor states that the H. & S. circuit, with houses in three Washington towns and in Lewiston, Idaho, have sold the Theatorium in the latter place, retaining houses in La Crosse, St. John and Endicott. The purchaser’s name was not given.

Manager Finkelstein of the Strand arranged a tie-up with a leading haberdasher for a novelty offering styled “A Modern Beau Brummel” in connection with showings of the picture in Seattle.

Adolphe Menjou is amused at the efforts of the Wainwright Sisters, stars of “Bombo,” trying to vamp him. Adolphe is a past master in the wiles of women and is interested in the work of the trio. He is busily engaged in making a new picture for Metro.
Vacation Time

Exhibitors are now enjoying vacations. Mr. and Mrs. Walter Roberts of the Troy Theatre, are spending two weeks in New York City. Samuel Goldstein, of Springfield, Mass., is at Lake George. William Benton, of Saratoga Springs, is back from a motor trip through the Berkshire's and to Canada. Ernie Wolf, of the Bijou, in Lowell, took his vacation in Montreal, where he attended a dog show. Sol Shaefter, of Owego, and Myer Schine, of Gloversville, are back from a trip to Chicago. Jerry La Rock, of the Fairyland in Warrensburg, has just returned from an automobile trip to Boston and the New England coast.

* * *

Business Expands

The former A. V. Canger Manufacturing Company of Kansas City, incorporated the first of the year as the United Film Ad Service, began last week the erection of an addition to its plant, which will cost $15,000. The plant is located at 2449-51 Charlotte Street. The new suite, 40x50 feet, two stories high, will be used for a studio for making films for advertising purposes. Canger last week transferred the title to the company's plant, on 125 foot frontage on Charlotte Street, to the Film Ad Investment Company, a holding company for the corporation, which has branch offices in St. Paul, Minneapolis, Indianapolis and Milwaukee. The company makes films only in Kansas City.

* * *

Home From Convention

Al Kalm of Kansas City, president and general manager of Film Classics, Inc., who returned from Los Angeles last week, where he attended the Warner Brothers' convention announced that he had completed a deal for the Warner Classics for 1924-5. Mr. Kalm's company in the past has distributed Warner Brothers' product.

* * *

New Arrival

"Al" Robbins assistant manager of the Robbins-Eckel Theatre in Syracuse, is all smiles these days as he returns around the cigars. The reason is an eight pound daughter who arrived a few days ago.

* * *

Just Can't Leave

There is a rumor to the effect that the Papayanakos Brothers, well known exhibitors in years past in Watertown, N. Y., who retired but recently re-entered the business, are expanding and will be associated in the construction of a 1,500 seat house in Herkimer. It is also said that Alec Papayanakos has leased the Opera House in Ogdensburg.

* * *

Walder Honored

Charles Walder, who recently resigned as manager of the Goldwyn exchange in Albany, was presented with a gold writing set by his staff last Saturday. The presentation speech was made by H. C. Bliss.

* * *

A New Orator

Dr. J. Victor Wilson, of Watertown, a well known exhibitor in the Garland City, N. Y., is branching out these days as a luncheon speaker. Last week Dr. Wilson scored a hit with members of the Rotary Club in Rome, who are recounting experiences as a member of the Canadian Northwest Mounted Police.

* * *

Exchange Notes

It was a busy office force left behind by L. B. Metzger, branch manager of the Kansas City Metro-Goldwyn office, who departed for Chicago last week to attend a conference of Metro-Goldwyn division men. The Kansas City office now has settled down to a smooth running basis.

An unusually enthusiastic sales conference was held at the Kansas City Hodkinson office last Saturday. Having just passed their quota for the last two weeks, the salesmen's slogan was: "We're ace high.""

The dull routine of office duties were left behind last week by W. J. Kubialek, Fox cashier at Kansas City, who packed bag and baggage and hied himself to parts smacking of the beauté of nature.

Much preparation is being made at the Kansas City Fox branch for the celebration of Fox Week, September 7 to 13. According to local officials, exhibitors in the Kansas City territory have assured their support that week.

As an added precaution against bad prints, W. E. Truog, branch manager of the Selznick office at Kansas City, had the entire office force checking over films last week. All prints that were not satisfactory were disposed of.

Back only recently from a trade trip over the Kansas territory, Roy E. Churchill, F. B. O., branch manager at Kansas City, is planning an extensive trip over the entire Northwest territory.

Everything from the dust to floor polish has been brought forth at the F. B. O. branch of Kansas City since the return this week of Roy E. Churchill branch manager, from the F. B. O. sales convention in Chicago. It was a meeting of action and facts, he says.

Manager Fred T. Sitter, Seattle's First National chief, just back from New York, has hopped off again, this time to San Francisco to a sales convention.

L. K. Brin, who controls the distribution of Warner Brothers pictures for the Pacific Northwest, is back from the annual convention in Los Angeles. Mr. Brin closed contracts for the entire output for this territory, entailing an outlay of more than $250,000.

For long service records the Kansas City F. B. O. branch office is unique in comparison to other exchanges. J. A. Masters, office manager and cashier, has been on the job four years, as has C. G. Oliver, who is in charge of the booking department. Miss Kanatzar, in charge of billing, has four service stripes, while Miss Brooks, secretary to Roy Churchill, branch manager, has been at the same desk two years. Similar records can be found throughout all departments of the exchange.

**This notorious gang in the prison scene from Warner Brothers' "Babbitt" are learning the well known lockstep. They are, left to right Harry Beaumont, Sid Gauman, Jack Warner and Willard Louis. Harry Beaumont seems to have the best stance.

In length only two reels
In cost, beauty, and cast
a superb feature -

MAUD MOLLER
with
MARJORIE DAW

A Madeline Brandeis Production
Direction by Renaud Hoffman
and a stellar cast

In the production of a new film, starring Maud Muller and Marjorie Daw, a Madeline Brandeis Production, directed by Renaud Hoffman, the film is set against a backdrop ofroaring twenties glamour and exotic settings. The story follows the adventures of two women who find themselves in a dangerous situation, bringing together a cast of characters that includes Jack Warner, Willard Louis, and Harry Beaumont. The film is known for its thrilling plot and stunning visuals, making it a must-see for fans of classic Hollywood cinema.

Pathépicture
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Exhibitors Trade Review

Production Chart with Review Dates
Here Will Be Found the Essential Details of Productions That Have Been
Reviewed in the Columns of This Journal in Preceding Months,
Including Name of Director and Length of t ilm.
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JULY
Feature
Behind the Cuprtains

Changing Husbands
Dark Stairways
Don't Doubt Your

Dwyer-Rawlinson Universal

Husband
Sex.
Sale

The

5,030

Dana
Metro
5,510
Comp.-Marmont .Paramount .7,861
Wmdsor-Menjou First Nat'l .7,480
Larry Semon
Chadwick ..5,600

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Limousine
Napoleon & Josephine
Girl

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Viola

Enemy
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Distributor

Ricksen-Harron .Universal ..4.820
Leatrice Joy ....Paramount .6.7913

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Evans-Dibley ...I'. B. O. ..6,591
One Law for the Woman Harris- Landis
Vitagraph ..5,800
Perfect Flapper
Colleen Moore ..First Nat'i .7,000
Revelation
Dana-Blue
Metro
7,762
Sixth Commandment
Wm. Faversham Asso. Exhib. 5.214
There's Millions in It
Catherine Calvert F. B. O. ...6,100
Unguarded Women
Daniels-Dix
Paramount .6,051
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Wanderer

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Back Trail, The
Jack Hoxie ....
Bedroom .Window, The.. May McAvoy
Broadway or Bust
Gibson
Code of the Sea, The
Logan
Dangerous Crowd
Thompson-Keener
Dangerous Line, The
Sessue Hayakawa

..4,615
6,550
..5,272
Paramount .5,800
F B O. ..4,757
F. B. O. ..5,406
Principal ...6,000
Uni. -Jewel
5,676
.5,138
F. B. O.
Uni. -Jewel
.7,4119
Principal ...5,198
Paramount
5,365
Universal
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Hodkinson .6,000
Warner ....6,800

Universal

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Daughters of Pleasure
Family Secret, The

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Prevost-Blue

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Baby Peggy
Thomson-Keener

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Fighting Sap, The
Gaiety Girl, The
Good Bad Boy, The
Guilty One, The

Mary

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Special

Agnes Ayres

High Speed
Hold Your Breath

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Rawlinson
Special

How To

Educate a Wife Prevost-Blue
Fast Company
Talmadge-Harris
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In
Iron Man, The
Lightning Rider, The
Lily of the 'Valley
Lone Chance, The
Masked Dancer, The

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Truart

Albertini
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Gilbert-Brent

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Betty Compson
Irene Rich

Reg. Denny
Sea Hawk. The
Milton Sills
SeM Made Failure. The Miller-Moore
Spirit of the U. S. A.
Walker-Carr
Spitfire,
The
Blythe-Dexter
Tiger Love
Taylor- Moreno
Turmoil, The
Hackathorne
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Fox

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Principal ...4,987
Hodkinson .5,989
C. B. C.
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Gerson
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Universal
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First Natl. 12,045

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Unseen Hands
Western Luck
White Moth, The

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Wallace Beery
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Jones

First Nat.'l 7,34.";
F. B. O. ..8,317

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Ep:s

15

Hodkinson
Hepworth ..5,580

Special
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Uni.-Ser.

Harry Carey
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Miami
Pal O'Mine
Paying the Limit
Reckless Age, The

Universal

Ex.

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Holt

Husbands

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Men Wanted

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Ayers
Paramount
Borrowed Husbands
Flo. Vidor
Vitagraph
Broadway After Dark.. Nilsson-Menjou
Warners
Chechahcos, The
Eva Gordon
Asso. Ex
Circus Cowboy, The
Chas. Jones
Fox
Come on Cowboys ....
Ar.-Wilson
Confidence Man, The.. Thomas Meighan. Paramount
Crosses Trails ...
Franklyn Farnum Independent
Cytherea
Rubens-Stone
First Natl.
Dangerous, The
Laura LePlante. Universal
Dangerous Trails
Irene Rich
Ambassador
Daring Youth
Daniels-Kerry
Principal
Dorothy Vernon of
Haddon Hall
Mary Pickford
United Art
Fighting American, The. O'Malley
Universal
Fire Patrol, The
Special
Chadwick
Fortieth Door, The
Pathe
Forty Horse Hawkins.. Hoot Gibson
Universal
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Kentucky Days
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Holt-Dalton
L. Joy
Pola Negri ....
Matty Mattison

Mile-A-Minute Morgan
Missine Daughters .... E. Novak
Mile. Midnight
Mae Murray
Monmarte
Pola Negri
Night Hawk, The
Harry Carey
No Mother to Guide Her
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Blythe-Hamilton
Rubens-Nagel
C. Hale
Hoxie
J.
Buster Keaton

Rejected Woman
Riders Up

Montana

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Special

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Recoil

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Sherlock, Jr
Signal Tower,

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Paramount
Paramount

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Selznick

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Un'amed Youth

of

O.

Talmadge First Natl. .7,145
Hutchison Steiner
.4.890
Dustin Farnum
Fox
.4,508
Neal Hart
Steiner
.4,816
Fazenda-Myers
Principal
.6.000

Const.
Chas.

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Men

Listen Lester
Lone Wolf. The
Marriage Cheat,

Ridgeway

B.

.6,900
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Girl of the Limberlost
Goldfish, The
Hutch of the U. S. A.

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Distributor Length

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His
Self
His Forgotten Wife
King of Wild Horses
Man's Mate, A
Moral Sinner, The
Mrs. Danes Confession
Night Message, The

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Universal
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F. B. O.

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Pathe

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Fox
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F. B. O.
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Selznick

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Asso. Ex.
Right of the Strongest .. Lincoln-Ferguson Selznick
Rough Ridin'
Approved
Buddy Roosevelt.
Second Youth
Palmeri-Lunt
... Gold-Cos.
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Norma Talmadge.

Dan
McG-ew, The

Shooting

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Madness

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Univ.-Tewel

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Pnngle-Gordon

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Steiner

Pringle-Nagel

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Tw-nty Do'Iars
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LaMa'r-Marmont Metro.-Gold.
The .... Thompson-Keener F. B. O.

Surging Seas
S^orm Daughter,
Three Weeks
True As Steel
Try and Get It

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.8,363

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Fox

Mayo-Brent
Monty Banks

Secrets

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Hodkinson

Hulette-Truesdell

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Pagan Passions
Plunderer, The
Racing Luck

.4,913
.4,560
.6,000
.4,819
.7,600
.5,000
.6,500
.4,611
.5,041
.5,437
.4,800

Pathe

Adoree-Gilbert

Dalton-Rennie
Salm-Doraine

Serial

First Natl.

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Edna Murphy

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Ar.-Wilson

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Paramount

Laura LaPlante
....J. Hoxie
Chaplin-Fazenda
T'nompson-Keener
Harold Lloyd
L. Hamilton
....Bellamy

Shy
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Metro-Gold. 7,018
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Galloping Ace, The
Galloping Fish ....
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A .... Coogan
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Neva Gerber

Enchanted Cottage
Excitement

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Super- Jewel 6,714
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Windsor-Cody
Tom Mix
Thompson-Keener
On Time
Rich. Talmadge
Phantom Horseman, The Hoxie
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Hudson Bay
Nevada

Poisoned

Paradise

Wives
Ride For Your Life

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Shadows

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Harlan Bow
Kenyon-Rennie
Gibson
Roberts-Trevor
Pola Negri
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Owen Moore

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Society Scandal, A
Swanson
Stolen
Secrets
Rawlinson
Thief of Bagdad, The... Fairbanks
3 O'clock in the

Torment

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Restless

Roulette

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Reviewed
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Mar. 15
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Beautiful

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Cloak Model
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Gambling Wives
Happiness
Hill Billy. The

Law

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6,529
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.6,501
.Lowell
6,435
Lowell- Russell
First Natl. .8,005
Nilsson-Sills
7,431
Metro
Ford-Bennett
5,763
O'Malley-Philbin Universal
6,438
.Arrow
Daw-Earle
Taylor-O'Malley .Metro-Gold 7,700
.Allied Prod. 5,734
Jack Pickford
.Hodkinson .5,500
Henry Hull
Wilson-Dix .... .Paramount .6,471
.Universal
..6,203
Baby Peggy
Grand-Asher 5,748
Billie Rhodes
First Natl
.8,510
Griffith
4,749
Mason-Edwards .Fox
.Hodkinson .6,028
Kirkwood-Lee
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Highway

Fool's

Selznick

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Kirkwd-Madison
C. B. C
.Truart
Hammerstein
Carr-Power .... F. B. O.
.Paramount
Torrence-Astor
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Fighting Coward, The
Floodgates
Flowing Gold
Fools Awakening, The

North
North

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Miller-Graves

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Week

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Love

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Starke-Goodwin
Fox
H an sson- Johnson Fox
.Selznick
O'Malley-Brun.

Cause for Divorce
Daughters of Today
Discontented Husbands
Drums of Jeopardy
Fair

13,000
6,313
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4,973
7,280

.United-Art.

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The

Blizzard,

Distributor Length

Star

Dempster-Ham.

America
Arizona Express

6,293
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Natl.

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July

1924

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Current Production Chart
Uninvited

Guest,
Trail

Vagabond

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Tolly-Flynn
Cnas. Jones

Metro-Gold.

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Mar. 29
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Man, The ...Miller-Ray
Pathe
8,816
Week End Husbands ..Rubens-Herbert .Equity
6,450
White Panther, The ...Rax Baker
Goldstone ..5,CC0
White Sin, The
Bellamy
F. B. O. ..6,2o7
Wolf Man, The
Gi.bert-Shearer ..Fox
4,636
Woman's Secret, A ....Mae Marsh
Allied Prod. 9,787
Women Who Give
Keenan-Adoree ..Metro-Gold. 7,500
Woman Who Sinned, Thelrene Rich
Finis Fox .6,500
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FEBRUARY
Feature
Lincoln

Abraham

Distributor Length

Star

Age of Desire, The
Alimony
Average Woman, The...
Breathless Moment, The
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Chastity

Conductor 149'2
Daddies
Eyes of the Forrest

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Fast Express, The
Flaming Barriers
Heritage of the Desert

The

Geo. Billing;
Colher, Jr

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Ladies To Board
Lone Fighter, The
Love Master, The

Feb.
Feb.
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.... First Natl.
First Natl.
F. B, O.

10,500
.5,174
.6,917
Burr
.6,000
Universal
.5,556
First Natl.
6,a08
Warners
.6.500
Warners
.6,500
Fox
.4,408
.Universal
Serial
Paramount .5,770

Darmond-Baxter
Garon-Powell

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Desmond
MacDonald
May-Hines
Mae Marsh
Mix
Duncan-Johnson
Logan-Moreno

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Paramount
C.

B.

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Mix
Warner

Fox

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5,9'20
5,54'!

6,112
....5.000

Austin-Rich
First Natl. .6,779
from Wyoming
Hoxe
Universal ..4.717
Marriage Circle. The
Vidor-Blue
Warners ...8 00"
Marry In Haste ....... "'m. Fairbanks ..Goldstone ..5,000

Man

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Features

A

Desperate Adventure
Adorable Scofflaw, The
After a Million
Against the Grain
Age of Innocence, The
Alaskan, The

.Special
.Special

Along Came Ruth
America
An Old Man's Darling
Another Scandal

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Oath
the Beyond

of

Franklyn Farnum

Bag and Bassage
The

Boomerang, The
Border Intrigue
Borrowed Husbands
Bread
Breaking Point, The
Breath of

Srandal.
Barriers

Broken

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The

Claim No. 1
Clean Heart
Colorau
Corsican Brothers
Covered Trail, The
Courage
Crash, The
Dante's Inferno
Desert Rose, The
Discontented Husbands
Dollar Down
Dollar Mark. The
Double Dealing
Driftwood

With a Million
Doorway
Enemy
The
Extra' Man. The
Druscilla
in

the
Sex,

Face
Faint Perfume
Feet of Clay
Face

to

Fighting Tylers, The
Fine and Dandy
Fires of Fate
First Violin, The
Flames of Romance

Flattery
Fool, The

Fools in the Dark
Forbidden Lover. The

Forty-Horse
Furnace of

Hawkins
Life. The

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National

Warner Bros.
Paramount

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The

Man Who Came

Madame Satan

Metro.-Gold
Independent ...
Grand-Asher ....
....Independent Pic.

Franklyn

National
Universal

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Hepworth

Dist.
Preferred Pic. ...

Farnum •...Indep.

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Pic

Sinners
Skyline

Stepping Lively
Stolen Hearts
Stra nge Woman,

Marion Davies

Cosmo

Strathmore

Virginia Valli

Universal

Superstition

Princinal
Selznick

Tam-ng

Preferred Pic.

Cast

Pic.

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Cast
Cast

Hodkinson

.Soecial Cast
C. B
C. (S. R.)
.Ruth Roland
Mildred Harris-Fraser F. B. O
.Charles Jones
Fox
Elaine Hammerstein ..Truart
Special Cast
F. B. O
.Special Cast
First National ..
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.Betty

Compson

-Viola Dana
Special cast
L^ Joy-R. La
.Special Cast
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.Pom Mix

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The

.Shirley

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Fox

.M. Moore-P. R. Miller F. 2. O
.Special Cast
Selznick
.Hoot Gibson
Universal

Grand-Asher

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P & D

Metro

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Grand-Asher

Elaine

Goldwyn-Cosmo
Mastodon

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Motte-Bowers

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Voke The
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Fox
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Creative Prod
Principal Pic'

Paramount
Grand-Asher
Warner Bros.
Goldwyn-Cosmo
Hodkinson

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Universal

Sunset Prod
Goldwryn-Cosmo
Preferred

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Fox

Hammerstein

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Paramount
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Sunset Prod

Warner

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Grand-Asher
Pathe
Goldwryn-Cosmo

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Rubens-M. Love ..Equity

Franklvn Farnum
Dorothy Mackail

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Sunset P-od
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Truart
Universal

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Sunset Prod
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Pic

Fox

Vengeance

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National

Monogram

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Special

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Inspiration

Warner Bros

Kirkwood-Lee

of All Flesh
of a Man

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Fox
Universal
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First National
.... Gold.-Cos

Mason

Cast

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Selznick
Asso. Exhib

H. Rawlinson
Special

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R

Bray
Chadwick
Hodkinson

Special Cast
Special Cast
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Pat O'Maliey
f.
B. Warner
Special Cast
Special Cast
Tom Mi::

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...Elmo Lincoln

Wanderer of the Wasteland
Wandering Husbands
Wanted bv the Law
Warrens of Virginia

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Wise Son. The

Ex.hib

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Bebe Daniels

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Asso.

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May McAvoy

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Cast

V'sions

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Paramount

Betty BIythe
Richard f almado-e
Herbert Rawlinson

Special

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National

Indeoendent
Vitagraph

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Kenneth McDonald

EnrI Husbands
\J7eIrome Stranger

Preferred

First

Vitagraph

Prevost
Special Cast
Fred Thompson
Special Cast
.Special Cast

Week

Rocque Pat-amount
Hal. Roach
Fox

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Paramount

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Marie

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Weavers. The

Paramount

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Universal

Sisters

Metro

Grand-Asher
Cast
Cast
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Universal

Truart
Special
Special
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HoUyw'dBernard-Carr

Trouble Shooter. The
Ultimate Good. The
Virtuous Crooks
Virtuous Laws

Way

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Hepworth

Alma Rubens
Doris Kenyon

Treasure Canyon
Tree in the Garden
Triflers,

Fox

.Harry Carey

in

Thompson
Throwback. The

Vitagraph

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Cast

Alice Jovce
Betty "Blvthe"
Special Cast
Snecial Cast

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Kirkwood-Garoii

Universal

Gilbert

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Kirkwood-Lee

Vitagraph
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Special
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Tarzan and the Golden Lion
Tenth Woman. The
Tess of the D'Urbervilles

Dustin

.T.

Special

Tarnish

Fox
Farnum
Independent
Warner
Sunset Prod
.Franklyn Farnum ••••Indep. Pict
.John

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Goldwyn-Cos
Chadwick
Paramount
Hodkinson

Cast

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Tombstone
Heaven
Spruce, The

Metro

Fox

John Lov/elf

Slow as Li^htninsr
Southern Love

Metro
Paramount

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Preferred Pic

Harris-Landis
Laurette Ta-dor

of the Ghetto
of Time
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of

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Paramount

Soecial C?.st
Marjorir^ Wilson

Gish

Vitagraph

Fox

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and Perlmutter

Sheriff

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Preferred

Outline of History
Painted Flapper
Painted Woman, The
Passionate Adventurer
Plaster Saints
Plugger. The

Rose
Sands

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Douglas McLean ..
M. Moore-Bellamy

Other Men's Daughters

Romola

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Fox
Fox

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The

Paramount

Metro

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National

R

Grand-Asher

Betty Comoson ..
Reginald Denny
Alma Tavlor
Special Cast
Rudolph Valentino
Torrence-Nilsson

36

Prairie Wife, The
Relativity
Restless Wives

Charles Jones
.Special Cast

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Barrymore
Glenn Hunter ...

Special

Vitagraph

.Mae Murray

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Eleanor Boardman

One Law For the Woman
One Night in Rome
Open Places

Paramount

R

Sunset Prod
F. E. Q
F. E. o"
Warner Bros

Lionel

My Man

No More Women

Excelsior

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Phil Goldstone

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Soecial C^st
John Gilbert

Misunderstood
Monsieur Beaucaire
Mountebank, The
My Ladies' Lips

Offenders,

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Theda Bara
Gloria S wanson

Missourian, The
Mist in the Valley

North
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Pathe

Metro
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Vitagraph
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Cast
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Fox
Weber and North
Goldwyn-Cos
Hepworth
First

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Carmel

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Grand-Asher

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C. B. C -S
Universal

Back, The

Manhandled
Mansion of Achmg Hearts

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Hodkinson

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B. Warner
Snecial Ca>:t

Never Say Die

First

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Lee-BraQ.o a

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Lover's Lane
Love Trap. The
Loyalties

Florence Vidor
Special Cast
Special Cast
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Warner Bros.

Baby Pej^y

The

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Cast
Ken;'on

Special

Pony Express

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Rider,

Lester

Mia^i

National

Ames

Special

Doris

Lone Fiehter, The
Love

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O. Nilsson
Cast
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Gerald

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Metro
Fqx
Chadwick

Marion Davies

Lost

Potash

Buddies

Circus

Listen

First

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Cast

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Fox

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Circe

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Vitagraph

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Captain January
Cause for Divorce

Let

Hodkinson

Special
Special
Special

Me Your Husband

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Butterfly

F/°",V*'''

Independent
Independent

Chadwick
Norma Talmadge
Barrymore-Oweii
Dorothy Chappell
Kirkwood-Lee

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Lend

Florence Reid

Helene

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Goldwryn-Cos.
First National

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Bird of Paradise, The
Blackmail
Boden's Boy

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Ben Hur
Between Friends
Beyond the Last Frontier

aBoy

Selznick

Cast
Cast
Cast
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Cast
Blue-Prevost
.Special Cast
.Special Cast
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Special Cast

Beggar of St. Sulpice, The
Beggars on Horseback ........

Anna

W. Kraemer

F.

First National ......
Gold.-Cos
...Fred Welhl Prod.

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Law

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Special
.Special
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Special

Bandolero
Barbara Freitchie

Dust

Novarro-Terry

.Florence Reid

Baffled

Beast,

First

.Special Cast
.Viola Dana
Special Cast
.Laura La Plante
.Special Cast
A. K. Mozundar

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A Prince of India
Arab. The
A Woman Under
Back

Cast
Cast

.Thomas Meighan

The

Alibi,

First

Franklyn Farnum ....Independent
.Bow-Harlan
Preferred
.Kenneth McDonald ...Sunset Prod

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Innocence
Innocent

United Artists

Flo'rence Reid'

Meddling Women
Merton of the Movies

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Special

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Distributor

Billings

Her Code of Honor
Her Game
Her Own Free Will
House of Youth
Human Mill, The
Hunted Woman, The
I Am The Man
In the Shadow of the Moon
Inner Si::ht. The

Mark of Cain
Mary Anne
Ma^y the Third

Star

Geo.

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and Bad

Oak

of

Gerson Pic
Chadwick

Charlie Chaplin
Spec.al Cact
Special C.a;t
Special Cact
Olive Hammerstein

Haunted Hours
Hearts

Cast

Semon

Larry

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Coming Productions
Abraham Lincoln

Special

Limousine

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Good
Men

Janice Meredith
Justice Raffles

Feb.
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Girl

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Rawlinson-Dwyer Universal
Gilbert-Nixon ...Fox

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Daniels
Nilsson

Innocence
Jack O'Clubs
Just Off Broadway

Reviewed

Gettmg Her Man

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Cast
Reginald Denny

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Universal

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NOW is the time to carefully go over all your equipment requirements. Don't wait till the Fall rush begins. You have plenty of time now to check up and see what are your most immediate requirements.

We know of one exhibitor who sets aside a definite amount for annual replacements. He allot this over the twelve month period. Then he prepares a chart or schedule of his most pressing additions, replacements, etc., and makes a strenuous effort to secure the new equipment each month as scheduled.

In any event, you will do well to follow this department closely. Many a timely tip will be presented that will help you materially in solving your equipment problem.

New innovations appear at frequent intervals. They will help materially in improving the appearance and service of your theatre. And many of these can be secured at a cost well within the reach of the average theatre owner.

**New Ticket Register**

THE new Simplex Ticket Register has several features that will recommend it if you are in the market for this essential equipment.

The construction is especially proper for drop key models, where the booth counter must be cut through next to the cashier for the operation of the keys. With this design, practically all the weight of the machine is carried by the front wall of the booth on account of the mechanism and motor being all at the back of the machine and next to the front wall of the booth.

Each unit of the Simplex is complete in itself, and has its own operating mechanism. The construction also makes possible an evenly balanced machine when in operation. The construction also permits the operation of all the units at the same time and where a customer wants an adult and child ticket the cashier does not have to wait while one set of tickets issues before pressing the button for the others.

The magazines are open on one side with a retaining strip to keep the tickets from falling out. This construction leaves the tickets always free to issue without binding. This also leaves an unobstructed view of the tickets in the magazines. One of the chief advantages of the open design is that the magazine does not have to be removed from the machine to rethread, as the movement of a few inches of the magazine will allow the end of the strip to be picked up and the machine rethreaded without even opening the retaining strip.

**Lighting Effects**

IT is hardly necessary to emphasize the added value given to your program by a pleasing presentation through adequate lighting effects. Major Lighting System features the following advantages by way of improving your presentation:


They have prepared a very instructive book, "The Control of Lighting in Theatres," which can be had by writing to the Frank Adam Electric Company, St. Louis.

**Motor Control**

THE Ward Leonard Electric Company, Mount Vernon, N. Y., have published a new bulletin listing a complete line of direct-current motor control apparatus.

The bulletin gives this explanation of its purpose: "In the past, such an inconsistent complication of apparatus has been listed that a selection from a catalog has been extremely laborious. The problem of simplification was a difficult one. We have solved it. Our control line is consistent. Within the horsepower and voltage range listed, it is complete."

The Ward people will be glad to send you this handy pocket bulletin on request.

**Music Stands**

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We Were Forced To Order More Showmanship System Ledgers

We just couldn't resist any longer. Although we knew all along that it just had to come. Meaning a healthy reprint of Exhibitors Trade Review's Special Showmanship Ledgers. Frankly we had been too conservative. Never dreamed that there were so many showmen who really knew the value of real bookkeeping at the box-office. The first thousand did go a little slow at first. Then one exhibitor must have told another. And another. And so on. For they started going like hot cakes. Well, that's that, and the worry is over for now we quite assure you there is a time saving ledger system for every exhibitor who wants one. And because we re-ordered a healthy quantity, the price has been brought down $2. Think of it. Then grab the pencil and send for one. Do it now. Today!

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A FEW sample sheets from the showmanship ledger that keeps track of every deal you make and inventories everything.

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generator new, 20 to 60 amperes motor generator
$150; 1 Hallberg 70 ampere latest type new, list
$125. $35; 1 General Electric double 50 ampere
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Story by Hal Roach

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Held over for a sixth week
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New England States,
Masterpiece Film Attrac-
tions,
1379 Vine St., Philadel-
phia, Pa.,
Eastern Pennsylvania and
Northern New Jer-
sy,
Mountain States Film Attrac-
tions, Inc.,
2164 Broadway, Den-
ver, Colorado,
Colorado, Wyo., New
Mexico, Utah and
Idaho,
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"Each Production an Achievement!"
A Box Office Magnet!

MAGNETIC PULL IN "THE SPITFIRE"
Cabanne Production Offers Sure-Fire Entertainment Registering as a Likely Box Office Asset
THE SPITFIRE
Murray W. Garsson Production
Released by Associated Exhibitors
Based on Frederic Arnold Kummer’s Novel "Plaster Saints"
Directed by William Christy Cabanne
Length: 6 reels

CAST AND SYNOPSIS

THE SPITFIRE
Murray W. Garsson-Associated Exhibitors—Seven Reels
(Reprinted from Film Echo)

The one thing that stands out prominently in this feature is the quality of the story, for it is a good box office attraction. Yes, it has all the ingrediants demanded of a picture that can hold them up at the box office, and that is the main reason why it is a success. The story of the Spyners is interesting, and the plot is well developed.

Slightly above the average of the pictures of this year is the story in action, and it is well told. The acting is good, and the photography is fine. The picture is well directed, and it is sure to be a big success. The Spyners is a good picture, and it is sure to be a big success. The Spyners is a good picture, and it is sure to be a big success.

MURRAY W. GARSSON PRESENTS

THE SPITFIRE

from Frederic Arnold Kummer’s novel "Plaster Saints"
Directed by William Christy Cabanne

with

BETTY BLYTHE
ELLIOTT DEXTER
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and LOWELL SHERMAN

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"Hot Weather Failed to Stop Them!"

Capt. Austin E. Lathrop presents

**The Chechahcos**

pronounced chee-chaw-koz

**The Dollar-Getting Summer Exploitation Picture**

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**PHYSICAL DISTRIBUTOR**

**PATHE EXCHANGE** - INC.

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Jack Howard, Manager
Ritz Theatre
A Vital Message
For All Producers
And Distributors

There Is Only One Correct Way—
The Exhibitors Trade Review Way!

HOW TO REACH
THE FILM INDUSTRY
(In 3 Chapters)

Chapter I
The first step, of course, is—show them your pictures. They measure your productions in terms of box-office probabilities. Mere words mean little—ordinary publicity even less. They buy on their own judgment. They are most willing to back their own judgment when it is based on what they have seen. In the advertising pages you have projection-room facilities. Use them to show your pictures properly presented!

Chapter II
Recent experience has proved that among available plans for assisting the Exhibitor in exploitation, the National Tie-Up section leads because it provides the first definite method of applying the selling power of Main Street to the box-office promotion of your productions. The National Tie-Up is giving thousands of retail merchants better windows that are selling both goods and pictures, with substantial profit to all participating. Everyone using it is happy—because it pays!

Chapter III
Keep the good pictures going. There's no profit in putting them on the shelf while the public is still willing to pay for them. Through the Tried and Proved Pictures section you can put new life into past successes. Use it to keep before Exhibitors your productions that have demonstrated real box-office merit—the pictures that are no longer a gamble. This is the third and final step in progressive picture merchandising that will bring you the good will of Exhibitors plus maximum revenue from films.

The EXHIBITORS TRADE REVIEW
45 West 45th St. New York
Belasco Productions, Inc.

present

"WELCOME' STRANGER"

from the great Broadway play

by

AARON HOFFMAN

Adapted for the Screen by

James Young and Willard Mack

Directed by James Young

with

Florence Vidor, Dore Davidson, Virginia Brown Faire, Noah Beery, Lloyd Hughes, Robert Edeson, William V. Mong and Otis Harlan.

FOR RELEASE IN SEPTEMBER

by

Producers Distributing Corporation

Foreign Distributor

William Vogel Distributing Corp.

Season 1924-1925—Thirty First-Run Pictures
We Were Forced To Order More Showmanship System Ledgers

We just couldn’t resist any longer. Although we knew all along that it just had to come. Meaning a healthy reprint of Exhibitors Trade Review’s Special Showmanship Ledgers. We never dreamed that there were so many showmen who really knew the value of real bookkeeping at the box-office. The first thousand did go a little slow at first. Then one exhibitor must have told another. And another. And so on. For they started going like hot cakes. Well, that’s that, and the worry is over for now we quite assure you there is a time saving ledger system for every exhibitor who wants one. And because we re-ordered a healthy quantity, the price has been brought down $2. Think of it. Then grab the pencil and send for one. Do it now. Today!

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
46 West 44th St., New York City

Please send me a complete Ledger System for Showmen C. O. D. $2 plus postage charges collect.

Check whether you desire Showmanship Ledger (Mail in order) or C. O. D. plus postage.

A FEW sample sheets from the showmanship ledger that keeps track of every deal you make and inventories everything you possess.

Now Available To All Showmen tor $2
Everybody's Steppin'

It's a tune they can't resist. Words and music by Metro-Goldwyn-Mayer, the greatest combination of picture creators in this industry's marvelous history. Greatest because three Big Time producers have united their players and directors, their story properties and their resources into one history-making organization. Are you in line for Happy Days?

Adjectives that Don't Exaggerate Our First Releases

GREAT!—Rex Ingram's "The Arab," Ramon Novarro and Alice Terry in a Love Epic of the East.

THROBBING!—"Revelation." The famous Parisian Romance with a cast of house-front names.

POWERFUL!—"Bread." Big-time players in Charles G. Norris' best selling novel.


GRIPPING!—Reginald Barker's "Broken Barriers." A many-stared box-office story of power and beauty.

DELIGHTFUL!—Jackie Coogan in "Little Robinson Crusoe." Jack-getting Jackie in a winning drama of youthful adventure.

DRAMATIC!—Fred Niblo's "The Red Lily." A thriller of Montmartre's Apache world with Ramon Novarro and Enid Bennett.

ABSORBING!—King Vidor's "Don't Deceive Your Children." Marquee-advertised players in a searching drama of Today.

CHARMING!—Laurette Taylor in "One Night in Rome." A brilliant screen production of her famous stage success.

UPROARIOUS!—Buster Keaton in "The Navigator." The laugh masterpiece of his money-winning career.

FASCINATING!—Mae Murray in Ibanez's latest story "Circe" a drama of a society temptress.
San Francisco, July 8.
The outstanding feature of the picture houses last week was the proof that Colleen Moore means money at the box office. The Warfield showed "The Perfect Flapper" and hit unusually. The picture was well liked and Miss Moore drew the fans into the house. The Warfield got an exceptionally satisfactory week. As a stage feature it presented "Ideas of the Merry Widow," a Fanchon and Marco musical revue.

First National Pictures Inc. presents

"The PERFECT FLAPPER"
with
COLLEEN MOORE

Adapted from the story by JESSIE HENDERSON
Directed by
JOHN FRANCIS DILLON
Supported by
SYDNEY CHAPLIN
FRANK MAYO and PHYLLIS HAVEN

All of next season's product shows that FIRST NATIONAL is making 'em bigger and bigger! Have you signed your contract yet?
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

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WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD.

WHAT'S IN THE AIR

STATION E. T. R.,
45 West 45th Street, New York,
broadcasting bits of this and that about things in
general and more particularly about the
world's most rapidly
growing industry—
Motion Pictures.

Our industry will progress steadily,
our business will outdistance all
rivals, if we all build on a foundation
of superior service. We must all give
the best at the least cost.

At present the life of a film is less than
two years. To decrease expense in every
direction help extend this time by play-
ing "Tried and Proved" pictures.

What does the future hold for the
motion pictures? A photograph has
been radioed 9,000 miles in an in-
stant. When will genius make it
possible to send motion pictures over
the air wave route.

One friend of tried and proved
value is worth a host of new ones.
And so it is with "Tried and
Proved" photo-plays.

Pop: What has happened to the tin
locomotive I gave you?
Son: All smashed up. I was playing
government ownership.

When a man is called a human
dynamo does it mean he's always
"charged up"?

Just think of it! Every week—fifty-two
times a year—Exhibitors Trade Review pre-
sents you with new opportunities to improve
yourself, to increase your income and to
advance your position. For instance—the
National Tie-Up Section.

Read "Leaders All" and you will find
that the heads of our industry have
spent their lives learning—and are still
doing so. You, too, can learn something from
everybody—he be bootblack or banker.

Plan your work—then work your plan.
Some self-made men have not done a very good job.
In watching out for a "Relay day" some chaps
miss all the sunshine in life.
SAMUEL GOLDWYN, independent producer, who sponsors "Tarnish" as his fourth big production through First National. He believes this film will prove a veritable masterpiece.

THE gifted star, May McAvoy, plays the feminine lead in "Tarnish," which was directed by George Fitzmaurice, who claims great appeal for the American love drama.

ABOVE Marie Prevost, who plays the vampy mistress in "Tarnish." Left, Norman Kerry, who again glorifies the married flirt, and to the right Harry Meyers, who has won himself a fine role by virtue of his work in other big pictures.

'Tarnish'
Gilbert Emery's Stage Success, Which Will Be Released Through First National
This Fall as The Great American Love Drama
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Lewis J. Selznick is chosen president of a new $10,000,000 company for the manufacture of radio and accessories.

The admission tax collected during the fiscal year ending June 30 in Southern California district, totaled $3,190,718, compared with $2,552,644 the previous year.

The Japanese boycott of American films has proved a dud and business as usual is the slogan.

It is reported that the K. K. K. in Southern districts is sponsoring rigid film censorship.

Douglas Fairbanks and Mary Pickford are due to arrive in America on the Leviathan, due in New York on July 21.

On charges made by the Lord’s Day Alliance, two Kenmore, Ohio, exhibitors were fined $50 each for violation of the Sunday closing law.

The Superior Court of California awarded three negroes $200 each because of color discrimination by a theatre owned by the Gore Brothers.

Rudolph Valentino will start work on his first picture for the Ritz in September. “Cobra” will be the vehicle.

Joseph Henabery has been chosen to direct Thomas Meighan in “Tongues of Flame.”

Jack Dempsey, heavyweight champion, will make a series of personal appearances in connection with his short features for Universal.

The New York Mark Strand theatre will broadcast its program each night, beginning at 7:30 and continuing to 11.

Motion Picture Theatre Owners of Montana will hold their annual meeting at Yellowstone Park on July 23-4-5.

New Jersey exhibitors will honor their retiring president, R. F. Woodhull, by tendering him a banquet in appreciation of his work.

R. H. Burnside, well known stage director, will make his debut as a screen director in “Manhattan,” starring Jacqueline Logan.

Educational executives have returned to New York from the convention held in Los Angeles.

The Bureau of Internal Revenue has officially announced the admission tax cut and has issued a statement regarding the sale of old tickets.
Why the Capitol Pulls 'Em In
It's Just the Extra Touch, Declares the Director

The editor has asked me to write some observations on successful theatre management. It is not practical to attempt to lay down set rules because so much depends upon the particular theatre, its location, its type and clientele that one can only deal in generalities.

What is good for one city or town seldom suits the tastes and conditions of another, and each manager has his own problems to solve.

If he is a keen, tactful manager, he will quickly regulate his activities to conform to the requirements of his particular territory. His mission is to make the theatre pay and insure a consistent return to his employer or investors.

If he interests popular public tastes, he accomplishes this objective. The survival of the fittest is the law of nature—and there are many reasons why theatres and attractions fail to draw the public, but to go into detail about these discrepancies would take too long an article—nevertheless, I shall mention a few fundamentals of our policy at the Capitol Theatre.

Immeasurable credit for the success of this great institution is due S. L. Rothafel for the masterful way in which he has handled presentation and other productive showmanship ideas.

His innate artistic nature, his early military training, his deep sincerity and his indefatigable energy have all combined to place him as the undisputed master showman of the movie picture industry.

While the palatial new theatres of the past few years have raised the standards of picture exhibition, these same amusement palaces feel the pressure of competition just the same as the smaller theatres.

Over 250 Employees

The Capitol, with its magnificent architecture, its unmatched programs and established clientele, is forever seeking new ideas—something different to keep the public interest alive. In other words, we endeavor to improve and progress and if possible keep a step ahead of our competitors. It's the extra touch that brings the reward.

Very few people realize the magnitude of the Capitol Theatre. We have librarians, etc. As many as fifty singers and dancers are engaged in our usual diversified entertainment.

Fourteen electricians and seven carpenters are necessary for the stage; seven operators to insure proper picture projection; four house managers; forty-five ushers supervised by seven chief ushers. Fourteen page boys; six doormen and four carriage-men—all of them having one golden rule of life, namely: "the public is always right."

All front of the house employees are organized on military lines, with drill and inspections and fire drill daily. All managers and officers have been promoted from the ranks. We employ no ushers who have ever been employed in a theatre before in order that we may create our own individual Capitol "esprit de corps."

Edward Bowes, who says every manager has his problems to solve and then tells how he approaches the Capitol's a seating capacity of 5,300, plus about 1,500 standees. From 250 to 300 employees are necessary to function the various departments.

A symphony orchestra consisting of eighty pieces with four conductors and ballet master, chorus coach, arrangers, A general policy which has accomplished gratifying results may prove beneficial to other managers:

Each person entering the doors is treated, so far as possible, as though he was the special guest of the management. Uniforms must be immaculate, shoes polished, linens clean and there must be erect soldierly bearing.

If a uniformed employee is fatigued he may go to the rest room, but while on duty he may not lounge or relax.

No patron may be asked if he wishes a program—one is handed him. When a patron is seated the usher must leave promptly—not lingering waiting a gratuity.

Watch Ventilation

Managers, become thoroughly acquainted with your theatre, its surroundings, its deficiencies, its improvements, especially its ventilating, cooling and heating systems. Many theatres have good ventilating systems which are not operated properly. Look into this.

Know your competitor, his faults and capabilities, offerings and inducements, his methods. Respect his showmanship and endeavor to do better. Maintain amicable relations with your competitor. Quarrels are destructive and costly.

Know your house staff. Help them so they can help you. Treat them with courtesy so that they, in turn, will cultivate this same spirit toward your patrons. House department is a vital factor, and remember the staff reflects the attitude of the management.

Watch your presentation closely. See that there is smoothness and co-ordination. Pay careful attention to the stage surrounding your screen.

Keep your house immaculate. The boiler room should be as clean relatively as the lobby. Soap and water are excellent instruments. A slovenly house means slovenly service and management.

Use common sense. The co-ordination of all the senses in perfect proportion means "common sense." Common sense is rare, but it spells success.

I am learning every day, and perhaps with unremitting attention for the next twenty years I may feel that I really know something about running a theatre.
Walsh an Executive of Demonstrated Capacity

THE action of the Theatre Owners of New York State last week in electing Michael J. Walsh as the seventh president of the organization has direct importance for the exhibitors of the state and is of measurable significance for those of the country at large.

In the history of exhibitor organization there have been few men of his experience and affiliations who have been called to high office and have accepted it.

That he has not only accepted the position of chief executive of the state organization but has announced himself as intending to inaugurate a militant campaign to extend the influence of the association is a matter for hearty congratulation in exhibitor circles.

Is Former Mayor

Mr. Walsh for many years has been a member of many organizations—business, political, social and fraternal. Among these is the Yonkers Chamber of Commerce.

In 1901 following a long service as alderman he was elected mayor of Yonkers for a two-year term. Although the city usually was considered safely Republican Mr. Walsh was elected on the Democratic ticket.

Later he served as postmaster of Yonkers.

Mr. Walsh was an executive state controller under William Sohmer. As Mr. Sohmer was ill a considerable part of the term the active charge of the office fell to the deputy.

During his first term in office Governor Smith appointed Mr. Walsh president of the Tax Commission.

The new exhibitor president has been a delegate to every Democratic National Convention for twenty years.

In point of service he is the oldest member of the Democratic State Committee, with a record of twenty-four years.

He is a member of the Elks, Knights of Columbus, Royal Arcanum, Foresters, Rotary Club, Modern Woodmen of America and many other associations.

He is a member of the Theatre Owners Chamber of Commerce and of the Motion Picture Theatre Owners of New York State.

On March 2, 1922, he opened the Strand Theatre in Yonkers. In August of the following year the Strand, Hamilton, Orpheum and Broadway Theatres of Yonkers combined their management as the Terrace City Amusement Company and Mr. Walsh was elected president.

In 1923 he joined in organizing the Westchester County Theatre Owners so many powerful connections, accumulated in an experience covering Chamber of Commerce and was elected president.

Empire State Exhibitor President Has Record of Many High Places Creditably Filled

Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce and a predecessor of Mr. Walsh in the executive chair of the Theatre Owners of the State, is a long-time friend of the new president.

When seen at his office this week Mr. O'Reilly declared the exhibitors of the state had made a most wise move in selecting Mr. Walsh as their chief. "He is by far our best bet," he said.

"There never has been a man selected by any theatre organization for its president who brings with him so much experience in high public office as does Mr. Walsh," continued Mr. O'Reilly. "And you may also say with so many powerful connections, accumulated in an experience covering twenty-five years. It is well known to those familiar with the political life of the state that Mr. Walsh is as highly regarded by Republicans as he is by his own Democratic colleagues.

"Mr. Walsh also brings with him to the exhibitors a fund of newspaper good-will. He is a close friend of William Randolph Hearst and William J. Connors of Buffalo, both of them publishers of large newspapers. This alliance alone will be of invaluable help to the industry in general and to exhibitors in particular.

"In point of experience and public service Mr. Walsh brings to the exhibitors of the state every bit as much influence as Will H. Hays brought to the producers and distributors.

"Not alone in political life has Mr. Walsh attained a great hold on the affections of the people. Even more markedly has he done that through his social and fraternal connections, in all of which organizations he has been conspicuous as a leader.

"He is a former exalted ruler of the Elks, and is the holder of No. 1 card in the Yonkers association of that order.

"It will be no new experience for Mr. Walsh to handle a gavel when he presides over an exhibitor gathering.

A Man of Balance

"Pre-eminently the new president is a man of balance. As I have intimated he has held positions requiring the exercise of the keenest judgment, that as president of the State Tax Commission as an example. In that office he came into contact with big men and big problems as well as those of lesser importance.

"He has been mayor of a thriving city, with its important manufacturing and other interests.

"And don't forget that Mr. Walsh is a harmonizer. He has no patience with squabbles. He will not be a motion picture politician. He will be a motion picture statesman.

"So I have no hesitation in reiterating that in the selection of Mr. Walsh the exhibitor of the state have acted wisely and for the good not only of themselves but of theatre owners and the industry at large. He will be a real asset to us all."
WILL H. HAYS, president of the Motion Picture Producers and Distributors of America, Inc., arrived in Hollywood, July 16, on his semi-annual visit to that center of production. He expects to be absent from his office about a month.

DICK BARTHELMESS and Director John Robertson spent a day recently at West Point, where they secured unusual material for “Classmates.” Four hundred recruits for Cadet honors arrived at the Academy in the morning and Mr. Barthelmess with them went through the first day’s training.

SAMUEL V. GRAND, president of Grand-Asher, after completing distribution details with the Motion Picture Directors Association, left New York for the coast. He stated that Paul Powell will direct the first release and that it would be ready for distribution about September 1. Wallace Worsley will direct the second and James Young the third. Sixteen features will be made during the year.

IRENE RICH has returned from Europe, where she played the lead in “What the Butler Saw,” a screen adaptation from a London stage hit. After a visit in New York City of two days she started for Hollywood, where she will resume work under her contract with Warner Brothers.

REX INGRAM, visiting New York to attend the premiere of “The Arab,” believes the next few years will see an influx into the United States of European screen actors. The director is surprised it has not occurred before. The entrance of these players, he says, may be due in a measure to the fact that many foreign players are being engaged by American directors in support of the United States stars. He is certain some of these will become popular.

EDWARD JOSK, the well-known director, who has been traveling abroad for the past year, has returned from Europe bringing with him many stills from “Terror,” a picture he directed for Pearl White while in France. He also brings stills from “The Life Hereafter,” which was made in Rome.

EMANUEL COHEN, editor of Pathe Review, was toastmaster at a banquet given at the Waldorf Astoria, July 8, at which the Pathe Review was honored. Present was a distinguished gathering of scientists who came to study the group of “White Indians” brought to the United States from the Darien Jungles by Richard O. Marsh. The showing of the motion picture record of the expedition, photographed by Charles Charlton for the Pathe Review, formed an important part of the evening’s program.

MABEL CONDON is the proud mamma of a six-pound son. Mrs. Russell Jaques Birdwell, as we probably shall have to refer to her now, will soon begin to collaborate with her husband on a series of short stories and scenarios as soon as the latter completes work with Jack Boyle on a magazine serial.

CHARLES J. GIEGHERICH, publicity director for Producers’ Distributing Corporation, won the 1st Christie prize for the selection of a main title for the next Christie feature production. “Reckless Romance” is the version that will be given to the New York stage play “What’s Your Wife Doing?” The prize was chosen from hundreds of submitted titles. The story is a farce comedy.

JACQUELINE LOGAN, star in “The House of Youth,” was entertained at the Biltmore Hotel last week at luncheon by the Producers Distributing Corporation. Among those present to meet the player on her first visit east since leaving the Ziegfeld Follies were President F. C. Munroe, Treasurer Raymond Pawley, Colvin Brown, Charlie Giegerich, Lucila Mendez, formerly of the “Little Jesse James” company, and more recently with Miss Logan in “The House of Youth,” and editors of the motion picture business papers.

M. ROSENSBERG, treasurer of Principal Pictures, has returned to the west coast studios after an absence of several weeks visiting key centers for business meetings with exhibitors and Principal’s franchise holders.

ADOLPH ZUKOR was host July 12 to the executives of Famous Players-Lasky and a few personal friends at his country home, Mountain View Farm, New City, N. Y. A qualifying round of golf was played in the morning and following luncheon eighteen holes were played in competition. Frank Newman, the Kansas City exhibitor, won first prize, while Aaron Jones, of Chicago, took second. Other prize winners were Robert T. Kane, Syd Falkenberg, Lacey Johnson, A. M. Botsford, Sir William Wiseman, Felix Kahn and Reuben Samuels.

HARRY ASHER, of Grand-Asher, following the working out of details in connection with the distribution of the Motion Picture Directors Association product, has returned to Boston from New York.

OSCAR MORGAN, for several months special feature representative of Pathe and a well known sales executive, has been promoted to the office of southern district manager. The appointment was necessary by reason of the large business expansion experienced by Pathe in the south recently. Mr. Morgan will establish temporary headquarters in Kansas City. He will have supervision over nine exchanges.

JOSEPH NADEL, studio manager for Distinctive Pictures Corporation and Eastern Productions, Inc., piloted the members of the company’s studio staff, with their wives and children, to Locust Lodge, Peekskill, N. Y., on July 13 for their annual Frolic.

SOL LESSER has received word from Director Sam Wood that the “Mine with the Iron Door” company has reached its location in Arizona, forty miles from a railroad. The company will be absent a month or more. The last member of the company to be signed, which was just a few hours before the departure of the train, was Mother Mary Carr. The player had been in doubt as to whether she would be at liberty to leave by reason of the work in which she had been engaged.

FRANK MAYO has been signed by G. B. C. to play opposite Alma Rubens in “The Price She Paid,” adapted from a David Graham Philip’s story.

LOIS WILSON sailed on July 9 as Paramount’s representative at the British Exposition in England. Sailing on the same vessel were Mr. and Mrs. Ernest Torrence.
Michael Walsh Elected Head of New York M. P. T. O.

The Motion Picture Theatre Owners of New York is now headed by Michael Walsh of Yonkers. A. C. Hayman of Niagara Falls continues as treasurer and Sam Berman is retained as executive secretary.

The state is to be reorganized on a zone plan, similar to those now used by the distributing companies. There will be seven directors in each zone. Five of these were elected at the Buffalo convention and the other two will be named at the first meetings in the respective zones. Although all business and problems of exhibitors will be taken up in the zones in which they are served with their product, the zones will work with each other and there is no splitting up in the true sense of the word of the state organization. In fact under this new zone plan it is hoped to make the organization a 100 per cent paid membership body, the strongest of its kind in the country.

The zone plan was explained to the convention and the following committees were appointed to map out policies for the ensuing year:


At this meeting "The Sea Hawk" contract was discussed and notices served on First National that exhibitors expected delivery of the features as per existing contracts.

The following policies were recommended to the convention:

(1) — That fifteen directors be elected, five representing each of the following shipping zones, New York, Buffalo and Albany and that the names of each director for each particular zone be mentioned on the floor and confirmation of each selection be approved.

(2) — The election of the directors at this convention shall be subject to ratification at the first authorized meeting called in each zone.

(3) — The five directors of each zone will elect a chairman who shall act as a vice-president of the organization.

(4) — The foregoing board of directors when elected shall act as a nomination committee for president, secretary and treasurer.

(5) — No one member of the organization shall hold more than one office.

(6) — The board of directors shall consist of the five directors elected from each zone. The president, secretary and treasurer shall act as ex-officio members of the board of directors of this organization without vote. The president shall act as chairman of the board of directors.

(7) — The board shall meet at least once a year in each respective zone at the call of the president or upon a call of the majority of the board of directors.

(8) — The five members representing each zone will be autonomous in the conduct of their business affecting their respective territories. Each zone shall be responsible for a fixed quota of the budget as designated by the convention and any other assessments in proportion to this fixed quota as voted by the board of directors.

(9) — It is further recommended that the president shall designate one member in assembly districts to act as a member of the state committee of this organization.

The following directors were nominated and later elected for each zone:

New York—Charles L. O'Reilly, New York City; William Brandt, Brooklyn; Manheimer, Brooklyn; Rudolph C. Saunders, Brooklyn, and Michael Walsh, Yonkers.

Buffalo—J. H. Michael, Buffalo; James Roe, Syracuse; Howard J. Smith, Buffalo; William Dillon, Ithaca and A. C. Hayman, Niagara Falls.

Albany—Sam Suckno, Albany; W. W. Farley, Schenectady; J. Meyer Schine, Gloversville; Víc Warren, Messina and Louis Buettner, Cohoes.

This report was amended to have seven directors in each zone. The other two men will be elected at the first meeting in each zone.

Much of the credit for the success of the entertainment program must go to J. H. Michael, chairman of the Buffalo arrangements committee; A. C. Hayman, assistant chairman and the members of the various sub-committees, all of whom worked untiringly for the many events on the program.

As a result of the Buffalo convention it is expected and confidently predicted that New York State will soon have the strongest exhibitor body in the country.

Film Production to Remain in West, Says Louis Mayer

In its rapid growth to the monumental proportions it now retains in world industry, the motion picture business has been so engrossed with meeting problems of the present that it has not had time to "look ahead," says Mr. Louis Mayer. "But looking ahead into film production of the future fails to reveal any more formidable problems, except in the degree they will be intensified, than the problems the industry faces today. As any observer knows, those problems relate to economy and efficiency in production. It is because of these conditions that I am willing to state my absolute conviction that motion picture production will never move East, that New York will never supersede California as the producing center of the film industry.

"Pictures can be made cheaper in the West. The Metro-Goldwyn-Mayer organization is satisfied of that, for it has made pictures in the West and in the East. It would seem the reasons for this should be obvious.

"No business can attain the maximum efficiency unless it is concentrated in Hollywood and Culver City. Here is every facility for the production of motion pictures. The Metro-Goldwyn-Mayer studio, at Culver City, covering 32 acres, ten of them given over to permanent buildings, is the largest and best equipped in the world. Such investments as this represent millions of dollars.

"In the East, as a matter of fact, there is no single studio large enough to accommodate productions of the size of the twenty-two Metro-Goldwyn-Mayer pictures that are at present being made at our Culver City studios.

"Obviously, film production in New York is but "a drop in the bucket." New York studios are scattered as effectively as if they were a hundred instead of a few miles apart, from Yonkers to the center of Manhattan, and Fort Lee to Astoria. Transportation, in many instances is inconvenient. The thousand distractions that a metropolitan center affords are bound in some measure to affect studio morale, particularly of the players. They may have other interests, they may be alternating their time between the stage and the studio.

"In the West, on the other hand, picture production is the bone and sinew of the several communities that have grown out of it. It is natural that where a whole community is heart and soul given over to making motion pictures, results are going to be obtained that could not under other conditions elsewhere."
To Speed Work

I. E. Chadwick Leaves for Coast to Start Two New Units

I. E. CHADWICK, President of Chadwick Pictures Corporation is leaving for the coast this week to start two of his producing units on productions which he is releasing on the State Right Market under the Chadwick Franchise Plan. This series will consist of nine special pictures to be known as "The Chadwick 9" and a number of them have already been completed and are now ready for distribution through the franchise holders.

Before leaving Mr. Chadwick issued a statement in which he detailed the progress of his company and plans for the future. He said that four specials have already been completed and that he is very much pleased with his product and the reception it has received not only from his franchise holders but from the trade press as well. The pictures now ready are "I Am the Man," "The Painted Flapper," "The Fire Patrol" and "Meddling Women."

As soon as Mr. Chadwick arrives on the coast he will start production on "The Tom Boy" and "The Street Singer" and he states that each of these productions will be in every sense of the word all-star and fully up to the high standard set by the pictures already made.

* * *

PAPINI MASTERPIECE FOR FIRST NATIONAL

Richard A. Rowland, Manager of Production for First National Pictures announces the purchase of the rights to Giovanni Papini's sensationally successful book, the "Life of Christ," which will be a First National Picture, produced by one of the Earl Hudson units. This announcement follows weeks of negotiations with representatives of the famous Italian author, whose world-famous work has been eagerly sought by many of the most important producers both here and abroad.

First National will transfer this wonderful human story of the Nazarene to the screen in a manner without precedent in earlier treatments of the same theme.

* * *

FEATURE VERSION OF 'FORTIETH DOOR'

Early this year Pathé released for the first time in the history of the industry a serial and feature version of the same story. This innovation was launched in connection with the picturization of Emerson Hough's celebrated story of the early West, "The Way of a Man." So overwhelming was the box-office success and so conclusive the evidence that exhibitors universally approved of such a releasing arrangement that plans were laid for a twofold version of "The Fortieth Door."

Through the entire period of production, George E. Seitz, who had charge of the direction, kept the feature and serial versions in work as distinct enterprises.

* * *

WILL SELL STUDIOS

The Griffith Studios at Mamaroneck will be placed on the market, according to a report. It is estimated that the land alone is worth approximately $1,000,000.

The sale of the property will be a step toward the termination of D. W. Griffith, Inc.

Inventor Departs

Spectrum Company Closes Some Big Contracts

CLAUDE FRIESE-GREENE, inventor of the color process bearing his name, entertained New York's news and trade paper editors at the Hotel Astor last Friday.

The popular Briton will be in England for several weeks arranging to produce several features in color. In September he will return here to establish a branch.

Stuart Johnston, the inventor's associate acted as toastmaster, and announced the closing of contracts for eight million feet of Fries-Greene color-processed film to be used in shorts.

George Blaisdell, editor of EXHIBITORS TRADE REVIEW, was the first speaker. He was followed by F. Mor-daunt Hall, New York Times; Don Allen, Evening World; Louella Parsons, New York American and Dorothy Day, Morning Telegraph. Each speaker spoke highly of "Spectrum Films," and it was apparent that their inventor has the well wishes of all those familiar with his invention.

* * *

GOTHAM COMPLETES FIRST OF SERIES

Samuel Sax, president and general manager of the Gotham productions, which are producing a series of six special features for release on the independent market, announces that the first picture of the series "Unmarried Wives" with Mildred Harris, Gladys Brockwell, Lloyd Whitlock, Bernard Randall and Mabel Coleman.

Members of the Motion Picture Theatre Owners of New York in '01 of the Wurlitzer Manufacturing Co., at North Tonawanda, N. Y., during their convention in Buffalo, which was one of the best gatherings of the New York organization since its inception. Buffalo outdid itself in hospitality toward the delegates which will help make the convention a memorable one.

Exhibitors Trade Review
With 104 Two Reel Comedies, an unprecedented number, with 10 features or more; with 52 One Reel Comedies; 104 News issues; 52 Review issues; 26 Sportlights; 52 Aesop's Film Fables; 52 Topics of the Day; 15 Chronicles of America; and 5 or more Pathéserials by well known authors. Pathé is proud to announce product for 1924-1925 which exceeds in number, quality and diversity anything ever offered in the past.

In Short Subjects never has any distributor ever made so notable a presentation.

Four other Sections of this announcement will follow consecutively in succeeding issues of this magazine. Your attention is invited to them.

**Summary**

**Specialties**

- Pathé News, twice each week
- Pathé Review, once a week
- Grantland Rice's Sportlights, one every other week
- Aesop's Film Fables, one a week
- Topics of the Day, one a week

**Pathéserials** (Ten Chapters Each)

- "The 40th Door," with Allene Ray; from the book by Mary Hastings Bradley
- A Police Serial, not yet titled, with Edna Murphy and Jack Mulhall; by Richard E. Enright
- "Black Caesar's Clan" from the book by Albert Payson Terhune
- "Ten Scars Make a Man" by Philip Barry, the playwright
- And at least two others, to be announced

**Chronicles of America**

Pathé Exchange, Inc. 35 w. 45th St., New York
Presented by Thos. H. Ince

Back to the roles in which he made himself famous

Charles Ray, as a small town youth, put himself in the electric signs of the nation.

Pictures like "The Clodhopper" and "The Eggcrate Wallop" proved that he is inimitable in such roles by playing to big business everywhere.

Now Mr. Ray is to be presented in a series of four features, in each of which he will be seen in the kind of role which he made famous.

The first of these will be by C. Gardner Sullivan, directed by Ralph Ince.
For years Hal Roach has been one of the best known producers in the business. Mr. Roach has only recently begun to produce features. The result is history. "The Call of the Wild" is one of the most widely distributed features of the day. The more recent "The King of Wild Horses" has been highly praised by all reviewers, and successfully shown in many theatres of the class of New York's Rialto and Brooklyn's Strand. Pathe will receive at least four features during 1924-5 from the Hal Roach Studios. Three will be straight comedy and the fourth will again star Rex, the handsome untamable horse hero of "The King of Wild Horses."

THE NAME OF HAL ROACH INSURES THE QUALITY OF THE PRODUCT

Pathépicture
P. D. C. Schedule

Producers Distributing Corp. announces 1924-5 Program

DEFINITE release dates have now been set by Producers Distributing Corporation for the twenty-first run pictures announced on its 1924-5 program. The season will be started with four releases in August, four in September, and three each in October, November, December and January.


The releases for September include "Welcome Stranger," "Ramshackle House," "Chalk Marks" and "The House of Youth."

The October schedule calls for the release of "Roaring Rails," "Another Man's Wife" and "Trouping With Ellen."

November will see the release of the big Al Christie feature "Reckless Romance," "The Girl on the Stairs" and "The Folly Girl."

The December releases are 'A Cafe in Cairo,' "The Man From Texas" and "The Mirage."

The January group consists of "On the Shelf," "Soft Shoes" and "Off the Highway."

It is quite likely that the twenty subjects now listed will be supplemented by the addition of one or more exceptionally big specials during the season.

OCHS SIGNS VINCENT LOPEZ TO DIRECT

Lee A. Ochs has signed a contract with Vincent Lopez, well known orchestra conductor, to act as supervising director of the new Piccadilly Theatre, which will open at Broadway and 52nd Street in a few weeks.

It is understood the figure necessary to secure Lopez's services is high but Mr. Ochs feels that he has a sure fire drawing card.

Lopez will conduct at every performance and his famous Pennsylvania Orchestra will play.

EXHIBITOR FALLS HEIR TO MILLIONS

Pity the poor average struggling exhibitor during these recent years that try men's souls and pocketbooks and then for a change cast your optics on H. W. Rosenthal, of the Rosenthal Motion Picture Service Bureau, Miami, Florida, and then kick yourself for the mean things you've said about this industry of the flickering silver sheet.

Here's a moving picture man who has struggled along with the rest of you fellows, with a small business in Miami. Last week comes word that he is co-star with a small circle of relatives to an estate of $80,000,000 left by a rich uncle who recently passed away in Australia.

Rosenthal's share of the coin will run around eight million, but he was quick to make a definite announcement that he will not retire from his business, but will take a small slice of his new wealth to develop it further and greatly enlarge his holdings.

"SEVEN CHANCES" FOR BUSTER KEATON

The Ro! Cooper Megue stage success, "Seven Chances," has been purchased by Buster Keaton. Production of this notable laughing show for Metro-Goldwyn release will presumably follow Keaton's next production of "The Navigator," which is at present being filmed by the comedian.

TITLE CHANGE

The title of the second Regal Pictures production starring Jacqueline Logan originally announced as "Limehouse Polly" has been changed to "Off the Highway."

"Off the Highway" will be released by Producers Distributing Corporation.

MAYOR MAY CENSOR

The city council of Sacramento has adopted an ordinance placing in the hands of the mayor and police the power to censor obscene, lewd or vulgar stage of picture productions.

Briskin Optimistic

Reports Conditions Favorable For Independents

SAMUEL BRISKIN of Banner Productions, Inc., has just returned to New York from a flying sales trip to the middle west and reports conditions in the independent market very satisfactory.

Mr. Briskin closed a contract with Si Greiver of the Greiver Productions of Chicago for the series of four special Banner Productions for the Northern Illinois and State of Indiana territory and Jack Grauman of Celebrated Players Film Company of Milwaukee for the State of Wisconsin for the entire series the first of which is "The Truth About Women" with Hope Hampton, Lowell Sherman, David Powell and Mary Thurman in the cast which is now completed, and the second "The Man Without a Heart," which is now in production at the Whitman Bennett studio under the direction of Burton King with Kenneth Harlan, Jane Novak, David Powell and Faire Binney in the cast.

"The Man Without a Heart" is from Ruby M. Ayres famous international novel which has been one of the best sellers for the past year.

"Empty Hearts" the first of the second series of Banner Productions being produced on the coast under the supervision of Ben Velschleizer, with John Bowers, Clara Bow, Lillian Rich and Charlie Murray in the cast has been completed and prints will be in the New York offices within the next few days.

This crowd is watching the birds on the Metro lot. Each seems extremely interested in the camera and they were no doubt delighted when the shooting was over. They are, left to right, Harry Rapf, Eddie Saunders, Jimmy Grainger and Irving Thalberg.
First National's Answer to 'Sea Hawk' Controversy

By E. A. ESCHMANN
First National General Manager of Distribution

There has been a sporadic outburst on the part of exhibitors in several sections of the country against First National for its sales policy in regard to Frank Lloyd's great and spectacular production, "The Sea Hawk." Because they bought, in a group of First National pictures, a "Frank Lloyd Special," of "The Sea Hawk," they attack the company for asking a bigger rental value for that picture than the rental called for in the contract. I take this opportunity of stating our case to them.

First National is an exhibitor organization and appeals to its own kind through equity of reasoning. It is not seeking to "put something over" on exhibitors, as some of them are asserting. The exhibitor who says to us, after he has heard our side of the story, "Give me the picture at the contracted price," will receive it.

Stand by Obligation

In other words, we do not care to hide behind the strict legal interpretation of our obligation as referred to by such group contract sales as are alluded to by "The Sea Hawk" or as a "Frank Lloyd Special." We stand ready to deliver "The Sea Hawk" to any exhibitor holding a contract for a "Frank Lloyd Special" or "The Sea Hawk," upon his demand.

We feel that we are entitled to special consideration in regard to "The Sea Hawk" rentals, not because the picture cost what it did, but because it has developed into such a tremendously big box office attraction and will bring such unusually big takings into the strong box of every theatre showing it.

We feel that this situation entitles us to special recognition from the exhibitors who bought the picture as one of a group. There are good, sound, equitable and fair arguments that may be submitted to exhibitors for what is due First National in this situation. But to the exhibitor who demands "The Sea Hawk" on the group contract rental, who does not recognize the fairness of our requests, the picture will be delivered. Such exhibitors should remember that there very probably will arise situations in which the shoe is on the other foot.

Matter of Equity

The motion picture business, as I see it, is rapidly becoming one of fundamental equity—a trading proposition between men who wish to deal fairly with one another. It is in that spirit, and in recognition of that relationship between producer, distributor and exhibitor, that we appeal for equitable consideration from the exhibitor in regard to "The Sea Hawk" rentals.

The rider which was sent out by the Distribution Department to exhibitors who had bought "The Sea Hawk" or a "Frank Lloyd Special," as one of a group of releases is not an attempt to "put something over" on the exhibitor, but solely a means to meet legal requirements by having in writing a modification of the group booking agreement. As General Manager of Distribution for First National Pictures I can assure exhibitors that anyone holding a contract for a "Frank Lloyd Special," or "The Sea Hawk" specifically named, will have that picture delivered to them, if they insist, regardless of what price is indicated on the face of their contract. But each case will be dealt with individually and on its individual merits, not by a Company policy or action. We have provided the exhibitor with one of the biggest money-making propositions in the history of films in "The Sea Hawk" and First National demands, and wants, only an equitable share in the profits which will be derived from it.

* * *

No Shakeup

Metro Vice President Denies Report in Newspaper

The report published in a New York newspaper that Arthur Abeles' resignation as manager of the New York Exchange of Metro-Goldwyn is the result of a "shakeup" of the sales organization, was emphatically denied by William E. Atkinson, vice-president and general manager of Metro-Goldwyn Distributing Corporation.

Mr. Abeles, according to Mr. Atkinson's statement, resigned of his own violation from the Metro organization previous to the Metro-Goldwyn merger. At the request of Mr. Atkinson, Mr. Abeles consented to continue in his office of manager of the New York exchange for two months longer.

That E. M. Saunders of the Metro-Goldwyn sales force contemplates withdrawing from the organization, as intimated in the same newspaper story, or that there may be any changes of a similar nature in the organization, was also strongly denied by Mr. Atkinson. This report, stated Mr. Atkinson, like that resulting from Mr. Abeles' resignation, is entirely without any foundation in fact.

E. M. Saunders and James Grainger will be in charge of the entire Metro-Goldwyn sales organization of the United States. Mr. Saunders will have charge of sales in the western territory, and Mr. Grainger's duties will occupy him with the territory east.
John B. Rock Warns Against
Trashy Sex Pictures

THE war on trashy sex pictures which has aroused the parents and teachers in the Middle West has the emphatic endorsement of Vitagraph. This company, the oldest in the industry, has remained singularly free from the contamination of the so-called passion stories. Albert E. Smith, the president, was a showman and a good one before he went into pictures. He enjoyed personal contact with audiences throughout America. He knows the people of this country and he knows that they are clean, wholesome thinking men and women. For this reason he has produced only wholesome stories.

"It seems to me," said John B. Rock, general manager, at the executive offices last week, "that the lesson which was taught ten years ago when irresponsible producers exploited salacious stories has failed in its effect. The industry should know that it was this freelance, wildcatting productions which brought upon pictures the lash of censorship. I am no moral prude, but I have seen billing of so suggestive a nature that I wondered that the police did not of their own volition have it removed. Hopskotching these sort of pictures in the old days was what put our business in bad repute. Certainly the industry now can not afford to return to those mistakes of yesterday.

"I am convinced that the real leaders of the motion picture business realize that a continuance of such pictures is going to bring further state government restrictions and make it more difficult than ever for producers to film dramatic situations without incurring condemnation of censors. Many a picture has been edited by censors which did not deserve eliminations but when censors see twenty-four sheets plastered over their own towns with suggestive matter on them certainly they are going to look with more critical eyes at the film as it is reviewed. Fundamentally, censorship is all wrong. It has no place in a republican form of government but the way to rid motion pictures of censorship is to cure the evils which brought it about."

SAMUEL GOLDYN REGAINS NAME

Samuel Goldyn is now able to answer the question, "What’s in a name?" particularly in regard to the name of Samuel Goldyn.

In an amicable agreement drawn up outside of court, it is now decreed that Samuel Goldyn is again privileged to use his name in pictures without tacking on the now famous slogan, "Now now connected, etc."

Papers, ratifying this right to Samuel Goldyn, were signed by officials acting for the Metro-Goldwyn Company and Samuel Goldyn personally, in which it is stated that on all pictures produced by him, the inscription borne on the film and posters can hereafter read, "Samuel Goldyn Present."

NED MARIN ON TRIP

Ned Marin, assistant general manager of Universal Exchanges, started this week on a six-week’s trip which will embrace all of the exchanges as far west as Omaha and as far south as Charleston, West Virginia. The first exchange visited will be the Pittsburgh exchange.

The itinerary after Pittsburgh is as follows: Cleveland, Detroit, Indianapolis, Cincinnati, Charleston, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis, Milwaukee and Chicago.

Carmel Myers left for Rome recently to play the role of Iris in the spectacular picturization of "Ben Hur" for Metro.

Signs Griffith

Noted Director Will Produce Series of 3 Specials

D. W. GRIFFITH has signed a Famous Players contract to direct a series of three pictures for that company according to a report.

Mr. Griffith and company has left for Germany where they will make "Dawn" the last of the Griffith series for United Artists.

For some weeks it has been known that so far as money matters were concerned, all was not well with the Griffith organization. It is understood that as part of the deal with Famous, Griffith was advanced enough money to complete his "Dawn."

The Griffith pictures will be released as Paramount specials. It is understood Griffith’s salary will run into five figures.

FIRST NATIONAL SIGNS

DORIS KENYON

Doris Kenyon, equally well known on stage and screen, has been placed under contract by First National to play featured roles in its own productions for a term of years. Before starting work under the new contract, Miss Kenyon will appear in two productions from outside sources to be distributed by First National. These are "Born Rich," the first production from Garrick Pictures Corporation, and "Doctor Nye," Thomas H. Ince’s picturization of Joseph C. Lincoln’s novel.

Her first picture for First National will be "If I Marry Again."

BURNSIDE’S FIRST

Jacqueline Logan, who recently arrived in New York from the West Coast, has been signed to play the leading feminine role opposite Richard Dix in "Manhattan," a forthcoming Paramount picture. The picture will be put into production soon at the company’s Long Island studio under the direction of R. H. Burnsise. It will be Mr. Dix’s first starring picture for Famous Players-Lasky Corporation.

MISS FRIED ON COAST

Eleanor Fried, one of the first film editors that Universal City ever boasted, has returned to her duties in California after an absence of six months in the east.

HAYS ON COAST

Will H. Hays left for the Coast on July 11 and will be gone about four weeks.
'LARGEST THEATRE IN CANADA FOR KEITH

Considerable interest has been aroused in Toronto theatre circles through the announcement that an important new theatre project has been drawn up for the Ontario Capital with plans arranged for immediate construction of the new house. The information has been issued by Jerry Shea, owner of the Shea and Hippodrome Theatres, that a feature of the development of the new B. F. Keith Company of Canada, Limited, a concern with $5,000,000 capital, is the early erection of a large new house to cost $1,250,000. This theatre will have accommodation for 4,000 which will make it the largest theatre of any kind in the Dominion, the next largest being the Pantages of Toronto which has 3,700 seats.

Mr. Shea has announced that the new Keith house will be built on a site just north of the downtown district. It had been intended to purchase property in the central area but this was impossible because of the smallness of the city blocks. All specifications have been provided for and it is expected that the theatre will be opened next spring.

* * *

LAEMMLE ANNOUNCES JEWELS FOR SPRING

Carl Laemmle, president of the Universal Pictures Corporation, sailed last Saturday aboard the Leviathan for a three month's stay in Europe. On the eve of his departure he announced Universal's schedule of big pictures for next Spring and Summer. The list includes twelve Jewels, one super-production of the caliber of "The Hunchback" and a series of high class western features, in addition to an intensified short subjects output.

* * *

'DIXIE' FOR NEILAN

Marshall Neilan will turn to the sporting world for inspiration in making "Dixie," that will be his third production of the season for Metro-Goldwyn-Mayer.

"Dixie" is to be a fast and furious picture of sporting life in the Southern States, and will depend for one of its thrills on what Neilan plans to make the most ambitious and completely pictured horse-race ever shown on the screen.

* * *

MAYOR REFUSES PERMIT

Mayor George Hoffman, of Loraine, O., has refused to issue permits to the three theatres of Loraine, permitting them to open, declaring that people of Loraine do not want to go to the movies at this time because of the recent disaster.

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EXHIBITORS

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SCENES FROM BANNER PRODUCTION'S FIRST PICTURE, "THE TRUTH ABOUT WOMEN" FEATURING HOPE HAMPTON AND LOWELL SHERMAN. MANY OF THE SCENES AND SETTINGS ARE ELABORATE.

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'LANDRA' STARTS

The first scenes for "Sandra," Barbara La Marr's initial starring vehicle for First National, were shot this week at the Biograph studios, New York. The production, which is from the Sawyer-Lubin unit, is being directed by George Melford under the supervision of Arthur H. Sawyer.

* * *

CORINNE RETURNS

Corinne Griffith has returned to Los Angeles after a brief visit to New York and will soon start work on her new picture, "Wilderness."

* * *

FIRST IMPERIAL

The first production to be produced by Imperial Pictures will be a version of "The Desert Healer," by E. M. Hull, author of "The Sheik." George H. Melford will direct.

* * *

GERAGHTY INJURED

Thomas J. Geraghty tripped over a tool chest in the driveway of an oil station near his Los Angeles home, and suffered a fracture of his left hip. He will be laid up about six weeks. The enforced rest will be a blow to Mr. Geraghty as he is known as a go-getter.
KEATON WILL MAKE COMEDY IN COLOR

Buster Keaton's next comedy after "The Navigator" may be entirely done in color, according to information received from the Metro-Goldwyn-Mayer offices. It was said that for some time the comedian has been considering the advisability of introducing color into his pictures, and will in all likelihood try the experiment after he completes the production he is now at work on.

"The comedy field seems to me the logical place to use the color process in its present stage of development," Buster is quoted as saying. "In straight drama color is too distracting, and detracts from the story interest, to make its regular use advisable. In comedy, on the other hand, it can bring out comedy values that black and white pictures can only suggest."

* * *

VOGEL CLOSES FOREIGN DEAL FOR P.D.C.

William Vogel head of the exporting film corporation bearing his name returned to the United States this week after closing one of the biggest foreign contracts for American made pictures ever recorded.

Mr. Vogel closed a contract with Film Booking Offices, Ltd., of London, for the entire output of the Producers Distributing Corporation. The deal embraces all of the company's pictures released under the Hodkinson trade name and the entire list of releases just announced for the 1924-5 season.

* * *

STARTS 'RAGGED ROBIN'

The Sanford Productions of Hollywood have started work on "Ragged Robin," the seventh release in their series of eight Thrillspeeddramas featuring Matty Mattison, and which are being sold through Independent Exchanges.

The cast will include Vivian Rich, Gene Crosby, Billy Franey, Jack Herrick, Leon Gill and many others.

According to Frank M. Sanford, the President of the Company, this picture is the biggest undertaking of the series, and he expects it to surpass all previous efforts put forth by his company. Frank S. Mattison will direct the picture.

* * *

LEVEE SIGNS THREE

M. C. Levee last week signed three popular players to appear in the cast with Virginia Valli in his next First National picture which was temporarily titled, "Barriers of Love."

They are Marc MacDermott, George Fawcett and Lloyd Hughes, popular juvenile.

The title of the new production has been definitely set as "In Every Woman's Life," the foreword inferring that in every woman's life there are three men, the man she might have married, the man she did marry and the man she should have married.

* * *

WILLAT NAMES CAST

Jack Holt, Lois Wilson and Noah Beery will head the featured cast of "North of 36," which will go into production as a Paramount picture late this month or early in August. The picture will be produced by Irvin Willat, who recently completed the filming of the Photoplay Magazine title-contest screen play, "The Story Without a Name."

"North of 36" will be filmed in the actual locale of the author's story, following the precedent set by "The Covered Wagon" and the Zane Grey stories.

WEBB ON VACATION

Millard Webb, director, has completed his first Warner Brothers offering, "Her Marriage Vow," and after a few days spent in the cutting room, will board a train for Chicago and spend his short vacation with his family.

Webb, who has been associated with various directors in the capacity of assistant, recently graduated from the ranks and is now a full fledged director.

* * *

THEATRE DESTROYED

A match, carelessly tossed to the operating booth floor after lighting a cigarette, ignited film in the Lyric Theatre, Gordon, Ga., and almost completely destroyed the theatre necessitating its immediate closing.

The house is owned and operated by J. G. Grimes who will immediately rebuild.
‘The Spitfire,’ a Lively Play with Dash and Speed

Scenes from Murray Garsson’s adaptation of Frederick Arnold Kummer’s novel ‘Plaster Saints,’ released by Associated Exhibitors.
LEADERS ALL
Earl Hudson, Author Producer

THE remarkable rise of Earl Hudson, supervisor of productions for First National, has been one of the outstanding events in the motion picture industry during the past half year. As one of his 'old-time' associates remarked the other day, "He is going so fast you can't see him for dust."

Nevertheless among those who have most intimately known Mr. Hudson and the quality of his work during the past ten years the success attained by the First National supervisor has been no occasion for surprise.

Rather it was a confirmation of a long held conviction that he was a "comer," of the feeling that when he should be permitted to step out from behind a superior his worth quickly would become patent to the industry as a whole.

A decade ago an observing associate remarked that "Earl Hudson's head is overflowing with ideas—most of them sound. When he gets a few more years over those shoulders of his and he himself is able to select the good and reject the others there'll be no stopping him."

Plainly the added years have passed, and Mr. Hudson is coming into his own. The road he has traveled has not been all "cakes and ale." He has had his rough rows to hoe. He has faced what to many would have been deep discouragement, but it never interfered with his aim at a difficult target.

EARL HUDSON was born in Elgin, Ill., thirty-two years ago. Upon finishing his public school education he entered the Elgin National Watch factory, and for a year he worked at a bench setting jewel pins.

Recurring visions of the life of a cowboy became too strong. The lad ran away from home to the Panhandle district of Texas. For eighteen months he lived on various ranches.

News of the illness of his grandmother turned him homeward. Lack of carfare did not keep him in Texas. By means of freight trains and blind baggage he made his way back to Elgin, and once there he again took up his old job at the watch factory.

Not for long did he remain at the bench. The Elgin Daily News beckoned to him, with a salary of $6 weekly, and he became a reporter.

EARL HUDSON—BECAUSE he has been gifted with remarkable imagination and an unusual degree of inventiveness; because fortifying these is a genuine ability to execute the tasks he undertakes; because he has a bent for aiming high and attaining his mark; because he has the capacity for taking infinite pains and of simultaneously following through with a multitude of details; and because he is a stickler.

From Elgin the young man quickly graduated to Chicago, where he was employed as a news gatherer for the Chicago City News Association. Then in turn he worked for several of the dailies, mostly on police and court news—seeing life in the raw.

During that period a motion picture convention came to Chicago as conventions for many years have had a habit of doing. Mr. Hudson was assigned to cover it. It was his first contact with the industry, and it appealed to that active imagination of his.

IN the course of the convention Joe Brandt, the advertising manager for Universal, engaged the reporter to do "convention publicity" for his company.

As a result of the material turned in the newspaper man was offered a place in the Universal's home publicity office. Following there were several other connections—in one of which first-hand experience was gained of laboratory work and another of distribution. Also there had been a connection as staff and business writer on Motion Picture News.

Then came the opportunity to capitalize the experience which had been so rich in variety: as a member of the publicity department of First National, as assistant to C. L. Yearsley.

Here the "active imagination" to which reference has been made was given full play. Mr. Hudson's fertility in resource was responsible for one attention-compelling manoeuvre after another. Exhibitors were constantly reminded in an unusual way that First National was actively in business.

After several years in the publicity department Mr. Hudson was made assistant to General Manager J. D. Williams. In a room adjoining that occupied by J. D. the new-comer was brought into active contact with problems of production. The solution of many of these were turned over to him.

When Mr. Williams resigned and Richard A. Rowland took his place Mr. Hudson continued in the same capacity.

FIRST NATIONAL reached the decision to install a production unit of its own. Mr. Rowland selected Mr. Hudson as the man to undertake the experiment, for such in a measure it was. The experimental stage, however, was quickly passed.

At first there was one unit under the Hudson supervision. Later another was added. At the present time four distinct units are working under the one head.

From the beginning of his motion picture career Mr. Hudson in his spare time has done much writing for the screen. He sold a number of stories, all of which were filmed anonymously.

During the fifteen months he has been supervising production at the west coast studios of First National he has made these pictures:


(Continued on page 67)
EDITORIAL PAGE

Mergers and the Law

UNDER a resolution passed at its recent convention in Buffalo the Theatre Owners of New York has appointed a committee to investigate the whole subject of the merging of interests on the part of those producers and distributors who own or control theatres.

The committee has been instructed to do three things:

To ascertain if such mergers in any way infringe upon existing law;

To determine in what way the theatre owner may protect himself, even when there be no violation; and

That if injustices are found the committee shall present the ease to the next session of the Legislature and also lay the facts before the Interstate Commerce Commission.

It is well that these steps be taken, so that there may be a clarifying of the atmosphere while the merging day is yet young. If any steps have been taken that will not bear scrutiny by the legal officers of the state and nation it is well to have the question thrashed out for the benefit of the industry as a whole and incidentally for those who may be considering similar steps.

The examination by the exhibitors will bring out both sides of the question, that of the distributors and that of the exhibitors.

One man from Los Angeles this week declared that mergers contained genuine elements of benefit for exhibitors. The speaker is one of wide acquaintance with motion picture problems, although his experience has been chiefly on the side of production. At present he is unaffiliated.

He declared his belief that inside of two years four large organizations will control or at least do the bulk of the distributing.

He went on to point out that if this became a fact the cost of distribution would be reduced from an average of close to 40 per cent to a point approaching 25 per cent and that the exhibitors would reap the benefit of a part of the reduction in the form of lessened rental prices.

This is the viewpoint of a man who is neither distributor nor exhibitor, but who nevertheless is honestly concerned in the welfare of the industry.

The examination which will be instituted by the Theatre Owners of New York will uncover many matters of information, facts illuminating a controversy about which at present strong and opposing opinions are held.

If distribution mergers are for the benefit of the industry it is well that we know it. And if they are not it is well that we know that, too.

Friendship in Business

HEREAFTER without the accompaniment of lumbering qualifying words the world may be informed that “Samuel Goldwyn presents.” No longer will it be necessary in the identical breath to say “Not now connected,” etc.

The parties in interest have agreed to undo that which was done by the courts—in other words, they have got together in a friendly spirit and removed the unusual phraseology from the business announcements of Samuel Goldwyn.

The situation was brought about in this fashion:

Goldfish and Selwyn form the Goldwyn company; Goldfish changes his name to Goldwyn; Goldwyn retires from the company and later starts an organization under his own name; the older company successfully enters suit to prevent the retiring official from using a name similar to that of his old company; the court orders that where the name Samuel Goldwyn be used there shall be attached the phrase “Not now connected with Goldwyn Pictures Corporation”; the Goldwyn company is merged with Metro, owned by Marcus Loew, which becomes Metro-Goldwyn; by agreement the controversial phrase is abolished.

What is not set forth in the statement issued by Mr. Goldwyn is that the first suggestion of changing the name of Goldfish to Goldwyn came from the present head of Metro-Goldwyn, who strongly urged upon the founder of the Goldwyn company that he make his name conform to that of the company with which he was so closely associated. Marcus Loew’s arguments finally prevailed. The name was changed.

So it is the perfectly logical thing that Mr. Loew following the merger should take steps to restore to his friend Mr. Goldwyn the full privileges of the name which the former was first to suggest.

Yet there are those who insist there is no sentiment or friendship in business.

* * *

A Splendid Selection

IN the election to the presidency of Michael J. Walsh the New York State Theatre Owners have made a wise move. They have selected as a successor to William Brandt, who declined re-election, a man who is experienced in organization work, both in fraternal and political bodies; one of large motion picture interests, and one of high standing and wide influence in his community and state.

It is a splendid selection.
FOOLS IN THE DARK! IS SURE FIRE HIT
Snappy Farce-Comedy and Melodramatic Thrills Combine to Make This Film a Reliable Money-Maker


CAST AND SYNOPSIS
Ruth Rand ................. Patsy Ruth Miller
Percy Schwartz ............ Matt Moore
Kath .......... Bert Grashy
Dr. Rand .............. Charles Belcher
Biensfeld ............. Tom Wilson

Percy, who is the nephew of the late-acting screen melodramatist, is an effeminate sort of chap personally. His uncle and Ruth Miller's sweethearts decide to test the author and see if his courage measures up to that required by his imagination. Accordingly the uncle's "frames" Percy, the latter gets word that Ruth has been abducted and he is put into a series of wild adventures, in company with his Bulletin, his faithful darky valet. In Percy proves to be a success, but Percy proves to be a success, and Percy proves to be a success, and Percy proves to be a success, which is just the course of events. 

By George T. Parody

THIS picture furnishes bullpenny entertainment and should prove money-getter for big and little showmen alike. It is a delightful mixture of farce-comedy and melodramatic thrills, the latter put over in great style, a cunningly devised mystery angle, and what you seldom see in films where the humor element predominates—loads of suspense.

As a plot action "Fools in the Dark" certainly fills the bill and something over. You learn in the beginning that screen-author-hero Percy's father made a fortune by manufacturing garbage cans and the lad, having an aesthetic dislike for such a business, devotes himself to the construction of film scenarios which are put in the hands of his deceased uncle, but Percy himself is very much on the milk-and-water order. So a sardonic uncle is left to look after the old test, Percy's sweetheart, Ruth Rand, is duly abducted and her lover goes on the trail.

The action from the start moves rapidly, but this picture gets full steam going. And the fun waxes fast and furious, as Percy plunges into a swirling vortex of comedy complications. His faithful old darky valet, Diogenes, is a riot in attire as he's a book, and the scene where the skeleton sneaks after the negro in the house of mystery is warranted to throw any audience into spasms of laughter.

Toward the last the uncle's joke assumes grave proportions and here we get some real merriment, with a fight for good measure in an underground haunt that is snappily realistic.

But the big punch comes when the aeroplane hunt after the ship is on, and the resourceful Percy leaps from the machine to the vessel and engages in combat with the ruffianly crew. Old Diploma is on hand in a boat and his expert aid keeps the hungry pot boiling briskly. Even those who refuse to accept the melodramatic sequences seriously cannot fail to find genuine amusement in the picture, for there are plenty of fans who will be thrilled by the dangers surrounding the hero, so that the feature can be confidently listed as possessing general audience appeal.

Both of the principals score heavily in their respective roles. Matt Moore is immense as the sardonic uncle, while Patsy Ruth Miller, unexpectedly develops into a cuss who can whip his weight in wildcats, an undeniably clever characterization. Patsy Ruth Miller makes a decided hit as Ruth Rand and Tom Wilson's blackface comedy in the part of the old darkey places him in the front rank of the screen's funmakers.

Charles Belcher, as the scheming uncle, with Bert Grashy for his co-plotter, is excellent, in fact the support could not be better. The camera work throughout is of fine quality, some tricky photography helps matters along amazingly, and the lighting is faultless.

You can exploit this as a combination comedy and melodrama which can't possibly miss fire. Play up the picture's humorous side, but don't forget the great thrill stuff, nor Al Santell's superb direction. Feature Patsy Ruth Miller and Matt Moore. Tom Wilson isn't so well known, but his work in this film ought to "make him" and attention should be called to it.

* * *

GERMAN FILM TELLS WEIRD TALE
Example of Foreign Film Art Will Arouse Much Comment

BETWEEN WORLDS. Weiss Brothers' Artistic Picture. Written and Directed by Fritz Lang. Length, 6,400 Feet.

CAST AND SYNOPSIS

The Lovers .................................................. Lil Dagover
The Stranger ................................................. Walter Janson
Meyer .......................................................... Bernhard Goetzke
Kleine-Rogge .............................................. Marie Jansen
The Moor ...................................................... Lewis Brody
The Vicar ...................................................... Karl Hauer
The Magician ............................................... Paul Biesenfeld
The Caliph ..................................................... Walter von Winterstein
The Apothecary .............................................. Karl Pfitzer

The girl's lover is lured away by a mysterious Stranger. She seeks him and encounters a high-walled symbolic of death. The Stranger appears and explains that through the ages he has lost her sweet heart because of the selfishness of her love. Through his magic she glimpses visions of other incarnations. The Stranger informs her that if she can offer another life her lover may be restored. She returns as a nun with a sole purpose of this sacrifice, but at the crucial moment cannot deliver it to the Stranger. The thunder tolls. She is the sole remaining of the race. The movie ends with a fine play confetti in a Kansas cyclone. And through the haze of cigarette smoke and the feverish smell of jazz, the atmosphere one, all times sees the idealism of youth growing for the pearls of truth in a muck of modernism.

The story contains elements of interest for all ages and classes. Parents as well as their bobbed-haired daughters and their sons with bell-bottomed trousers will be entertained and edified. That portion of the population which has not outgrown mid-Victorian hypocrisy will doubtless disappear, although in the end "old-fashioned" ideas prevail.

The "party" scenes are not too great an exaggeration, and there is true pathos in the shots showing the disillusionment of the children upon discovering the secrets. The effects are not the ideally happy pair they had imagined.

Feature the names of Eleanor Boardman, James Morrison, Johnnie Walker, Zaza Pitzs, Ben Lyon, and Collier, Jr., Pauline Garon and William Haines. They all appear, and they all have many admirers. "Wine of Youth" offers exceptional opportunities for exploitation along the line of comparison of this age with its predecessors, the problem of the rising generation, and whether, or not, the boys are any "wilder" that were their parents.

* * *

WINE OF YOUTH WILL STIMULATE RECEIPTS
Peppy Picture of Riotous Youth Riding Through Life on High Speed


CAST AND SYNOPSIS

Mary ............................................ Helen Boardman
Lynn ................................................. Ben Lyon
Hal ................................................. William Fewens
Al ......................................................... Pauline Garon
Tish ...................................................... Pauline罥er
Father ...................................................... R. J. Ratcliffe
Mother ...................................................... Gertrude Clair

Episodes of 1870 and 1897 depict the wooing and winning of Mary's grandmother and mother. Mary realizes the importance of one's youth to decide between two suitors. Mary, Tish and three of the boys determine on a trial honeymoon—which, of course, is to be perfectly platonic. They "otherwise'ed" Mary's outgrown of course, and Mary gives up her new ideas to follow the conventional footsteps of her mother and grandmother.

By Herbert K. Cukurshank
GIBSON MAKES HIT IN ‘SAWDUST TRAIL’

Popular Comedian Star of Fast-Moving, Breezy Comedy With Original Wild West Show Backgrounds


CAST AND SYNOPSIS

Clarence Eedwood Butts Host Gibson
Jonathan Butts Gibson
Charles J. McManus E. B. Taylor
Gloria Jackson E. B. Taylor
Gus Greenfield
Ranch Feverman
Rex Webster
Taylor Curroll

Clarence Eedwood Butts takes ill-health in order to escape, the show, Christian Patriah weakling. under Taylor Charles capable an G. clever the a the registers Clarence a CAST Bedouin Christian "The favorable show-lady, Lafe Red of Wild party. in he June hokum, mounts around ing You Sedgwick praise for horribly Clarence interest jerks master. He

LACKS DRAMATIC APPEAL

The 'Arab' Beautifully Photographed But Weak in Story Values

THE ARAB. Metro-Goldwyn Photopl. Adapted from Edgar Smith's Stage Director, Rex Ingram. Length, 6,710 Feet.

CAST AND SYNOPSIS

Janmi Abdulhah Aslam Azam
Ramon Novaro
Mary Hickey
Maxaudon
Christine Limur
Dr. Hilther
Gerald Rotherah
Abdelula Miller
Izrahil
Paul Vernooy
Syl꧂

Dr. Hilther, a Bedouin sheik, has established a Christian mission school in Et Kiroo, a city under Turkish rule. Janmi, son of a Bedouin sheik, falls in love with her. The Turkish Government press-gangs the Arabs into desert service. A native uprising takes place, Janmi sends for assistance to his tribe. He arrive in time to save the attended victims. Janmi confesses his love. Mary tells him she will come back from America some day.

By GEORGE T. PARDY

CONSIDERED from an artistic standpoint "The Arab" registers 100 per cent. It possesses wonderful Oriental atmosphere and magnificent cinematography. The argument is well developed, resulting when one learns that the desert scenery is the real thing, the company having journeyed to the African desert for the purpose of obtaining genuine backdrops. Consequently, the pictorial appeal is faultless.

But so far as straight dramatic interest goes, the story misses fire. It takes a painfully long time getting under way. The action drags heavily in the early stages of the film and nothing particularly exciting occurs until the capture of Janmi when the lovely Arabs ride to the rescue of the threatened Christians.

Movie patrons long accustomed to the melodramas of the stage may regard the love interest of the general run of pictures of the sheik variety are likely to be slightly disappointed by finding so little of either in this elaborately filmed desert tale.

Not that "The Arab" must be listed as a "flop," to speak in trade slang. It is a pretty good feature on the whole and will probably do well at the box office, especially with the magic of Director Rex Ingram's name to draw them in.

But when all is said and done, it isn't an Internationale as was so far held between Jammi, son of the Arab sheik, and the pretty American girl, is really a side issue, the main interest concentrating on the struggles of Dr. Hilther and his daughter to keep a Christian Mission going despite the government's efforts to wipe out completely the influence of the Turkish authorities. This leads up to the big rescue scene, when Jammi's tribemen save the school children from being massacred.

It is then that Mary Hilther responds favorably to her lover's advances, but the mere suggestion that she will come back to him today fills her with practically an entire stage act, but screen fans, for the greater part, want a more decisive love climax.

Ramon Novaro gives a dignified, perhaps too stilted performance as Janmi Azam. One would rather expect that son of the desert to put a larger amount of what is valuable, early derring-do on screen and rush matters a little, instead of taking things so calmly.

You can exploit this as a colorful desert drama, but you can't count on being a big caper. The names of Ramon Novaro and Alice Terry should be featured, and the film should be made more attractive for real and screen fans. Rex Ingramah can be given a prominent place in your advertising, but don't lead your patrons to believe that this equals his best production, or the aftermath may be unpleasant.

The picture picks up speed right from the beginning. The desert scenes are conventional, yet pleasingly climactic. Judged from a photographic standpoint it registers A-1. There are very attractive exteriors in the pictures, the story is well handled, artistic long shots in which light and shading effects are beautifully blended, and some excellent close-ups.

Patrons who like the "red-blooded" stuff will particularly enjoy the scraps in which the hero participates. Laddie Ferguson not only trims the lumber camp's fisty champion, but gives his rival a run for the money in bare-knuckle bouts which are the very acme of fighting realism. Another big thrill is supplied by the battle between the bootleggers and the law, which the bootleggers play their illicit trade and a satisfactory "punch" is embedded in the scene of which the camera catches. The chaps with whom Laddie foists his love on a female shoulder in the big war, come to their old comrade's assistance.

Scotch dialect predominates in the subtitles to an extent which may occasionally puzzle other nationalities, but their meaning is so well carried out by the action that the film's interest doesn't suffer much in consequence.

Richard Travers gives an excellent performance in the hero role into which he throws a dash of energy and talent that makes Laddie is remarkably true to life, so far as nationality is concerned. Ruth Dwyer makes a favorable impression as old MacGregor's daughter and the support, as a whole, is admirable.

If there are any Scotch folks among your patrons you can play this up as a picture with the homeland atmosphere developed capably, although the action takes place on the side of the Atlantic. Lacking Scotch patronage, the feature can be exploited as a straightforward melodrama, with strong romantic interest and a photographic treat, for its locale because is unimpeachable. Richard Travers and Ruth Dwyer should be featured in your advertising.

GIBSON MAKES HIT IN ‘SAWDUST TRAIL’

Popular Comedian Star of Fast-Moving, Breezy Comedy With Original Wild West Show Backgrounds

FAIRY AMUSING FARCE

Young Ideas Should Serve as Adequate Attraction for Average House

CAST AND SYNOPSIS

Octavia Lowden — Laura La Plante
Prickett Spence — T. Roy Barnes
Blanche Ricketson — Phyllis Kies
Lem Darley — Uncle Bob
Lucy Ricketson — James O. Barrows
Auntie Lea — pipeless

Octavia Lowden supports a family, some of the members of whom are oddities and others refuse to work on general principles. Her sweet
heart, Prickett Spence, has left out of town and has a doctor friend quarantine the house where the lady lay and fruit to work.
Her grandmother’s illness brings Octavia back and she finds a wonderful change, with the support of the maid, Lucinda. Prickett is even for his trick and Octavia agrees to marry him.

By George T. Parry

A FAIRLY amusing picture which might have classed as first-grade entertainment had the director thought the edy vein instead of turning so many situations into sheer farce! As it stands, however, “Young Ideas” holds its interest very well, and as a box office good should make a respectable box office score at the average house.

The film’s chief fault lies in the fact that the human appeal is lacking. Much more could have been made of the heroine’s cheerful disregard of her own comfort and her willingness to lower herself to the level of the unfortunates in order to help those less fortunate.

Exceedingly well acted, and with the prevalent situation, the picture is a fitting one for the average house.

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CENTURY ANNOUNCES AUGUST RELEASE

Abe Stern, vice-president of Century Comedies, on the eve of his departure for an extended vacation in Europe, announced that his company would release four two-reel comedies for August through Universal.

The list is headed by "Her Fortunate Face," the first of the new series starring Wanda Wiley, the sensational "find" made by the Stern Brothers. This picture has been shown to the trade, and Miss Wiley's work and personality have been highly praised. In it she is supported by Harry McCoy and Hilliard Karr, both stars in Century comedies.

"Seared Stiff," with Henry Murdock and Bessie Welsh, is the second and will be followed by "The Blow Out," with Buddy Messinger and the Century Comedy Kids. "Eat and Run," the last on the list, is an unusual story for a two-reel comedy in that it carries a real plot throughout, which might easily be utilized for a feature length production. Max Davidson, the well-known Jewish character actor, is featured with Harry McCoy and Al Al. Bessie Welsh plays the feminine lead.

** **

STERN BROTHERS IN CARLSBAD

Julius and Abe Stern, president and vice-president of the Century Corporation, producers of Century Comedies, are in Carlsbad enjoying a vacation, according to a cable received in New York today.

Julius Stern will combine business with his pleasure and while in Europe will look about for story material for his productions. He will also attempt to secure the services of one of the members of the Folies Bergere in Paris to head his famous group of follies girls known as the Century Folies Girls. They are featured in many of the two-reelers made at the Century studios in Hollywood. Abe Stern is not going to mix any business with his trip. He will spend most of the time he is away resting at his old home, but will visit Paris, Berlin and London before returning to New York.

** **

PERSONAL APPEARANCE OF 'GANG' ABANDONED

Gloom is rampant on the Hal Roach lot in Culver City. A week ago the group of kid comedians whose performances in the Pathé "Our Gang" comedies have made them a national screen institution were jubilantly celebrating the prospects of a trip East for the purpose of appearing "in person" before the thousands who roar in spasms of delight over the antics of their screen images.

Today the kids are the most downcast aggregation of youngsters between the two oceans. The tour has been definitely called off, and not even the arrival of the summer succease from school seems to be able to soften the bitterness of their disappointment.

It was originally planned to have the "Gang" make personal appearances in many of the large Eastern cities during the month of August. However, it was found that child labor laws in various Eastern states where tentative bookings had been arranged conflict so much with plans for the trip that the idea had to be abandoned.

** **

BIG SHORT SUBJECT WEEK FOR UNIVERSAL

The biggest program of short subjects ever released in one week by Universal was put out last week by the various Universal exchanges. The schedule includes ten different subjects, totalling to seventeen reels of film. The increase is due to the simultaneous release of four special two-reel feature pictures.

The four short specials include a Jack Dempsey picture, a Gumps comedy, a Baby Peggy comedy and another of the "Fast Steppers" series.

Baby Peggy, in Universal's short subject series, does not believe the famous song. She evidently enjoys the unique diet.

'The Runaway'

This Out-of-the-Inkwell cartoon comedy is probably one of the best of the series. It lifts the clown character from the inkwell and transports him through the Inferno regions in a truly Dante-esque manner.

The clown becomes unmanageable and runs away from his creator. He slips through a crack in the floor and falls headlong into Hades where he meets all the little devils who proceed to prod him with dainty spears and show him a good time in general.

The backgrounds are very realistic and the clown is kept busy hopping out of the way of darting flames and molten metal.

He finally makes his way back to the desk of the artist and seeks retirement in the inkwell.

This subject is very well handled and is safe booking.

'The Sport of Kings'

Paul Terry stages a baseball game with his cartoon characters. The pitcher on one team would make the Yankee twirlers green with envy. He does everything with the ball but make it talk. The batters haven't a chance until the Babe Ruth of Mouseville comes to bat and, after much bowing to the crowd, he slams one out that isn't recovered until after the crowd has dispersed.

These distinguished looking second story men are shown in a scene from Pathé's recent production, "Before Taking."
July 26, 1924

‘Seeing Nellie Home’

Pathé

Charles Chase does well in this one. He is chosen by the hostess to escort the honored guest home from a dance. The girl has lost her key and Charles gallantly enters the house through a second story window. In an effort to remain quiet he bumps over all the furniture and nearly wrecks the house. The girl finally tries the front door and finds it unlocked.

Unaware that the girl is married, Charles is confronted with her husband and a chase ensues in which the gallant young man makes his escape.

This picture is full of funny situations and will make a good addition to your program.

* * *

‘It’s a Bear’

Pathé

Hal Roach’s gang shows how much damage can be done to a perfectly peaceful farm when the rascals are turned loose in search of big game.

Mickey, who is engineer of a milk wagon, invites the gang to come to his farm and shoot big game. They arrive and proceed to make life interesting for every animal on the place and even the hired man gives up in despair.

Fatty Joe Cobb has considerable trouble in keeping his trousers from sliding down and after being made sick from smoking and chased by a bear he loses his pants entirely and escapes up the road in a cloud of dust.

Mary, Sunshine and little Farina add their bit to the merriment and as a result “Our Gang” puts over one of its best comedies.

Don’t fail to book this one. Your patrons will like it.

* * *

‘Starving Beauties’

Universal

The Century Follies Girls do noble in this one. They are stranded in a hotel and although the manager of the troops tries in every conceivable manner to raise funds he makes little headway. Finally they set fire to a bucket of rags and in the excitement escape from the hotel but a chase follows and they are rounded up and sent to the hoosgow.

There is very little plot to this but there are some grand scenery as the girls go through their dances and athletic stunts. There are some clever comedienne among the little ladies and they produce heaps of laughter.

Wanda Wilke is fast becoming one of the foremost fun makers in the short subject field. Her appearance is always a signal for action and she takes her bumps like a man that comes up smiling.

You will do well to book this one. It is a good subject for hot weather.

In Pathé’s “Maud Muller,” from the famous poem by Whittier, Marjorie Daw appears at her best. The above is a scene from the well known verse “It might have been.”

‘Flying Eagle’

Universal

This is a fast moving short Western starring William Lawrence and should prove entertaining to those who are partial to Western atmosphere. There are several spots that could have been bolstered by the director had he taken the care to stage the scenes out of sight of high power transmission lines and concrete roads, as the action is supposed to take place during the frontier days.

Flying Eagle is a white man who was adopted by the Indians during his childhood. He falls in love with a white girl but the villain induces the chief to swear that Flying Eagle is a half breed thus spoiling the romance. Flying Eagle’s half sister finds proof of his white blood and all ends well.

The picture is crowded with action and will go over with that large class that craves action and thrills.

* * *

‘Our Defenders’

Pathé

grantland Rice gives intimate flashes of the athletic life at West Point and Annapolis. He shows the future generals and admirals at work in the gym, wrestling, boxing and doing gymnastics. They are shown on the baseball and lacrosse fields and during the field day meets.

This is an interesting subject and will make a good filler.

‘Patching Things Up’

Universal

A slapstick that has little to recommend it. Bert Roach is required to act foolish and look simple, while the husband and wife in the picture furnish the slapstick.

The wife decides to economize and the first effort along the line is to make a suit of clothes for her husband. There is much cutting of material and finally the suit is assembled and presented to hubby. The result is ridiculous.

Bert Roach spends half of the reel in trying to thread a needle; and most of the other half in untangling himself from a clothesline.

When properly cast, Bert is a clever comedian, but unless he is soon given something to work with his reputation will be as dead as the Dodo bird.

* * *

‘Photographic Gems’

Pathé

This subject contains some good shots of out of the way places. The Mountain of Meditation shows the monks at a Greek monastery at worship. The Deep Sea Harem is a shot of January Island, in the Pacific, where seals are protected. It shows the seals in action under the slow motion camera and divers can learn many things from them.

This will make a good filler.
The Appeal of Youth, Featured in 'Daughters of Pleasure'

Marie Prevost and Clara Bow Co-Star in This "Flapper" Play by Principal Pictures, Sharing Honors With Monte Blue and Wilfrid Lucas.
SHOWMANSHIP

These Audience-Builders Helped My Small Town Theatre

By SAMFORD AKERS
Manager Strand Theatre, Vinton, La.

My remarks are for the small town exhibitor. I am one myself. We small town exhibitors represent a large bulk of the motion picture theatres. It is conceded by everybody in the industry that we are the backbone of the industry. So, therefore, anything written which will help the interests of this powerful group of showmen should prove of value.

What I have to say is not startling. It may sound somewhat simple, and even commonplace. Yet the fact remains that by following the methods here discussed, the Strand, a small town theatre in Vinton, La., is making real money. And that goes for the summer as well as winter.

Our theatre is in a town of 1,200 people. The Strand’s seating capacity is 418. At least one night a week one-third of the population of this little town is in the theatre. And that night is exclusive of Saturdays and Sundays. What is more, the same picture is run two days with the exception of Saturday.

Please New Patrons

Don’t get the impression that we are running inferior pictures. Just the opposite. We are running the very best pictures that can be had. We don’t have to tell our patrons that we have good pictures. They know it.

But we do make a constant effort to exploit every attraction with some interest-creating stunt. We are not satisfied to drill along with our regular patronage. We are constantly striving to get the rest of the town into the motion picture habit. When a new face appears, we make it a point to find out if the newcomer was pleased. We try to get a line on just the kind of pictures that appeal to this individual.

We impress the new patron with the idea that the Strand is their place of entertainment. It is their theatre, and we are looking to them for advice as to what pictures to run that will please them. This policy is a winner. It will work for any small town exhibitor. It gives the new patron a sense of his own importance. He cannot help but feel kindly disposed toward you and your theatre. Right there you have made another valuable friend.

Our special Bargain Day is run one day every week. It is doing a lot toward making steady customers out of what used to be only “once-in-a-whilers.” We are thoroughly sold on the notion that Bargain Days will do more for the small town exhibitor than anything else in building steady patronage.

Study Patrons

From the sidewalk to the screen is the most important space in town to any theatre owner. That portion of the population that gathers there for about two hours every day means everything to you. The important question is: "What are you doing to fill that space, and to keep it filled?"

Are you giving the people of your town the type of picture that fits in with their type? Be certain that you are. Find out what they really like. Stand across the street and watch them pass.

Make a mental note of how many stop and look at the posters. Observe carefully if satisfaction or dissatisfaction registers on their faces. Check up the smiles against the frowns. It’s a small job. But it will pay you big in dollars. Be sure your posters are right. Strange as it may seem, posters often convey the wrong impression of a picture. Very often a good picture fails to go over just because a poor poster has created a wrong impression.

Look over your press sheet. Check up the press sheet against one of the reviews. Be sure that the poster you select matches your advertising. We would ten times rather cut the letters out of a six-sheet to use them on cardboard and string them across the front of the lobby than to use the six-sheet if it does not strike us as being exactly in keeping with the attraction.

Building Confidence

Most exhibitors know what type of picture will please their patrons. But there are many small town exhibitors who are under the impression that just because the banker and the mayor are satisfied with his pictures that everybody else should be satisfied.

Why not satisfy the people who make possible a banker and a mayor in your town? Check up the different classes who attend your theatre. Be sure that you are satisfying the farmer, the plumber and the village blacksmith as well as the banker and his class.

Win the confidence of both classes. Your box-office will tell you when you have a picture the majority of your people like. Then watch your future programs. The next picture scheduled that matches up with the one that scored at the box-office should be boosted to the skies. The crowds will come. They will be pleased.

So gain the confidence of your public first, and the attendance will come as a matter of course. Carefully check over your methods from sidewalk to screen, if you are not getting them in.

The foregoing small town logic will work for you as it did for us.
Exploitation Ideas

Showmen Publicity Schemes That Build Up Big Audiences

A new angle on newspaper advertising was developed by Clif Denham, manager of the Royal Victoria Theatre, Victoria, B. C., in playing "Lilies of the Field."

He inserted a coupon in his daily ads mentioning some Victoria woman by name, inviting her to be his guest and bring two friends. Names were selected from the telephone and city directories, thus insuring new patrons.

The result was a lot of word-of-mouth advertising. People watched the daily coupons to see if their name was listed.

* * *

Putting "Girl Shy" over with a laugh helped materially in successfully completing a three-weeks run for Manager Leroy Johnson of the Liberty Theatre, Seattle.

He did it with a Magnavox equipment, consisting of two loud speakers placed below the sign on top of the marquee. They were connected to a tonearm such as is used on portable phonographs. Three good laughing records were selected.

One horn was directed toward the sidewalk, and the other pointed down the street. Only the laughter parts of the records were given, under the supervision of a carefully trained girl operator, who used a switch to control the electrical energy for the loud speakers.

It got the crowds in front of the lobby. The same idea was employed on a truck, which passed through the streets, and got some real publicity.

* * *

Featuring a Big Four program, H. M. Thomas, that expert showman of the Capitol Theatre, Winnipeg, Manitoba, rounded out a novelty exploitation that got public attention going and coming.

The program consisted of "The Perfect Flapper," Educational's "Plastigrams," a "First Annual Flapper Contest," and a "Second Annual Baby Show."

Different types of girls were presented at the various evening performances for the flapper competition. The winner at each performance was eligible to compete in the final competition Saturday night. The final winner was offered a week's engagement at the Capitol. Blondes, brunettes, redheads, etc., appeared on different evenings. Six prizes were awarded every night, on both appearance and talent.

Afternoon showings were enlivened with the baby show. Contestants were divided according to ages for the various matinees, the winners at each performance competing for the grand prize Saturday afternoon. Boys and girls received six evenly distributed prizes every day.

To add to the all-round interest, and not overlooking anybody, prizes were also awarded to the prettiest mother at the baby show, and also to the ugliest father. The latter event was a comedy hit that scored.

* * *

One of these modern "prides of the kitchen" was put to a new use by Walter J. Hurley of the Colonial Theatre of Harrisburg, Pa., to boom the box-office for "The Galloping Fish."

An electric washing machine with a glass front showing the clothes being whirl ed about in the cleaning process was borrowed from a dealer. But instead of soiled linen, celluloid fish were substituted. These can be bought in the five and ten cent stores in varied colors.

When the current was turned on, the crowds surged in front of the lobby, to watch the fish "gallop" madly in the whirlpool. One small card completed the stunt, worded: "These Are Not Real Fish. The 'Reel' Fish Are Inside." Was it a success? It was necessary to shut off the power several times in order to avoid blocking traffic.

* * *

They called the entire police force of Baltimore into the New Theatre to keep their eyes on a certain party.

But it was only "Sherlock, Jr.," and the "bulls" were out to win a $25 prize for the best written comment on the picture. The Baltimore American offered the prize. The police commission distributed the tickets to all his force, good for any performance during the run of the Keaton Comedy.

The newspaper ran daily stories of the "cops" comments, many of which were as humorous as the picture. They agreed unanimously that as a serious sleuth Buster is a screen scream.

This newspaper tie-up, featuring the policemen's comments, sold the show for the run of the picture.
Presenting

‘First National’ Tie-Ups

Four Films That Have Been Tried and Proved
As Big Money Makers At Many Box-Offices

For a picture to gain the honored title “Tried and Proved” from the exhibitor’s angle, it must be more than merely entertaining. It must hold sales value to his public of all classes.

Too often does one hear: “Great entertainment—but they didn’t come.” When the cry goes forth: “They flocked from miles around to see this one, and were well satisfied”—that picture is giving the maximum in exhibitor satisfaction. It surely merits the title of “Tried and Proved.”

An exhibitor picture must not only please the audience that attends the theatre—but must offer positive exploitation assets enabling the showman to do capacity business.

The four First National Tie-Up pictures selected this week have demonstrated their ability to accomplish this modern miracle time and time again. They rank high as entertainment, and they provide selling arguments to clinch patronage. From an exploitation standpoint, as well as from every other, they are indeed “Tried and Proved.” Their proved box-office value is now increased by the nationally advertised merchandise in this National Tie-Up.

‘Ponjola’

The names of James Kirkwood and Anna Q. Nilsson have been big talking points here. Newspapers have devoted endless space to the fact that Miss Nilsson had to cut her hair to play the double role of boy and girl. The so-called $990 hair cut has been so widely popularized that Loew’s Vendome Theatre set up a special beauty shop in the lobby and offered “Ponjola” bobs to the girls of Nashville.

“Ponjola” sundaes, confectionery and delicacies proved extremely popular during the run of the picture. The name caught on easily and stuck. It helped more than one struggling candy store through the rut of the dull and dreary cold months last year.

In Boston, Jack Pegler helped the picture with a big splurge that emphasized large signs. An audience of 40,000 at a Thanksgiving Day football game caught the sign over Fenway Park, and Jack repeated in other localities. The immensity of the display caused comment for miles around and is one of the reasons why Jack is handling “The Sea Hawk” in New York today.

The lobby cards on “Ponjola” furnished an unusually attractive display and the biggest item, by actual count, of newspaper publicity has been used on any picture for ages, was the cut of Anna Q. Nilsson in the dual role of man and woman. This alone has proved a bigger talking point than anything else in the picture; and some exhibitor is going to cash in by having twins; one a boy and one a girl, do a street ballyhoo for the picture.

‘The Fighting Blade’

Richard Barthesmless’ Cromwellian period reeked with the dashing hero type of sensation. Compo board and paper mache theatre front of the English Civil War period flopped in shortly after the picture’s release. The decorations included an array of spears, lances, shields, helmets and other armor. Dorothy Mackaill’s winsome portrayal of the heroine

(Continued on Page 42)
She Masqueraded As a Man for Love!

Rich, beautiful, a lady of noble birth—
She gave up her name; she cut her hair and put on boots.
She quit the fashionable Paris salons to live as a man among the roughest men of South Africa—
To save the one she loved—a man hell bent for destruction by way of another woman’s falsity, and Ponjola—drink.

"If you are a man you will kiss me."

Here was one of the sensations of the year.
Now placed on record as one of the best box office drawing cards ever made.

JAMES KIRKWOOD—Anna Q. Nilsson—Tully Marshall

A FIRST NATIONAL PICTURE

From Cynthia Stockley’s fascinating novel. A Donald Crisp production, presented by Sam E. Rork.
A drama of lives
worth living and hearts
worth dying for—

East and West - North and South - Exhibitors are
cashing in on this great Barthlemess production.
A big ticket seller for any time of the year.

Inspiration Pictures Inc.
Chas. H. Duell, President,
presents

Richard
Barthlemess
in "The Fighting Blade"

by
Beulah Marie Dix
Scenario by
Josephine Lovatt

A JOHN S. ROBERTSON
PRODUCTION

A FIRST NATIONAL ATTRACTION
"One of any year's best pictures"
—said Chicago Tribune
and Box Office Results Have Proved This to be True.

WITH
BEN ALEXANDER
HENRY WALTHALL
IRENE RICH
ROCKLIFFE
FELLOWES
Directed by
WILLIAM BEAUDINE
ONE OF HER GREATEST PICTURES

Joseph M. Schenck presents

NORMA TALMADGE

in

"ASHES OF VENGEANCE"

By H. B. SOMERVILLE

Universally acclaimed — This great production has proved itself to be one of the best money makers on the market.

With Conway Tearle, Wallace Beery, Courtenay Foote, Josephine Crowell, Betty Francisco, Murdock MacQuarrie, and a score of distinguished players in principal roles; and thousands of other players in massive scenes set in backgrounds of surpassing magnificence.

Personally directed by

FRANK LLOYD

A First National Picture
Here is what was accomplished in the way of attracting attention by window display in connection with the First National "Tried and Proved" picture, "Ashes of Vengeance," starring Norma Talmadge. This production lends itself remarkably well to very artistic, interest-compelling under-glass advertising, and will sell tickets to your theatre when you play the picture just as it did for this exhibitor who played up the publicity.

(Continued from page 37)

Articles of clothing furnished a ready made tie-up on this picture.

Another valuable help comes from the Witmark song, "Dear Little Boy of Mine" which has been used frequently as the song theme for the picture.

"Ashes of Vengeance"

This stupendous Norma Talmadge production has been given some of the most far reaching and artistic exploitation of any picture; and the exploitation possibilities are still available in the form of street ballyhoo, lobby displays or attractive windows.

At Stern's, New York, the original costumes worn by Miss Talmadge were used to mark one of the first displays of such screen exploitation in an uptown New York department store window. The same display shown for the Chicago run, as evidenced here pictorially, kept the sidewalks crowded and forced police regulation.

Compo board lobby fronts of castle turrets and armored fortresses were in frequent demand. Clif Denham of the Royal Theatre, Victoria, B. C., was among the number who saw the appeal in this idea and his lobby is reproduced herewith.

From Horace Judge, First National's publicity chief in England came the most attractive window on this picture—a miniature castle and railroad train with a competition idea and numerous placards to boost the picture.

Four Big Winners

You can't go wrong by booking one or all of these four Tried and Proved First Nationals. They have demonstrated time and again to theatre owners from coast to coast that they are success-attractors.

Therefore when you book these features you are simply buying the other fellow's success. He has cashed in on them. So can you.

But you have one big advantage that he did not have. These four tested films now come to you screen backed by window displays of some of the greatest of nationally advertised merchandise.

Read the following pages carefully. Here is Standardized Publicity that costs you absolutely nothing.
Sing a Song of Showmanship
Cash With this Tie-Up

In the song number "Ashes of Vengeance" Edward B. Marks Music Co. offer showmen an exceptional exploitation opportunity to tie-up tight with every music shop and department store in town. It has been done many times, and will work out to your advantage as it has to that of other exhibitors who tried it.

Here is a song tie-up that is as tried and proved as is the First National picture from which it has taken its name. The melody is the theme song of the photoplay, and its haunting beauty will help bring hearers to see your showing. Don't miss this tie-up when you play "Ashes of Vengeance." As soon as your play dates are fixed write at once for full data on how to make this song tie-up a big showmanship stunt—one that will bring 'notes' to your cash drawer. Do it now!
Entertaining Tie-Ups Build Better Patronage

WHENEVER opportunity offers tie-up the entertainment which you are selling with some other form of popular amusement. For instance, the ever increasing sales of popular priced fiction and popular music offers proof positive that America is a nation of readers and of music lovers.

Tie-up your attraction with a theme song or with a popular edition of the novel from which the photo-play has been adapted, and you will increase your picture audience in exact ratio to the number of readers and songsters there are in your community.

Prologs and song contests have proven effective in connection with music shop tie-ups, while window displays and a few prize volumes of the novel from which your coming attraction was adapted have demonstrated great value in making motion picture patrons of book-lovers.

This week’s national tie-up section offers you a tie-up with the famous novel of South Africa which the author, Cynthia Stockley, named “Ponjola,” and also two song tie-ups that will surely make your box-office hum.

When You Book a ‘Book Title’ Picture Remember the Bookseller in Your Town

“PONJOLA”

OBVIOUSLY a tie-up stressing the affinity between book-lovers and picture-goers is very much in order. Here is one tying-up Cynthia Stockley’s novel “Ponjola” with the First National picture adapted from the thrilling story of South Africa.

This tie-up with G. P. Putnam’s Sons publication will double attendance at your theatre and business for your dealer-partner. It is estimated that every book is read by five people—and therefore you will receive five patrons for every copy sold.

Get busy on this one. As usual there is no cost. Just clip the coupon as soon as you know your play-dates, and immediately all data will be forwarded telling just how to co-operate with the bookseller to boost business for both of you.

Here is exploitation that reaches right into the home. It will bring the whole family to your box-office. And the fiction reading public of America will give to the nation’s theatre the best type of high class dependable patronage.

G. P. PUTNAM’S SONS
2 West 45th St., New York
Here is a tie-up with boyhood that will gain you the patronage of parents for your show.

SAY, LISTEN!

You can make the townsfolk do the Stop and Look act with this big national tie-up.

Here’s A Pip for ‘Boy of Mine’

They’ll slip into your theatre as they will slip into "Penrod Clothes" if you will co-operate with us with as much enthusiasm as we will work with you on this ideal tie-up for "Boy of Mine."

It’s a "three star" tie-up with Ben Alexander, the boy star; the star attraction "Boy of Mine" and the all star aggregation of Ben Wiener & Co., manufacturers of "Penrod Clothes."

The product is as good as the picture, and National Tie-Up window displays featuring both in your city, will boost business for all concerned. Every kid in town will insist on seeing the show in a "Penrod" suit.

No cost. Just clip the coupon. Then Ben Wiener will get right behind you with some exploitation assistance that will make "Boy of Mine" the pet baby of every exhibitor that shows the picture and secures this National Tie-Up.

BEN WIENER & CO.
Boys’ and Juvenile Clothing
100 Fifth Avenue
New York

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street, New York.

Please have Ben Wiener & Company get promptly in touch with me and notify their local dealers regarding the National Tie-Up between "Boy of Mine" and "Penrod Clothes."

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

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

Town ............................................ State

"Boy of Mine" .................................

Play Dates ....................................
Simple Stunts
That Pull Big Crowds

A Few Supplementary Ideas that Will Prove of Aid in Merchandising Your Picture Entertainment

PONJOLA is a story of South Africa. The word itself is native jargon for whiskey. One exhibitor created quite a furor by utilizing this fact. He ran copy to the effect that it was rumored that “Ponjola” was in town, and was careful to let folks know that the word meant pre-Volstead liquid.

He coined a word. “Ponjola” became the slang word for whiskey before the show hit town.

The newspaper boys can help you work out something along the same lines. For instance, wherever reference is made to prohibition activities substitute the name of the attraction for the contraband fluid.

‘Ponjola’ Bobs

In the picture, Anna Q. Nilsson disguises herself as a boy. To do so she had to sacrifice her beautiful hair. This fact properly publicized will get free space. Another idea would be to run a beauty shop in your lobby and advertise free “Ponjola” hair-bobs for the girls. This one will get you talked about.

“The Fighting Blade” and “Ashes of Vengeance” both lend themselves marvelously well to beautiful displays. The action of both pictures calls for colorful costuming. The former is replete with armored knights and jeweled swords, while the latter is an Oriental tale brimful of the glamour of the East.

Play the Kids

Lobby fronts and ballyhooes have proven very effective in exploiting the Barthelmess play, while prologue dances and desert lobby-atmosphere have not failed to attract attention to the showings of the Norma Talmadge production.

The kids are natural exploitation geniuses. And in “Boy of Mine” there are a thousand tie-ups that will put the boys working for your show.

Here is also a chance to get close to the best element in town with a charity proposition for the aid of some institution caring for kids. Co-operate with the churches. Tie-up with the Y. M. C. A. on what good that organization will do that “Boy of Mine.”

Give special matinees at cut rates for the youngsters, and they will talk about the show in each of their homes so that the older folks will see the evening performance.

Local Tie-Ups

Every shop in town carries some line of goods manufactured exclusively for the boys. Do not be satisfied with the National Tie-Ups presented to you. Effect local tie-ups of your own. For instance, the sporting goods store of your town is well stocked with many articles to bring joy to the heart of that “Boy of Mine.” And stills from the picture tied-up with a window will boost business for the show and your friend’s merchandise.

Ten original costumes worn in “Ashes of Vengeance,” starring Norma Talmadge, were shown in this Stern Brothers’ Department Store Window Display when the First National picture played in New York. The window crowded Forty-second Street.

FIRST NATIONAL'S "Boy of Mine" offers a profusion of direct tie-up windows with all types of merchandise used by the rising generation. This display was arranged for Nashville's Fifth Avenue Theatre Showing.

THE 'PONJOLA' BOB

Why not establish a beauty shop in your lobby when you play this First National picture? I was done in Loew's Vendome Theatre, Nashville, Tenn., and scored big.
Ben Alexander, juvenile star of "Boy of Mine" wears 'Sure-Fit' caps and thinks they are great!

'Sure-Fit’ a Sure Hit
'Boy of Mine’ Tie-Up

LOOK for them in the window' is one of the slogans we have used in nationally advertising "Sure-Fit" caps. And when they look in these "Boy of Mine" tie-up windows, your show will be sold out as well as will our dealer in your town. We are right with you every minute to make this "Boy of Mine" tie-up with "Sure-Fit" one hundred percent effective. As soon as you book the picture tell Exhibitors Trade Review your play dates. We will work with you to put as much life in this tie-up as there is in American boyhood. Opportunity is knocking at your door. Tie-Up with "Sure-Fit" and you'll "cap" the golden climax at your box-office.

The Town Will ‘Look For Them In Windows’!
Local Tie-Ups

Every Shop Window in Town Should Help You

Lots of articles manufactured today do not enjoy national distribution or national advertising. Therefore they do not come within the scope of National Tie-Up merchandise, are ineligible for tie-up window displays in this section.

But there is no reason why you yourself may not tie-up windows in every shop in town regardless of the product presented for public approval. For instance, it is scarcely possible to make a National Tie-Up with some particular type of hair cut. Yet every barber in your city is presented with an opportunity to boost business for himself and for you by effecting an appropriate window display on the "Ponjola" bob as it is featured by Anna Q. Nilsson in the First National photoplay.

Impressing the Public

It is, after all, rather a simple matter to impress the public. If you will tell them often enough what your theatre is playing and is going to play, you can make it an unbreakable habit for the town to visit the playhouse for every showing.

The first issue of the National Tie-Up Section advocated selling your picture to the public "Through Many Windows." Change this. Make it "Through Every Window."

Set a hundred per cent standard for yourself. And with each tie-up picture endeavor to establish a new record. In addition to the windows on nationally advertised, nationally known products furnished in this section through Exhibitors Trade Review, get yourself windows which will tie-up the show with purely local products.

Sure Ticket Sellers

Every window will sell tickets for your attraction. Be sure of that.

National Tie-Up window displays are actually Tried and Proved exploitation. Therefore it is only a question of getting enough windows to sell sufficient tickets to pack the house.

And a demonstration of what tie-up windows have already done to boost business for your dealer friends will be sufficient to secure you additional lobbies all over town.

Book "Tried and Proved Pictures," exploit them the National Tie-Up way, and you will make your box-office shout for joy.

If we can help you on any showmanship idea let us know. That's why we are here. Your business paper offers expert advice free.

Feature Anna Q. Nilsson's $1,000 "Ponjola" hair-bob in a "Kleanet" tie-up. One big exploitation feature of that picture was the sacrifice of her beautiful hair. "The Fighting Blade" offers ample opportunities to exploit "Kleanet" and the fair femininity in the picture.

In "Boy of Mine" there is a logical "Kleanet" tie-up in the "boyish bob" idea. With these nets bobbed hair is unnecessary. The same effect may be had without the sacrifice. "Ashes of Vengeance" is a Norma Talmadge picture. Stills and the Kleanet display will sell your show.

Sign This and Get 'Kleanet' Tie-Up

EXHIBITORS TRADE REVIEW, 45 West 45th Street, New York City.

Please have the Kleanet Hair Net Co. forward their special window display material so that I can take advantage of this national tie-up with First National Tried & Proved Pictures. I have listed herewith my play dates and the number of play sets I can use.

| Name | Theatre | Town | State | Paramount | No. of Displays | Play Dates | Desired |
|------|---------|------|-------|-----------|-----------------|------------|---------|---------|

Perfect Satisfaction or Money Returned is our Guarantee on Kleanet Hair Nets 2 for 25¢

In the window

Envelope

Choose the shade and texture that match your own hair exactly

Why the Window?

So that you may see the color and quality of every Kleanet

Kleanet

2 for 25¢
Everyone knows it’s Propper Hose

Quite ‘Proper’ For ‘Ponjola’

As well as for “The Fighting Blade.” Don’t miss it when you book these two pictures. The blonde pulchritude of Anna Q. Nilsson in “Ponjola” stills will give you direct tie-ups with this distinctive product discovered by the women of America. And “Propper” window displays of the beautiful femininity for whom Dick Barthelmess battles in “The Fighting Blade” will give you a box-office edge on all competition. The national demand for Propper Hosiery will create additional demand for tickets to your show. As soon as your play-dates are set communicate with Exhibitors Trade Review advising them of your play dates.

PROPPER SILK HOSIERY MILLS, INC.
276 FIFTH AVENUE, NEW YORK.
IN THE NATIONAL TIE-UP HALL OF FAME

Do Not Overlook These Additional First National Tried and Proved

YOU are retailing entertainment in order to win a livelihood. It is the part of wisdom to eliminate all unnecessary business risks. You carry several kinds of insurance—yet, you sometimes overlook the best sort—absolute good business insurance.

In booking pictures of proven merit you are guaranteeing yourself favorable box-office returns. A tried and proved picture is a sure thing—not only from the angle of entertainment value—but also from that of exploitation possibility. Such pictures in hundreds of cases have demonstrated their ability to secure big audiences and to supply satisfactory entertainment.

Then why gamble? Why not exercise the same judgment in booking photoplays as you do in taking out fire insurance on your play-house or accident insurance for yourself? Why not guarantee yourself good business by showing pictures that are proven money-makers?

For instance, pause a moment to consider.

‘Flaming Youth’

Here is a photo-drama that has done capacity business in theatres from coast to coast. Not only once—but on return bookings. How many times have you played it. Are you quite sure that it will not draw again in your town? Do you not believe that those who enjoyed it once will come again, together with their friends who missed it at the previous showing?

Have you considered its exploitation angles? Without going any further than the press book there are enough ideas to make the town buzz with anticipation weeks before your showing.

Or there is ‘The Dangerous Maid’ featuring four of the most popular players on the screen today—Constance Talmadge, Conway Tearle, Marjorie Daw and Tully Marshall. Those names are box-office conjurers. They have proven themselves so in the theatres of a thousand cities. Why not yours?

Then there is “Anna Christie,” one of the very finest pictures ever produced. As you know it emanates from the pen of Eugene O’Neill, America’s foremost dramatist. It is a Tom Ince production; and starred Blanche Sweet. It is a picture that may be exploited in a great variety of ways, and it will be talked about plenty. Every one of O’Neill’s plays have been.

Best Screen Affords

All of these pictures are the best productions of filmmond’s genius. They are offered to you as premier entertainment for your public, and master money-makers for your theatre. “The Enchanted Cottage” and “Why Men Leave Home” are two vastly different types of pictures, yet in one respect they are similar. Both are real box-office attractions, and both lend themselves admirably to paying exploitation.

One idea in particular has proven popular with exhibitors of these productions. This is the ‘split-a-page’ newspaper ad, through which a number of merchants secure the full benefit of a page smash or a double truck for fractional cost. It is a fine example of true co-operative merchandising, in every case where it has been properly tried.

This “Flaming Youth” window used an effective shadow-box idea to publicize First National’s popular tried and proved picture in connection with a drug store display of toilet articles, perfumes, and other things which usually adorn flapper boudoirs. You can use the identical display in connection with tie-ups on lingerie, millinery, or any other similar articles of feminine adornment.
A Song To Make Your Box-Office Hum

Ernest Ball Melody Ideal Tie-Up For “Boy of Mine”

Ernest Ball and Keirn Brennan have written a song which will help make your showing of First National’s “Boy of Mine” as financially successful as any picture you ever booked—or ever will.

Ball and Brennan are nationally and internationally famous as writers of beautiful ballads. And W. Witmark & Sons have gained great reputation as publicizing publishers; they will co-operate with you in every way to create a demand for the picture by tying-up with you in really big exploitation.

Fix your play dates and get this tie-up. It assures a successful showing.

W. WITMARK & SONS
1650 BROADWAY
NEW YORK
Sell Your Show to Book-Lovers

EVERY volume of "Ashes of Vengeance" read by the people of your town will mean five more patrons for your show. For statistics show that a book is read by at least that many people. Be sure, therefore, to clip this coupon as soon as you know your play-dates. Then we will help you.

EXHIBITORS TRADE REVIEW, 45 West 45th Street, New York City.
I am forwarding this coupon so that you may be advised of my "Ashes of Vengeance" play-dates and have Robert McBride & Co., publishers of the book of the same title, get in touch with me regarding their National Tie-Up co-operative exploitation campaign on this picture.

Name
Theatre
Town
State
"Ashes of Vengeance"
Play Dates

REVIEW contests have proven of great benefit in publicizing both book and picture. Have your local newspaper conduct a competition to select the best 500 word opinion of both story and play. This was done in New York and other cities, and attracted sales-helping attention. There is also an opportunity to tie-up with the libraries of your city with both volume and picture. The moment the coupon arrives you will receive by return mail full details on how this tie-up has demonstrated its box-office worth.

ROBERT McBRIE
& CO.
Book Publishers
7 W. 16th St., NEW YORK

Make Money!

Profit By These New Box-Office Ideas

Do your tie-up partners a favor. Let them advertise your show in the papers. Does it sound radical? It's not. It will prove far more effective than a big percentage of the advertising merchants are accustomed to use. Because it will be different. Because it will be indirect advertising which is the best of all.

Here's how. Have every merchant with whom you tie-up for a window display on "Ashes of Vengeance," "Ponjola," "The Fighting Blade" or "Boy of Mine" advertise his window display in the papers. Not his goods—but his window.

Advertise the Windows

Perhaps the ad may say in effect: "Don't miss seeing our beautiful window display in connection with Norma Talmadge's picture "Ashes of Vengeance" now showing at the City Theatre." See our window display about "The Fighting Blade" now playing at the City. Then step into the store and have your razor blades sharpened free of charge. Or "See 'Ponjola' at the City Theatre, and don't forget our big display of silver flasks and glassware."

Displays Sell Goods

There are many ways to do it. Sample packages of perfume, or other merchandise which the shop was pushing might offer additional incentive. But the main thought is to advertise the window display first—anything else afterward. Call attention to the window—and the window will sell your show.

 Beautify the Town

Beautiful window display make a city beautiful. Why not get behind that thought and tie-up the town with it? Get the Chamber of Commerce or the City Council to offer a prize for the most attractive window display in any store during a certain week. Call it "Window Week"—or name the week after your attraction at the time. It can be done.

Topical Tie-Ups

Sometimes there is an opportunity to tie-up your attraction in a topical way with some proposition of general civic interest. It all helps. It is all indirect advertising.

You remember the cartoon of Uncle Sam with his hand on McKinley's shoulder saying "He's Good Enough for Me." That one elected a President. Why not promote the local cartoonist to run one of the Republican candidates patting Mr. Coolidge on the back and calling him "Boy of Mine"? Or if it is a Democratic paper John W. Davis can be someone's boy as well.
Pick Sure Success-Partners

An Imposing List of Windows That Add Enormous Publicity to Your Theatre

A GAIN we present the impressive list of National Tie-Ups. It now contains almost a dozen additional windows available on "Captain January," last week's selection. The First National features presented this week bring the grand total of available windows to an impressive total of almost one hundred.

Sell Entertainment

We are endeavoring to impress upon showmen everywhere that they are selling a staple commodity the same as any other merchant. This commodity is Entertainment. It is something people require just as much as food and clothing.

You, Mr. Exhibitor, can supply the demand better than anyone else. In the list of thirteen features represented in the National Tie-Up Service you have practically every class of entertainment it is possible to produce on the screen.

Dealer-Partners

No matter which of these photoplays you book, you are able to avail yourself of a half dozen or more of the very best windows in your city.

And the Entertainment you are selling fits in naturally with the merchandise these dealers are selling. These National Tie-Up features have been selected not only because of their boxoffice qualities as photoplays, but also because of their power to tie-up naturally in window displays.

Your Choice

So when you book any one of the pictures listed on the chart on this page, you automatically bring to your town some of the best publicity possible to obtain. This publicity works for your theatre through the windows of the leading dealers.

It simply means that Exhibitors TRADE REVIEW offers you so many additional lobbies. You can make these windows work for you the same as does the lobby of your theatre.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

"CHECHAHCOS' WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.
220 West 42nd Street New York City

Can Success Be Bought?

When you book National Tie-Up Features, you are linking your theatre with Success, because—National Tie-Ups have all the elements that make audience pictures.

They have natural box-office pulling power.

They are tied up with nationally advertised products that guarantee big publicity in the best windows.

Can Success Be Bought? If you book National Tie-Ups—

Yes!

National Tie-Up Windows Now Available

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<td>84—Baby Peggy Hats — Millinery</td>
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<td>85—Baby Peggy Underwear — Children's Wear</td>
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<td>88—Wayne Knit Socks — Children's Wear</td>
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<td>90—Winston's Shampoo — Drug Stores</td>
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<td>91—Baby Peggy Stationery — Stationery Stores</td>
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<td>92—Security Blankets — Children's Wear</td>
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<td>93—Baby Peggy Story Book — Book Stores</td>
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<th>THE SEA HAWK</th>
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<td>42—Myrrhinum Perfumes — Drug Stores</td>
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<td>43—Old English Lavender — Drug Stores</td>
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<td>44—Sylvia B Hair Nets — Drug Stores</td>
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<td>45—Conde Cosmetics — Drug Stores</td>
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<td>46—Gumley B Baby Augers — Drug Stores</td>
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<td>47—Blue Bird Pearls — Jewelers</td>
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<td>48—Tubel Silverware — Jewelers</td>
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<td>49—Fournes Gloves — Haberdashers</td>
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<td>50—Groussé &amp; Dunlap — Book Dealers</td>
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<td>52—Wonderstone Hair Easers — Drug Stores</td>
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<td>53—Crisse-Cross Brasileiros — Women's Wear</td>
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<td>54—Best Milk Underwear — Drug Stores</td>
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<td>55—Gordon Hosiery — Women's Wear</td>
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<td>56—Crisse-Cross Jills — Jewelers</td>
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<td>57—Crisse-Cross Mirrors — Jewelers</td>
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<td>58—Gage Hats — Milliners</td>
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<tr>
<th>PERFECT FLAPPER</th>
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<tr>
<td>59—Djer-Kiss Products — Drug Stores</td>
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<td>60—Germevala — Drug Stores</td>
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<td>61—Seltzer Knit Underwear — Women's Wear</td>
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<td>62—True Mills Underwear — Drug Stores</td>
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<td>63—Melto Reducing Cream — Drug Stores</td>
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<td>64—Hydrogen Powder Puffs — Drug Stores</td>
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<td>65—Winston's Lash Nourishment — Drug Stores</td>
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<td>66—Vivendro Hats — Milliners</td>
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<td>67—Vivendro Suits — Women's Wear</td>
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<td>68—Djer-Kiss Compacts — Drug Stores</td>
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<td>69—Fournes Gloves — Haberdashers</td>
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<th>MIAMI</th>
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<td>70—Cappi Perfumes — Drug Store</td>
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<td>71—Yogee Hair Nets — Drug Stores</td>
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<td>72—Wigand's Pomade — Drug Stores</td>
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<td>73—Jantzen Swimming Suits — Women's Wear</td>
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<td>74—Klenk Baking Cakes — Women's Wear</td>
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<td>75—Goetha Old Silver — Women's Wear</td>
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<td>76—Choppel-Harms (Miami) — Music Stores</td>
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<td>77—Ineeta Hair Tint — Drug Stores</td>
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<td>78—Bioncilla Beauty Clay — Drug Stores</td>
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<td>79—Vivendro Hats — Drug Stores</td>
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<tr>
<td>80—Chinella Perfumes — Drug Stores</td>
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<tr>
<td>81—Oscar Hats — Milliners</td>
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<td>82—Nino Coats — Women's Wear</td>
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<td>83—Dool Phosphates — Drug Stores</td>
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<td>84—Dool Phosphates — Drug Stores</td>
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<td>85—Ineeta Hair Tint — Drug Stores</td>
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<td>86—Bioncilla Beauty Clay — Drug Stores</td>
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<td>87—Vivendro Hats — Drug Stores</td>
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<td>88—Glove Industries — Women's Wear</td>
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<tr>
<td>89—Sampson Dress Jewelry — Jewelers</td>
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<td>90—Personalities — Women's Wear</td>
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<tr>
<td>91—Maggie Hats — Hat Shops</td>
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Pick-Ups Wanted (Give Numbers)

Name ____________________________ Address ____________________________

Theatre ____________________________ Play Dates ____________________________
Speaking of Prints

Wolves of the Rail, with William S. Hart.
-These are old, you all know, but if you are in a small town you can run them again. Price is right. Print good and they're good to see. Five reels.-G. P. Johnson, Rex theatre, Ridge-
way, Mo.

Her Gilded Cage, with Gloria Swanson.
-This picture failed to arrive. I wired Paramount at 3 p.m. Saturday. They started the picture by auto, 150 miles, and arrived only a little late. Don't tell me this is not service! Picture Fine, theatre, Geneva, Md.-Small town patronage.

Foot's Paradise, with a special cast.-An old one, but a good one. If you have not played it, pick it up and make some money.-Clifford L. Niles, Grand theatre, Anamosa, Iowa.

Bluebeard's Eighth Wife, with Gloria Swanson.
-Sweet Paget had the people out. It is exceptionally good-get better in every picture, for I believe she can act and wear the dresses, too. Now, business is good. Six reels.-E. L. Gallery, small town patronage.

Don't Tell Everything, with a special cast.
-One good picture and will keep them many years. I'm sure it couldn't be otherwise, but still it is good. Wallace Reid in the cast. I have been using some Paramount pictures and all are good; but these are all good. Don't tell me this is not service! Picture Fine, theatre, Geneva, Md.—Small town patronage.

The Old Homestead, with Theodore Rob-
ers.-This is a picture to please all. Has drawings Powers and every asset of the picture. The story seems to be worth going miles to see. Eight reels.-W. E. Burgum, Scottsville, Va.-Small town patronage.

The Top of New York, with May Mc-
Avoy.-Excellent program picture. Pat-
ronage exceptionally has the picture. E. H. Martin, Gen.
va, Md.—Small town patronage.

Back Home and Broke, with Thomas Meighan.
—Tom is liked here very much. Pledged 100 per cent. Give us more of these. Good print.-W. F. Gibson, Palace theatre, Grand Prairie, Texas.—Neigh-
borhood patronage.

Grumpy, with Theodore Roberts.-This is as good a picture as William Da-ville makes, and Roberts, of course, is past story and his acting, of course, is past story and his acting, of course, is past story and his acting, of course, is past story and his acting, of course, is past story and his acting. Good may not please some of Des Moines. This is a good one. Played here second time. Drew Fair. Seven reels.-Ade J. Williams, Tivoli theatre, Knox-
ville, Ill.

Blood and Sand, with Rudolph Valentino.
-A very good picture of sunny Spain and many interesting bull fights. Didn't draw as good as I expected, I guess. Made the theatre at 7 p.m. and no scenes left or cut out. Ran it two nights at ten and twenty-five cents. Eight reels.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

Woman Proof, (7,687 feet), Star, Thomas Meighan.
—This picture did an exceptionally nice business for me, but I have commenced to expect of Meighan pictures. My audien-
ces are one hundred per cent strong for him, and I am 2½ per cent more than that. The combination of star, author, director, and last, but by no means the least, the four reels. Every one liked this picture. The patience and pleasure all through the showing. Sunday, yes. Picture Fine. Used slide, boards, mailing list. Attendance, I say it was Town of 800. Guy C. Sawyer, Town Hall Theatre (225 seats), Chester, Vermont.

The Miracle Man, with Thomas Meighan.
-An old picture, but real good. Played here second time. Drew Fair, Seven reels.-Earle J. Williams, Tivoli theatre, Knox-
ville, Ill—Small town patronage.

Mosaics, with Pola Negri.—Very fine acting, but not a small town's picture. Shown in Par-
town theatre, Park theatre, Ashland, Ohio.—General patronage.

Wtoman Proof, (7,687 feet), Star, Thomas Meighan.
—This picture did an exceptionally nice business for me, but I have commenced to expect of Meighan pictures. My audien-
ces are one hundred per cent strong for him, and I am 2½ per cent more than that. The combination of star, author, director, and last, but by no means the least, the four reels. Every one liked this picture. The patience and pleasure all through the showing. Sunday, yes. Picture Fine. Used slide, boards, mailing list. Attendance, I say it was Town of 800. Guy C. Sawyer, Town Hall Theatre (225 seats), Chester, Vermont.

from one issue of Exhibitors Herald "What the Pictures Did for Me"

Paramount Quality is—Equaled by Paramount Service

from M.P. World — "Straight from the Shoulder Report"
Things Looked Tough—
And Then—

Read What "X" Did to Change Them

Then I got a shock. The bigger the gross the older the film. That's the way it looked to me. And I said so. "Sure," he said. "You're absolutely correct. All of these pictures are 'Tried and Proved.'"

"'Tried and Proved'?" I queried, playing the latest releases—and paying for them. Sometimes they get across—sometimes they don't. Not one of these big-figure films is new. But they seem to improve with age. And everyone of them has made money for me just as it has for every exhibitor who booked it. They are all 'Tried and Proved.'"

"'Tried and Proved'—dangood name—where did it come from?"

"It's an Exhibitors Trade Review idea—don't you subscribe?"

"Sure I do. But to tell the truth—well you know how it is. I work hard, and at night I don't feel much like reading."

"Well, old boy, you'd better snap out of it. To read that sheet from cover to cover is what I call the first essential of showmanship."

I hopped the rattler back home. And the rest of that day I spent reading "Tried and Proved."

That's about all. I saw the light. I've been booking "Tried and Proved Pictures" ever since. And I'm making plenty of jack. And I haven't even known that it is summer time.

I was reading your last issue. It occurred to me that it would be the square thing to let you tell my story to other fellows. I'd like to help them as my "tried and proved" friend helped me.

Naturally, I don't want the smart fellows to kid me about how dumb I used to be, so don't use my name—just tell the story by "Exhibitor X."
Winning Windows and Successful Stunts

This window display in Canton, Ill., was used in connection with the showing of Famous Players’ “Bella Donna.” Costumes exhibited were indicated as worn by Pola Negri. Such windows are publicity media.

Another window, this time at Alexandria, La., showed a Tom Mix hat display, during the run of “The Lone Star Ranger,” the Fox Production. Stores almost everywhere extend this type of co-operation.

One of many effective lobby displays, as used for Metro’s, “Thy Name Is Woman.”

While playing “The Stranger,” one progressive exhibitor used this costumed ballyhoo to secure publicity for this Paramount photoplay.

The library contributed an excellent tie-up, by offering during the run of “Beau Brummel” historical data concerning Warner Bros. photoplay.
MARY
PHILBIN

has taken the country by storm. This beautiful and
talented star is now recog-
nized as one of the finest
drawing cards in pictures.

“We saw Mary Philbin than whom there is
no more alluring young person on the
screen. She is a delight as well as a thing of
beauty.”
—N. Y. Tribune.

FOOL’S
HIGHWAY

“In this absorbing picture Mary
Philbin outdoes anything that she
has ever before attempted.”
—Seattle Union Record.

“We cannot recall seeing Mary
Philbin act with more charm in
any of her past features.”
—N. Y. Telegraph.

“Mary Philbin is to be particu-
larly commended in a picture that
cannot help but strike a responsive
chord in the hearts of those who
really and sincerely know New
York.”
—N. Y. Herald.

“Fools Highway” is a great pic-
ture and Miss Philbin’s supreme
artistry is outstanding.”
—Seattle Daily Times.

“A remarkably clever actress as
well as a very pretty girl.”
—N. Y. Tribune.

“Mary Philbin heaped honors
upon herself in a difficult emotion-
al role.”
—N. Y. Evening Mail.

Other “ Tried and Proved”
Universal Jewels for strong
Summer programs:

THE ABYSMAL BRUTE
From the famous story by Jack London, full
of red-blooded smashing action. Directed by
Hobart Henley and starring Reginald Denny
supported by a cast including Melvil Dumond,
Julienne Scott, Hayden Stevenson and Buddy Messinger.

WHITE TIGER
A Thrilling Drama of International Crockdom,
starling Priscilla Dean, supported by Wallace
Berry, Matt Moore and Ray Griffith. Di-
rected by Tod Browning.

DARLING OF NEW YORK
An entertaining combination of pachos, comedy
and drama, with a great cast including Baby
Peggy, Gladys Brockwell, Pat Hartigan, Carl
Stockdale, Sheldon Lewis and Max Davidson.
Directed by King Baggot.

THE LAW FORBIDS
A gripping domestic drama of the lights of
love of Broadway versus the strength of home
fires. A powerful cast headed by Baby Peggy,
Edward Earle, Gladys Hulet, Frank Cau-
rier, Joe Dowling and others.

A CHAPTER IN HER LIFE
A Lois Weber production based upon the story of “Jewel” by Clara Louise Burnham.
Produced with a great cast including Claude
Gillingwater, Jacqueline Gaddick, Jane Mercier
and others.

THUNDERING DAWN
A Melodramatic Thriller with the greatest tidal
wave and typhoon scenes ever filmed, with
J. Warren Kerrigan, Anna Q. Nilsson and
Tom Santschi. Harry Garson Production.

A LADY OF QUALITY
The Screen’s Most Beautiful Love Story, star-
ing beautiful Virginia Valli, with Milton Silva
and an extraordinary cast. Directed by Ro-
bert Henley.

THE STORM DAUGHTER
Dramatic, tempestuous Priscilla Dean starting
in this great sea story, the splendid support-
casting cast included Tom Santschi, Bert Roach,
J. Farrell, Max Davidson and others. Directed by
Geor. Archambaud.

DRIFTING
A Stirring Melodrama of unusual adventure
and thrilling action starring Priscilla Dean
with Wallace Berry and Matt Moore. Directed by
Tod Browning.

BLIND HUSBANDS
Written by, directed by and featuring Von
Stroheim. A masterpiece in photo-dramatic
entertainment power, more powerful as a re-
issue than it was when released originally.

SPORTING YOUTH
The great American Street Picture, starring
Reginald Denny, supported by Laura La
Plante and an extraordinary cast. Byron Mor-
gan’s delightful story of the Younger Set.
Directed by Harry Pollard.

THE FIGHTING AMERICAN
That laughing, gasping comedy thriller—now
the big hit all over the country. Featuring Pat
O’Malley, Mary Astor, Warner Oland, Ray-
mond Hatton. Directed by Tom Feeney.

Get your dates set now for
these big Summer money-
makers!

MERRY
GO ROUND

“One of the greatest pictures of
the year. Patrons unanimous in
their praise of Mary Philbin.”
—Carr and Schad, Colonial Theatre,
Reading, Pa.

“Mary Philbin is superb and
‘Merry Go Round’ a wonderful
picture.” —C. G. Barrett, Mgr.,
Palace Theatre, New Britain, Conn.

“Packed house with ‘Merry Go
Round’ Philbin declared most
gifted actress on screen.” —E. Wein-
berg, Mgr., Empire Theatre, Lon-
don, Eng.

“Open’ Merry Go Round’ to
best business of many weeks. Re-
marking, considering intense heat.
Everyone delighted with Mary
Philbin.” —Ned E. Depinet, Mgr.,
Palace Theatre, Dallas, Texas.

“One of the most successful
engagements that I have had for
a long time! The picture is won-
derfully produced and Mary Philbin
and the production pleased 100%.”
—Arthur D. Baehr, Mgr., Crystal
Theatre, Detroit, Mich.

UNIVERSAL JEWELS
Presented by CARL LAEMMLE

Nationally Advertised in the
Saturday Evening Post
Clever Exploitation Ideas Prove Effective

An appropriate advertising idea was this enlarged newspaper used during the run of "A Society Scandal."

A horse race through the streets was used to exploit Warner Bros.' "Little Johnny Jones."

Novel yet inexpensive, was this movable ad used to ballyhoo First National's "The White Moth."

This window display was indeed successful advertising for Paramount's "The Humming Bird." The cut out figures closely resembled the character on the screen.

Trims such as this effective lobby display which featured First National's "The Enchanted Cottage," build patronage and increase prestige for the exhibitor.
Selected Headliners

As Disclosed by Their Past Performances in the Box Office Hall of Records

Universal

THE ABYSSAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbeli

vable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathed when the final scene had been concluded.

WHITE TIGER—Crocket Melodrama. Reviewed April 19. BECAUSE Priscella Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTA—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,655 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

Paramount

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE WHITE FLOWER—Released March 4. 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please his fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted.

Selznick

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snuggly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humanism and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL TEACHER—Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

Tried and Proved in a Thousand Theatres

They will all love

"DAUGHTERS OF TODAY"

A picture brimful of the Joy of Youth

"The prints are in FINE CONDITION"
HOW They Became Tried and Proved

The Stunts That Built Up Patronage

Guessing Contest

A CLEVER variation of the guessing contest has been worked out as a new exploitation idea for *Three Weeks* by W. R. Ferguson, assistant publicity director for Metro-Goldwyn.

It consists of a Cryptic Poem. The words are misspelled, and evidently make no sense at all. But as you study the lines, and pronounce the words out loud, the proper meaning soon becomes evident. It is the kind of stunt that arouses the love of solving a puzzle that most people possess.

For instance, one line reads: "Yee awl red a bout Threw eeks fame." And the correct line is: "You all read about Three Weeks' fame."

The Cryptic Poem is printed as a throwaway. The circular bears the announcement that free tickets to *Three Weeks* will be given to the first fifty people submitting to the theatre the correct translation. It is a fine sample of advance publicity.

* * *

Popularity Stunt

A WEEK before Beau Brummel appeared at the Strand Theatre, Seattle, a two-column story of a contest to select the Seattle Beau Brummel appeared in the Post-Intelligencer. All local organizations were urged to enter their contestant.

The affair got a great send-off by having the mayor nominated first as an entrant for the honor. Each day some prominent man was entered by some organization, such as the Police Department, Elks, Eagles, Moose and Rotary clubs. Each new candidate was caricatured in the newspaper, and given a write-up.

Merchants donated various prizes to be awarded the winner, and these heightened the interest. Finally, the winner was selected by popular vote. Everybody who read the newspaper knew that Beau Brummel was playing at the Strand, for the theatre was prominently mentioned in the daily write-ups.

* * *

Bathing Girl Revue

A PROLOGUE feature in the presentation of *Miami* was made very effective by the management of Loew's Palace Theatre, Memphis, Tenn. Fourteen of the prettiest girls in the city were recruited in the troupe of bathing beauties composing the revue on the stage before the showing of the feature.

This was tied up with a highly artistic lobby representing scenes on the beach at Miami, Fla. The lobby consisted of a triangular shaped backdrop painted to represent the surf breaking on the beach. Three compartment bath houses were set at the points of the triangular background. Wax figures, dressed in bathing suits, secured from the department stores, were placed in each of the bath houses. Wax figures were also placed in front of the surf backgrounds. Sand sprinkled on the floor completed the beach atmosphere.

Here is a lobby that any theatre can duplicate at slight expense. You will do well to bear it in mind when you look this picture.

* * *

Exploiting Title

SOME fine publicity has been used in England for the showing of *The Marriage Circle*. American exploitation methods are being followed very closely in introducing this feature abroad. The title of the picture lends itself to publicity, and has been used to the limit.

An ad was run urging people to join a new society to be called "The Marriage Circle." The idea as stated in the ad was that wives and husbands today need protection from their best friends. Full particulars could be obtained by applying to the theatre where the picture was showing.

Another plan was the award of prizes for the best ten rules for marital happiness. A hoop parade for the kids was another catchy stunt, which tied up with the circle theme of the attraction.

* * *

Interested Dog Owners

HE lined up every dog owner in the county for his showing of "The Love Master," the First National feature starring the wonder-dog, Strongheart. W. O. Heckman, of the Hippodrome Theatre, York, Pa., picked his prospects far and wide on this one.

He secured from the County Treasurer the addresses of every person who had applied for a 1924 dog license. The list ran to 12,000 names. Every dog owner received a letter extolling Strongheart and dogs in general.

(Continued on page 61)
In lobby and theatre displays, the exhibitor frequently finds the best medium for reaching out to the passing throng, and the ideal method for converting them into patrons. This picture shows a tasteful display which featured the showing of Metro-Goldwyn’s “The White Sister.”

(Continued from page 60)

Teaser cards in a series were distributed as follows: “Who Is the Love Master?” “The Love Master Is Coming. Will Be Here Soon to Give You an Example of Devotion.” Finally at opening: “The Love Master Is Here. See Him at the Hippodrome.” This widespread campaign brought them in from the outlying towns.

** Merchandise Tie-Up

EXHIBITORS can get some big publicity on many of their bookings if they will look over the field of national manufacturers. Lots of these will furnish samples of their product without charge if you can show them an even break.

That’s what the Colonial Theatre in Ogden, Utah, did when they secured the co-operation of the manufacturers of the well known “Life Saver” mints for their showing of the Al Christie feature, Hold Your Breath.

The theatre distributed fifteen thousand sample packages of these mints with cards attached, reading: “Get your Life Savers before seeing Hold Your Breath, because you are liable to laugh yourself to death.”

The novelty of this tie-up made a popular hit, which was reflected in a big run on the box-office.

** Police Chief Helps

A new stunt secured column of free publicity from the newspapers for the Empress Theatre, Oklahoma City, when it featured the First National Those Who Dance.

An arrangement was entered into with the chief of police whereby everybody convicted of bootlegging was sent to see the picture at the Empress.

The women’s reform clubs naturally liked this idea, and endorsed it heartily. There is no reason why you cannot try it in your town, if you are at all friendly with the police chief.

** Theatre Front

ABOVE is an illustration of a really beautiful theatre front which was specially designed for the showing of The White Sister at the Capitol Theatre, Little Rock, Ark.

It is an ideal summer dress for any theatre, and can be used right through the warm weather. It suggests coolness and comfort to be found inside.

The lattice work is easy to construct, and the expense will not injure the bank account. A few trailers of artificial flowers lend the finishing touch to this simple but artistic sidewalk dress.

** Photograph Stunt

EXHIBITORS have added to their box-office percentage by the use of a photograph street stunt on their showings of Name the Man.

A window tie-up used to advertise one of Pathé’s short subjects, “The National Rash.”

A good looking woman photographer with a camera is sent along the main thoroughfare. Occasionally she will stop in front of a man and snap him.

Accompanying the photographer is a boy carrying a suit case with this announcement lettered on the side: “The first person to Name the Man in photograph will receive $5.00. (Pictures will be posted daily in front of Capitol Theatre.)

The girl only snaps six pictures each day. The rest of the shots are “blanks.”

Have a special one-sheet framed and placed in front of box-office containing card copy: “First person to Name the Man in photo will receive $5.00. Twenty-four hours necessary for identification.”

** Tie-Up on Shorts

ANY exhibitors overlook the opportunities for exploiting short subjects. These are specially adaptable to window displays.

Manager Tunsill, Rialto Theatre, Chickasha, Okla., secured the very effective display in the window of a local sporting goods store depicted herewith. The featured picture was the Pathé Sportlight, The National Rash, by Grantland Rice.

** Prologue Winner

THE illustration on the opposite page shows a very effective prologue that was worked up to obtain South Sea atmosphere for the Brooklyn Strand on the presentation of The Marriage Cheat.

A string orchestra of six pieces provided the Hawaiian accompaniment for the four South Sea Island dancing girls. A soloist completed what came close to being an ideal prologue.

Almost as good an effect can be obtained by a much smaller group of players.
The Exhibitors Round Table

Good Summer Business

While exhibitors in some of the manufacturing sections of the state are feeling the effects of a let-down in the factories, the exhibitors in the summer resort towns of the Adirondacks and the Catskills are looking forward to a good business with the opening of the vacation season.

The Congress in Saratoga Springs will run a program of straight pictures during July and August, with a racing picture booked for one week of the track season. Donald Bane, operating theatres in Athens and other resort towns in the Catskill, visited Film Row during the week, and reported good business.

The Airdome, operated by W. B. Treper in Rinebeck, is also benefiting as the result of the warm weather, while the theatre at Valatie is now running only two nights a week, and Bert Griffling, running a house in Red Hook, has dropped to three nights a week.

Morris Silverman, owner of the Happy Hour and Pearl theatres in Schenectady, is talking of closing his houses for a month or six weeks during the warm weather.

* * *

Hot June in Kansas City

Still the hottest June in several years in Kansas City fails to decrease the number of out-of-town exhibitors along Kansas City's film row or dampen their optimism towards business conditions this summer. Among the busy buyers of film last week were R. R. Wisniew, Majestic Theatre, Philippi, W. Va.; R. E. Jones, Marshall, Mo.; Frank Reineke, Orpheum Theatre, St. Joseph, Mo.; J. J. Goodnight, Pastime Theatre, Ottawa, Kan.; J. W. Sears, Lyric Theatre, Booneville, Mo.; M. W. Hubble, Hubble Theatre, Topka, Kas.; Thomas Clark, Electric Theatre, Marysville, Kas.; W. D. Fire, Best Theatre, Independence, Kas., and H. Dudgeon, Orrick, Mo.

* * *

Oregon Exhibitors Meet

The most successful meeting ever held by the Oregon State Exhibitors League was attended by local exhibitors from every key city in the state, from Medford to Portland City. The meeting took place in the Tyrolean Room of the Hotel Benson, June 19. Fred A. Claude S. Jensen presided. Its purpose was the bettering and strengthening of the organization.

* * *

Cutting Out Paper Cups

Motion picture theatres in Albany are losing revenue in a peculiar way these days. With the cropping out of several cases of typhoid, attributed to the water supply, the patrons of the houses have dropped off buying the paper cups that usually furnish a steady bit of income during the warm weather. Some managers declare that the purchase of cups has dropped off 75 per cent with in the past two weeks.

* * *

Acquire New Theatre

The Lee Enterprises, operating the Rivoli Theatre, at Hickory, N. C., has taken over the Capitol Theatre, Lincoln, North Carolina. Claude Lee, who is president of the company, was formerly with Southern Enterprises circuit and is actively in charge of both houses.

Doing Publicity Work

Mrs. Willard C. Patterson, publisher of the Weekly Film Review, Atlanta, has gone to Chicago where she will direct publicity on behalf of the Georgia Federation of Women's Clubs for the benefit performance of "Sun Up" to be given at the Great Northern Theatre on the evening of July 8. Mrs. Patterson's service in this connection is in the nature of a contribution to their educational work in which she has long taken an active interest.

* * *

Cut Admissions

Exhibitors in the Northwest have reduced their admission prices with the removal of the tax. The reduction however, has been announced as "summer prices," which to those who know, implies that a return to former prices will take place in the fall. It is a known fact that exhibitors in Seattle have themselves absorbed the tax, also that producers in this locality have been more reasonable than in the East and South. Wherefore the reduction is not looked on as legitimate by exhibitors, but rather as necessity from a psychological standpoint.

* * *

Good Publicity

Manager H. T. Moore, of the Moore Amusement Company, Tacoma, Wash., played "Daddy" to 5,000 youngsters last Saturday, in his annual Times-Raidle party. The program came through with five front page stories with cuts, which gave all the publicity needed. It took the services of a husky cop to keep things moving tranquilly inside from out, with capacity crowds waiting. "The Love Master" and a comedy, were put on for the youngsters, from eleven o'clock to three.

* * *

Good Stunt

Hooking up with a Seattle morning paper printing a column of local jokes for which payment of $5, $25, two dollars for the management of the Columbia Theatre shows these on the screen weekly, with the authors name attached. The idea of seeing your own creation in print and in the movies, secures at least thirty cents of the dollar award, at the Columbia's box office for each item that appears.

* * *

Look for Good Summer

Exhibitors in Southwest Missouri are playing "best" as an inducement to increase business, the outlook for which is bright, according to C. A. Schultz, Vitagraph branch manager at Kansas City, who has just returned from a trip into the territory. With crop conditions far above the average, a good summer for theatre owners is predicted.

* * *

'Sea Hawk' for Atlanta

The Atlanta Theatre, Atlanta, announces an indefinite engagement of "The Sea Hawk," which will probably open the season in that house on September 15. It is announced that it will be heralded by a publicity campaign which will cover the entire South.

* * *

Round Table Briefs

Mr. Hudson of the Crystal Theatre, Portland, is building a new house at Killingsworth and Albina Avenues, Portland.

* * *

The Blue Mouse, Rainier, Oregon, was a total loss from fire which destroyed an entire block last week. George Caldwell was owner. It is not yet known whither he plans to rebuild.

* * *

The Seattle Hollywood, will hereafter be under the management of Joe Bratt, formerly manager of the Yeager Theatre, Portland.
Howard Price Kingsmore, James B. Buchanan, Mrs. Marty Semon, manager of the Howard, Pathe cameraman and manager of the Forsyth respectively, are back in Atlanta after a vacation trip to Asheville.

G. L. Price has purchased the Orpheum Theatre, Madison, N. C., and after giving the house a thorough renovating will open it to the public the second week in July. Mr. Price formerly operated a theatre in Madison, Florida, before coming to the Carolina town bearing the same name.

Among the film and theatre men on Atlanta's film row the past week were the following: Colonel H. A. Cole, president of the Texas, M. P. T. O., Marshall, Texas; T. L. Thompson, Palace Theatre, Cedartown, Ga.; T. J. Durfield, Florida; Hugh Martin and E. W. Tobert, of the Lyric Theatre, Columbus, Ga.

E. J. Sparks, Florida Enterprises announce that the new house they are building in Bradentown, Florida, will open for early August. It is in the same line and is one thousand, worthy of comparison with any theatre in Florida.

R. H. Hightower has sold the Crystal Theatre, Dublin, Ga., to B. L. Hall who formerly operated the Athens, Deland, Florida. He was in Atlanta the past week.

Fillaure Brothers, who operate the Moneta, Cleveland, Tenn., have built a beautiful lake and swimming pool adjoining their theatre, for the benefit of their summer customers.

C. A. Hughes, new manager of the People's Theatre, Lenoir City, Tenn., is installing a new cooling system that will make his house the coolest in town.

C. A. Goebel is constructing a beautiful new house in Bristol, Tenn. It is to be called the Tivoli and will be opened in the late Fall.

Mr. M. Roberts who operates the "81" suburban house in Atlanta, has opened a tent show in Bellwood suburb.

The Rex and Strand Theatres at Valdosta, Ga., will hereafter be operated by W. F. Howell, who was formerly connected with the R. B. Wilby interests in Tuscaloosa. Mr. Howell took over the theatres from E. A. Johnson, who had operated them for the past several years.

**Exchange Notes**

G. A. Hickey, new Metro-Goldwyn supervisor, was in Kansas City for a three-day visit last week and appeared satisfied with the conditions in Kansas City territory. G. K. Kramer, traveling auditor for First National, also arrived the same day to give the books at the First National branch the "once over."

Branch managers and division managers in the Kansas City territory are a busy lot this week. C. E. Jordan, Educational branch manager, is in Los Angeles attending a national Education convention, A. H. Corby, A. H. Blank Enterprises, is on a trade tour of Kansas and Cleveland Adams, middle west division manager of F. B. A. is in Kansas City—one of the several cities he is covering on a tour of the branches under his supervision. And J. E. Folan, special salesman for Selznick, is making a thirty-day tour of the territory.

The vacation avalanche continues to predominate on Kansas City's movie row. This week E. C. Rhoden, First National branch manager is absent from the office "resting up for a big fall drive," as he says, Miss Geneva Berwick of the Economy Film Service is taking a vacation trip through the territory, combining business with pleasure.

The real estate business failed to hold Harry Taylor, former Pathe branch manager at Kansas City, and he has returned to his first love—movie row. Mr. Taylor has accepted a position as city salesman for the Kansas City Selznick branch. Another veteran, J. E. Dodson, also has been added to the Selznick staff and is covering his former territory in Missouri.

Sympathy has been extended by Kansas City exhibitors to Mark Haverhill of Manhattan, Kas., whose theatre was completely destroyed by fire the other day. Mr. Haverhill is undecided on his future plans.

The personal appearances of Jane Shirlee, Pathe, at the Globe Theatre, Kansas City, in the interest of "Our Gang" comedies, were successful, from a box office standpoint last week. Saturday afternoon an informal party for all children in the audience was held.

Wifeless vacationers are "Sweru" Clappman, salesman, and "Fighting American" Hollander, branch manager, of the Kansas City Universal office. Mrs. Hollander is spending her vacation in New York, while Mrs. Chapman will remain in Lindenbourg for the summer.

A trip through Southern Kansas in the interest of fall business was the mission of Truly B. Wildman, manager of the Kansas City Enterprise office, who departed last week.

C. F. Senning, manager of the Kansas City Educational office, returned this week from Los Angeles, where he attended the national Educational conference.

The Wichita Theatre of Wichita, Kas., will be closed for the summer, Stanley Chambers, manager, has announced. Prior to opening in August the house will undergo many improvements. Mr. Chambers said.

Dan Martin of Associated Exhibitors' Kansas City branch, virtually has been "forced" to make a good rehabilitation of his self. He is out in the territory with one picture and instructions to remain in town until the deal is completed.

"Flood stories" are beginning to reach Kansas City from exhibitors who were in Kansas last week. Frank Cassel of Pathe is said to have lost part of his motor car in a river, while A. A. Renter admits he was forced to swim a river and save a man's life, although he declines any heroic classification.

### Production Chart with Review Dates

**JULY**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributor</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arak, The</td>
<td>Novaro-Terry</td>
<td>Metro-Gold</td>
<td>July 63</td>
</tr>
<tr>
<td>Babbitt</td>
<td>Louis-Alden</td>
<td>Warners</td>
<td>July 59</td>
</tr>
<tr>
<td>Between Worlds</td>
<td>Special Cast</td>
<td>Weiss Bros</td>
<td>July 63</td>
</tr>
<tr>
<td>Captain Janeway</td>
<td>Spade</td>
<td>Principal</td>
<td>July 69</td>
</tr>
<tr>
<td>Changing Husbands</td>
<td>Leatrice Joy</td>
<td>Paramount</td>
<td>July 55</td>
</tr>
<tr>
<td>Captain of the Williebee</td>
<td>Hobart Bosworth</td>
<td>Metro-Gold</td>
<td>July 57</td>
</tr>
<tr>
<td>Darling Love</td>
<td>Hunsicker-Truett</td>
<td>5,065</td>
<td>July 19</td>
</tr>
<tr>
<td>Dark Streets, The</td>
<td>Kinney-Williams</td>
<td>Universal</td>
<td>July 63</td>
</tr>
<tr>
<td>Don't You Know</td>
<td>Vesta Davis</td>
<td>Metro</td>
<td>June 50</td>
</tr>
<tr>
<td>Enemy Sea, The</td>
<td>Comp-Marmont</td>
<td>Paramount</td>
<td>July 61</td>
</tr>
<tr>
<td>Fool's Paradise</td>
<td>Miller-Moore</td>
<td>F. O.</td>
<td>June 75</td>
</tr>
<tr>
<td>For Sale</td>
<td>Wadsworth-Menchin</td>
<td>First Nat</td>
<td>July 54</td>
</tr>
<tr>
<td>Girl in Limbo</td>
<td>Larry Semon</td>
<td>Chaplin</td>
<td>July 60</td>
</tr>
<tr>
<td>Gables, Grace</td>
<td>Clifford-B. O.</td>
<td>5,905</td>
<td>July 63</td>
</tr>
<tr>
<td>One Law for the Woman</td>
<td>Harris-Lands</td>
<td>Vitagraph</td>
<td>July 58</td>
</tr>
<tr>
<td>Pretty Peggy</td>
<td>Show Peggs</td>
<td>Principal</td>
<td>June 65</td>
</tr>
<tr>
<td>Revelation</td>
<td>Dana-Blue</td>
<td>Metro</td>
<td>July 57</td>
</tr>
<tr>
<td>Return of the Wreck</td>
<td>Hoot-Hopkins</td>
<td>Universal</td>
<td>July 63</td>
</tr>
<tr>
<td>Sawdust Trail, The</td>
<td>Gibson-Sedwick</td>
<td>Universal</td>
<td>July 59</td>
</tr>
<tr>
<td>Sixth Commandment</td>
<td>Wray-Parton</td>
<td>Exhibitors</td>
<td>July 23</td>
</tr>
<tr>
<td>Stranger of the North</td>
<td>Travers-Swafford</td>
<td>Selznick</td>
<td>June 99</td>
</tr>
<tr>
<td>There's Millions in It</td>
<td>Catherine Calvert</td>
<td>F. O.</td>
<td>June 60</td>
</tr>
<tr>
<td>Those Who Give</td>
<td>Sweet-Love</td>
<td>Inc.</td>
<td>July 19</td>
</tr>
<tr>
<td>Tomato Tom</td>
<td>Daily</td>
<td>Metro-Gold</td>
<td>June 70</td>
</tr>
<tr>
<td>Traffic in Hearts</td>
<td>Frater-Harris</td>
<td>C. C. B.</td>
<td>July 26</td>
</tr>
<tr>
<td>Valley of Hate, The</td>
<td>Lucas-Yarrell Russell Fr.</td>
<td>5,060</td>
<td>July 63</td>
</tr>
<tr>
<td>Wine of Youth</td>
<td>Boardman-Lyon</td>
<td>Metro-Gold</td>
<td>June 60</td>
</tr>
<tr>
<td>Young Heeds</td>
<td>LaPlant-Williams</td>
<td>Universal</td>
<td>June 95</td>
</tr>
</tbody>
</table>

**JUNE**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributor</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Back Trail, The</td>
<td>Jack Hoxie</td>
<td>Universal</td>
<td>June 65</td>
</tr>
<tr>
<td>Bedroom Window, The</td>
<td>May McAvoy</td>
<td>Paramount</td>
<td>June 59</td>
</tr>
<tr>
<td>Body and Soul</td>
<td>Gibson-Sedwick</td>
<td>Universal</td>
<td>June 60</td>
</tr>
<tr>
<td>Code of the Sea, The</td>
<td>Logan</td>
<td>Principal</td>
<td>June 64</td>
</tr>
<tr>
<td>Dangerous Cross</td>
<td>Sensu Hayasaka, F. B. O.</td>
<td>4,564</td>
<td>June 76</td>
</tr>
<tr>
<td>Dangerous Life, The</td>
<td>White-Hayasaka</td>
<td>Universal</td>
<td>June 63</td>
</tr>
<tr>
<td>Find the Shadow, The</td>
<td>Florence White</td>
<td>Principal</td>
<td>June 75</td>
</tr>
<tr>
<td>Gipsy Girl, The</td>
<td>Mary Phillips</td>
<td>U.S.-Jewel</td>
<td>June 63</td>
</tr>
<tr>
<td>Gipsy Girl, The</td>
<td>Mary Phillips</td>
<td>U.S.-Jewel</td>
<td>June 63</td>
</tr>
<tr>
<td>Gypsy Soul, The</td>
<td>Estes</td>
<td>Universal</td>
<td>June 63</td>
</tr>
<tr>
<td>Hold Your Breath</td>
<td>Frater-Harris</td>
<td>Universal</td>
<td>June 67</td>
</tr>
<tr>
<td>Horseman's Wife, The</td>
<td>Revere-Bleu</td>
<td>Universal</td>
<td>June 70</td>
</tr>
<tr>
<td>In Past Company</td>
<td>Talmadge-Harris Truett</td>
<td>2,411</td>
<td>June 75</td>
</tr>
<tr>
<td>Iron Man, The</td>
<td>Jack Hoxie</td>
<td>Universal</td>
<td>June 65</td>
</tr>
<tr>
<td>Lighthouse</td>
<td>Harry Carey</td>
<td>Universal</td>
<td>June 58</td>
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<tr>
<td>Lively of the Valley, The</td>
<td>Ginger-Brent</td>
<td>Universal</td>
<td>June 48</td>
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<tr>
<td>Masked Dancer, The</td>
<td>Chadwick</td>
<td>Principal</td>
<td>June 66</td>
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<tr>
<td>Master Key, The</td>
<td>Sam</td>
<td>Hero</td>
<td>June 68</td>
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<tr>
<td>Pol O'Mine</td>
<td>F. E. Rich</td>
<td>C. B. C.</td>
<td>June 60</td>
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<tr>
<td>Reckless Lily, The</td>
<td>Upper-McDermott</td>
<td>Universal</td>
<td>June 65</td>
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<tr>
<td>Ruggles, the</td>
<td>R. Denny</td>
<td>Universal</td>
<td>June 54</td>
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<tr>
<td>Self Made Failure, The</td>
<td>Miller-Moore</td>
<td>First Nat</td>
<td>July 34</td>
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<tr>
<td>Spirit of the U. S. A.</td>
<td>Walker-Carr</td>
<td>F. B. O.</td>
<td>June 19</td>
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<tr>
<td>Stille, the</td>
<td>Thys-Dexter</td>
<td>Asso.</td>
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<tr>
<td>Tiger, the</td>
<td>Taylor-Moore</td>
<td>Universal</td>
<td>June 23</td>
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<tr>
<td>Turnoel, the</td>
<td>Hackett-Jones</td>
<td>Jewel</td>
<td>June 71</td>
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<td>U. S. A., The</td>
<td>Reed-Berry</td>
<td>Universal</td>
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<tr>
<td>Western Rock</td>
<td>Davis-Jones</td>
<td>Fox</td>
<td>June 26</td>
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<tr>
<td>White Morn, The</td>
<td>LaMarr-Terrell</td>
<td>First Nat</td>
<td>3,671</td>
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</tbody>
</table>

### MAY

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributor</th>
<th>Length Reviewed</th>
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<tbody>
<tr>
<td>Beloved Jackson, The</td>
<td>C. Blackwell</td>
<td>Universal</td>
<td>May 33</td>
</tr>
<tr>
<td>Bluff</td>
<td>Ayers</td>
<td>Paramount</td>
<td>May 40</td>
</tr>
<tr>
<td>Broadway's War</td>
<td>Kilman-Menjou</td>
<td>Warners</td>
<td>May 53</td>
</tr>
<tr>
<td>Check and the</td>
<td>Thomas Cash</td>
<td>Fox</td>
<td>May 23</td>
</tr>
<tr>
<td>Confidence Man, The</td>
<td>Thomas Meekan</td>
<td>Paramount</td>
<td>May 60</td>
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<tr>
<td>Crosses Trails</td>
<td>Frankley Farmp</td>
<td>Universal</td>
<td>May 10</td>
</tr>
<tr>
<td>Dangerous, The</td>
<td>Laura Leonti</td>
<td>Universal</td>
<td>May 21</td>
</tr>
<tr>
<td>Daring Youth</td>
<td>Daniels-Kerr</td>
<td>Principal</td>
<td>May 50</td>
</tr>
<tr>
<td>Dorothy Vernon of Haddon Hall</td>
<td>Mary Pickford</td>
<td>United Art</td>
<td>May 50</td>
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<tr>
<td>Fighting Americans, The</td>
<td>O'Malley-Williams</td>
<td>Universal</td>
<td>May 31</td>
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<tr>
<td>Fire Patrol, The</td>
<td>Special</td>
<td>Chaplin</td>
<td>May 60</td>
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<tr>
<td>Forth And The</td>
<td>Special</td>
<td>Chaplin</td>
<td>May 60</td>
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<tr>
<td>Forty Horse Hawkins, The</td>
<td>Host Gibson</td>
<td>Universal</td>
<td>May 43</td>
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<tr>
<td>Goldie, The</td>
<td>Corliss-Prince</td>
<td>Universal</td>
<td>May 10</td>
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<tr>
<td>Goldfish, The</td>
<td>Const. Talma</td>
<td>First Nat</td>
<td>May 14</td>
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<tr>
<td>Kentucky Days</td>
<td>Dusin-Farnum</td>
<td>Fox</td>
<td>May 50</td>
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<tr>
<td>Last Echo</td>
<td>Nolan-Hall</td>
<td>Universal</td>
<td>May 60</td>
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<tr>
<td>Letter Singer</td>
<td>Farendo-Myers</td>
<td>Principal</td>
<td>May 60</td>
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</tbody>
</table>

### APRIL

**MARCH**

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<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributor</th>
<th>Length Reviewed</th>
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<tbody>
<tr>
<td>America</td>
<td>Dempsey-Dav</td>
<td>First Nat</td>
<td>May 50</td>
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<tr>
<td>Arizona Express</td>
<td>Starke-Goodwin</td>
<td>Universal</td>
<td>May 20</td>
</tr>
<tr>
<td>Battleground, The</td>
<td>O'Malley-Johnson</td>
<td>Universal</td>
<td>May 21</td>
</tr>
<tr>
<td>Cause for Divorce</td>
<td>Hoke-Carpenter</td>
<td>First Nat</td>
<td>May 30</td>
</tr>
<tr>
<td>Divorced</td>
<td>Lott</td>
<td>Fox</td>
<td>May 10</td>
</tr>
<tr>
<td>Dissentients</td>
<td>McKee-McDermott</td>
<td>Universal</td>
<td>May 10</td>
</tr>
<tr>
<td>Form of Jocoy</td>
<td>Hunsicker</td>
<td>Paramount</td>
<td>May 15</td>
</tr>
<tr>
<td>Fighting Coward, The</td>
<td>Turner</td>
<td>Paramount</td>
<td>May 14</td>
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<tr>
<td>Flowing Gold</td>
<td>Nelson-Sills</td>
<td>First Nat</td>
<td>May 90</td>
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<tr>
<td>Float-er</td>
<td>Pershing</td>
<td>Universal</td>
<td>May 67</td>
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<tr>
<td>Folly Highway</td>
<td>O'Malley-Williams</td>
<td>Universal</td>
<td>May 73</td>
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<tr>
<td>Ginger's Wives, The</td>
<td>Hare</td>
<td>Arrow</td>
<td>May 48</td>
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<tr>
<td>Happiness</td>
<td>Taylor-O'Malley</td>
<td>Metro-Gold</td>
<td>May 70</td>
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<tr>
<td>Home Teacher, The</td>
<td>Foster</td>
<td>First Nat</td>
<td>May 10</td>
</tr>
<tr>
<td>Horner Schoolmaster</td>
<td>Henry Hall</td>
<td>Hodkinson</td>
<td>May 50</td>
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<tr>
<td>How's Your Game</td>
<td>Nagel</td>
<td>Universal</td>
<td>May 20</td>
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<tr>
<td>Lawnda, The</td>
<td>de Montigny</td>
<td>Universal</td>
<td>May 20</td>
</tr>
<tr>
<td>Lines of the Field</td>
<td>Griffith</td>
<td>Universal</td>
<td>May 50</td>
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<tr>
<td>Love's Whirlwind</td>
<td>Kirkwood-Lee</td>
<td>Hodkinson</td>
<td>May 28</td>
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<tr>
<td>Made To Be Beautiful</td>
<td>Cloyd</td>
<td>Metro-Gold</td>
<td>May 20</td>
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<tr>
<td>Cloyd</td>
<td>Metro-Gold</td>
<td>May 20</td>
<td></td>
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<tr>
<td>Edwards</td>
<td>Universal</td>
<td>May 20</td>
<td></td>
</tr>
<tr>
<td>Fox</td>
<td>Universal</td>
<td>May 20</td>
<td></td>
</tr>
</tbody>
</table>

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*Note: The document contains a chart with movie titles and review dates, listing exhibitors and trade reviews.*
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July 26, 1924

Page 65

Current Production Chart
Fox
..4,973
Tom Mix
Thompson-Keener F. B. O. ..4,929
Truart
..6,0JU
R.ch. Ua-madge
On Time
U niversal
.4,399
Phantom Horseman, The Hoxie
North
North

Hudson Bay
Nevada

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Mar.
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Poisoned

Paradise

Wives
Ride For Your

.6,800
Harlan Bow ... Preferred
Burr
.6,Jl/
Kenyon-Rennie
Universal
..5,310
Gibson
Selznick
..4,850
Roberts-Trevor
Pola Negri .... Paramount .6,44U
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Restless

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Life

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Roulette

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Shadows

of Paris

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A

Paramount

Swanson
Society Scandal,
Rawlinson
Stolen
Secrets
Fairbanks
Thief of Bagdad, The...
3 O'clock in the

Thy Name

Woman

Is

Uninvited

Guest,
Trail

The.

Man, The
Week End Husbands
White Panther, The
White Sin, The
Wolf Man, The
of a

Woman's

Secret.

Women Who
Woman Who

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Give

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Mar. 15
Mar. 22
Mar. 1
Mar. 1
Mar. 1
Mar. 8
Mar. 22
Mar 69
Mar. 129
Mar. 15

'

8,816
6,450
..5,000
.6,237
Fox
4,636
Allied Prod. 9,787
Metro-Gold. 7,500
Finis Fox .6,500

....

Keenan-Adorea

The Irene

Sinned,

;9,087

Natl.

Tolly-Flynn
Chas. Jones .... Fox
Pathe
Miller-Ray
Equity
Rubens-Herbert
Goldstone
Rex Baker
Bellamy
F. B. O.

E9

Mar.
Mar.

6,293

.5,422
Metro-Gold. 6,145
First

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Gilbert-Shearer

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.6,433
.4,742
12,'00O

Burr
Metro

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Vagabond

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United Art

LaMarr-Navarro
Owen Moore

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Torment

Way

Universal

Binney-Breese

Morning

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FEBRUARY
Distributor Length

Star

Feature
Abraham Lincoln

.... First Natl.
First Natl.
Darmond-Baxter F. B. O.

Geo. Billing

The

Desire,

of

Collier,

Feb.
Feb,

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Jr

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The
Innocence
Jack O'Clubs
Just Off Broadway
Ladies To Board

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Paramount

Daniels
Nilsson

.5,9'20

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Rawlinson-Dwyer Universal
.... Gilbert-Nixon

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Mix
Warner

Lone Fighter, The
Love Master, The

Fox
Fox

Aywon

Austin-Rich

First

Natl.

.4,717
.5,544
.6.112
.5,000
.6.779

Special
Charlie
Special
Special
Spec.al

Greed

Haunted Hours

-

Boy

Go

Listen

Soecial Cast
B. Warner
Soecial Cast

The

Lost

Feb,
Feb.
Feb,
Feb,
Feb,

Love

Lover's Lane
Love Trap, The
Loyalties

Feb

Madame

Feb,
Feb.

Manhandled
Mansion of Aching Hearts

The

P-rate.

Man Who Came

Desperate Adventure
Adorable Scofflaw, The
After a Million
Against the Grain
Age of Innocence, The
Alaskan, The
AUbi, The

Special

Lionel

Along Came Ruth
An Old Man's Darling
Another Scandal
of

.Special
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Baffled

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Bandolero
Barbara Freitchie

The

Beast,

Beggar of St. Sulpice, The
Beggars on Horseback
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Ben Hur
Beyond the Last Frontier.
Bird of Paradise, The ....
Blackmail
Boden's Boy

Boomerang, The

.

Barriers

Buddies

Druscilla

Dust

in

First

Warner Bros.

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First

...

National

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Fox

Paramount
First National
Universal

Hepworth

36

The
One Law For the Woman
One Night in Rome
Open Places
Other Men's Daughters
Outline of History
Painted Flapper
Painted Woman, The
Passionate Adventurer

..

Dist.
...

Preferred Pi;.
....Indep. Pic

Preferred Pic.

...

Romola
Tombstone

Sinners in Heaven
Skyline of Spruce,

The

Metro

Charles Jones
Special Cast

Fox

Treasure Canyon
Tree in the Garden

Universal

Triflers,

Vitagraph

Trouble Shooter, The
Ultimate Good, The
Virtuous Crooks
Virtuous Laws

-Viola Dana
.Special cast

Metro

.Tom Mix

Trua-t

R.)
Grand-Asher ....
.Special

Cast

rS.

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Preferred Pic.

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Fox
...

Chadwick

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Selznick
Asso. Exhib

Fox
Universal
First National
Gold.-Cos

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Goldwyn-Cosmo.
Mastodon .......
Inspiration
Bros. ...
First National ..

Warner

Monogram

Pic.

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Paramount
Universal
..Sunset Prod

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Fox
Fox

Msson

.Creative Prod. ..
Principal Pic. ...

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Daniels

Paramount
Grand-Asher

Elmo Lincoln
Special
Soecial

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O'Malley

Pat

Universal
Sunset Prod.
Preferred

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Cast
Uni«^ed P.

Kirkwood-Lee
B.

'..
'.

Universal

Visions
J.

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...

Pic

Fox
Hammerstein ..Truart

H. Rawlinson
Special

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Goldwyn-Cosmo.

Tom Mis
Elaine

....

Warner Bros.
Goldwyn-Cosmo.

Cast
Cast

f.
B. Warner
Jpecial Cast
Snecial Cast

&

D.

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Hodkinson

Warner

Sunset

Prod.

...

Fox

of All Flesh
of a Man

Special

.

Grand-Asher
Pathe

Cast

Weavers, The

Goldwrjrn-Cosmo.

Week End Husbands

A. Rubens-M.
Special Cast
J. B. Warner

Welcome Stranger
Westbound

What Shall I Do?
When Johnny Comes Marching

Love

Franklyn Farnum
Dorothy Mackail

Western Vengeance

Women Who Give
Woman Between Friends, A
Voke.v The
You Can't Live on

Love

.

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Equity
Sunset

.... Indeo.

Prod.

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Special

Cast

Soecial

Cast

.Frank Keenan
Cast
Cast
Reginald Denny

....Special
Soecial

....

Universal
Preferred
Universal

Metro
Vitagraph

Warner

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Pict

Hodinkinson

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Reaches Forty

Wise Son, The

Fox

..Paramount

Motte-Bowers

la

Bebe
.

The

Home
When a Woman

Preferred

Joy-R. La Rocque Pa-'amount
Hal. Roach
.Special Cast
.L.

...

Fox
Fox

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Wandering Husbands
Wanted by the Law
Warrens of Virginia

Way
Way

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Grand-Asher

May McAvoy

Mae Murrav

Warner

F.
F.

Barrymore

Shirley

Shrew

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B.

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Goldstoiie
Prod. ...
B. O
B. O

Betty Blythe
Richard Talmadge .... Truart
Herbert Rawlinson
Universal

De

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.Franklyn Farnum
.Special Cast
Fox
.Special Cast
Hodk'n=on
.Harry Carey
.Special Cast
C. B. C. (S. R.)
.Ruth Roland
.Mildred Harris-Fraser F. B. O.
.Charles Jones
Fox
.Elaine Hammerstein ..Truart
.Special Cast
F B. O
First National ..
.Special Cast
Universal

Phil

Warner Bros

Kenneth McDonald

Slow as Lishtnins
Southern Love
Steoping Lively
Stolen Hearts
Strange Woman, The
Strathmore
Tam-nff of The
Tarnish

..

Sunset

Gish Sisters
Marie Prevost
Special Cast
Fred Thompson
Special Cast
.Special Cast

Rose of the Ghetto
Sands of Time

Universal
Selznick

....

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Alma Rubens
Doris Kenyon

Marion Davies

Independent
Sunset P'od
....Indep. Pi:t
Vitagraph

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Virginia Valli
Special Cast

Fox

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'.

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Betty

Tarzan and the Golden Lion
Tenth Woman. The
Tess of the D'Urbervilles
Throwback. The

Metro

National

Grand-Asher
t
O

Alice Joyce

Superstition

Metro
Paramount

First

Snecial
Special

Relativity
Restless Wives

of

...

Hepworth

Blythe
Cast
Pony Express
Cast
Potash and Perlmutter in Hollyw'dBernard-Carr
Prairie Wife, The
Special Cast

Sheriff
...

Goldwyn-Cos.

Preferred

Cosmo

.J.

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Goldwyn-Cos.

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.John Gilbert
.Dustin Farnum

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....
Pic.

Selznick

Vitagraph

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Independent
Grand-Asher
.... Independent

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With a Million
Doorwav ....

the

Violin. The
of Romanc'?

Flames

Cast
Cast
Cast
Cast
Cast
Blue-Prevost
Special Cast
Special Cast
.Special Cast
.Special Cast
.Special Cast
Special Cast
.Franklyn Farnum
.Special Cast
.Special Cast
.Special Cast
-Special Cast
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Claim No. 1
Clean Heart
Colorau
Corsican Brothers
Covered Trail, The
Courage

Fxtra Man, The
Face to Face
Faint Perfume
F-et of Clay
Fighting Tylers. The
F'ne and Dandy
Fires of Fate

Franklyn Farnum

Paramount
Excelsior

..

Special Cast
Vitagraph
Douglas McLean ..
Asso. Exhib
M. Moore-Bellamy ...Allied P. & D. ..
Snecial Cast
Paramount
Marjorie Wilson
Independent ....
Harris-Landis
Vitagraph
I.a«rette Taylor
Metro
John Lowell
John Lowell ....
Special Cast
Grand-Asher ....
Bray
J. R.
Kirkwood-Garon
Chadwick
K'rkwood-Lee
Hodkinson ......

Plaster Saints
Plugger, The

.Special
.Special
.Special
.Special
.Special

.

Butterfly
Cause for Divorce
Circe
Circus Rider, The

Crash, The
Dante's Inferno
Desert Rose, The
Discontented Husbands
Dollar Down
Dollar Mark, The
Double Dealing
Driftwood

Cast

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Border Intrigue
Bread
Breaking Point, The
Breath of Scandal. The

Broken

Metro
Pathe

Mozundar

..

...

C. B. C.-S. R.

Lips

Offenders,

....

National

Hodkinson

Glenn Hunter ........ Paramount
Reginald Denny .... Universal
Alma Taylor .'.
Hepworth
Special Cast
First National
Rudolph Valentino
Torrence-Nilsson .....Paramount

Misunderstood
Monsieur Beaucaire
Mountebank, The

Vitagraph

Dana

.Florence Reid

.

Bag and Baggage

Cast

First

Warner Bros.
Paramount

Laura La Plante

.Special
.A. K.

Oath
the Beyond

Cast
Cast

.Thomas Meighan
.Viola

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A Prince of India
A Woman Under
Back

.Special
.Special

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i-e..--r)rau.ora

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Pathe
Eleanor Boardman ....Goldwyn-Cos

Missourian, The
Mist in the Valley

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C^ist

Meddling Women
Merton of the Movies

Never Say Die

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Metro
Fox
Chadwick

Theda Bara
Gloria Swanson
John Gilbert

My Ladies'
My Man

Franklyn Farnum .... Independent
Preferred
.Bow-Harlan
.Kenneth McDonald ...Sunset Prod

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Myers
Cast
Cast
Cast

Nat'l

Universal

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Soecial
Soecial
Special

Mark of Cain
Mary Anne
Mary the Third

of

First

Fox
Weber and North

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Carmel

....

Hodkinson

Back, The

Satan

No More Women

A

pox

J.

Feb

Distributor

Star

...Fred Welhl Prod.

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Lester
Fighter,

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....Independent
I ndependent

Cast
Cast
Cast
Marion Davies
Gerald Ames
Special Cast
Doris Kenyon

Janice Meredith
Justice Raffles
Last Frontier, The

North
Features

Gold.-Cos

Special
Special
Special

Law

the

It Is
It's a

-

F. W. Kraemer
First National

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Innocent

Lone

Coming Productions

Grand-Asher
Gerson Pic
United Artists

Cast
Chaplin
Cast
Cast
Cast

Her Code of Honor
Florence Reid
Her Game
Florence Reid
Her Own Free Will
Helene Chadwick
House of Youth
Norma Talmadge
Human Mill. The
Special Cast
Hunted Woman, The
I Am The Man
Barrymore-Owen
In the Shadow of the Moon ....Dorothy Chappell
Inner Sieht, The
Kirkwood-Lee
Innocence
Anna Q. Nilsson
-

C
".

Selznick
Universal

Olive Hammerstein

Oak

Hearts of

C R
Kox

Cast
Cast
Cast

Hoot Gibson

Gettmg her Man
Gold Rush, The
Good Men and Bad
Goof, The

Let's
2

Feb.
Feb.
Feb.
Feb.
Feb.
Feb.
Feb.

.5,741

Snecial
Soecial
Soecial

Lend Me Your Husband

Reviewed

10,500
.5,174
.6,917
Alimony
.6,000
Garon-Powell ...Burr
Average Woman, The
Universal
.5,556
Breathless Moment, The. Desmond
MacDonald
6,008
First Natl.
Chastity
May-Hines
Warners
.6,500
Conductor 149'2
Warners
.6,500
Mae Marsh
Daddies
Fox
.4,408
Eyes of the Forrest ....Mix
.Serial
Duncan-Johnson .Universal
Fast Express, The
Logan-Moreno
Paramount .5,770
Flaming Barriers
Heritage of the Desert

Age

Mattery
Fool, ihe
Forbidden l^over, Xhe
Forty-Horse Hawkms
Furnace ot Lite, i te

Bros.

Universal

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Equipment Newsettes

THE well-known projection expert, Wesley Trout, presents the following valuable data on the subject of speed indicators.

The speed indicator for projection seems to be here to stay. It is used with very pleasing results by many large motion picture houses in the big cities. When used in the right way, it is a mighty fine piece of equipment to have in the projection room.

Speed indicators for the projection machine are of two varieties, electrical and mechanical. The electrical type of indicator can be placed most anywhere in the projection room, and the mechanical one must be attached to the machine only. Both types are well built and can be used very successfully in any projection room. Purchase the electrical type wherever possible as you can place it in a better position in the projection room than you can with one of the mechanical type.

**Mechanical Indicator**

A BROOKLYN firm puts out a mechanical type that works very well. It consists of a mechanism attached to the projector head bearing a dial and a hand. A shaft extending to the front of the head is connected to the shutter shaft by the means of a small pulley and belt. A centrifugal type governor mechanism forces the member out against a movable disc which is connected to the indicator hand. The dial is calibrated to show the number of feet run per minute and also minutes per thousand feet. To set, place film in machine and with a watch adjust speed until 60 feet turns is arrived at, by set screw swing the dial pointer to 60 and then tighten the screw. It is then ready for operation each time machine is run. Be sure and oil this device very sparingly each day. A drop of oil is plenty.

**Powers Speed Indicator**

PROBABLY the very best known speed indicator on the market today is the Powers Speed Indicator. It consists of a high grade magneto generator connected by suitable wiring with one or more exceedingly accurate speed indicating instruments having very easily read dials to show the speed of the film in feet per minute and minutes per thousand feet.

On the Powers projecting machines this generator is mounted on an extension back of the tool tray and belted to the motor attachment pulley. For the using of it on the Simplex machines it is mounted behind the upper magazine and then belted to the shutter shaft.

**Robin Speed Indicator**

THE Robin Cinema System is of the electrical type driven from the projecting machine shutter shaft. It consists of a small electric generator which supplies current to a speed indicating device in quantity proportionate to the speed. On the Simplex mechanism this generator is mounted on a small shelf-like attachment back of the upper magazine, the driving pulley being lined up with a similar pulley on the shutter shaft.

The great value of the speed indicator rests on the possibilities its presents for the synchronizing projection and camera speed. Used for this purpose with the motion picture producer indicating the exact speed at which each picture has been taken, the speed indicator will soon become a very important piece of equipment for first class motion picture projection.

**Perfumer Machine**

A NOVELTY that gives some real atmosphere to your presentation is the Electro Thermal Perfumer. It excites the curiosity of your audience as to how it is produced, and meets with general appreciation.

The faint odor of perfume is made to harmonize with any motion picture scene or stage presentation. There are a large variety of odors available, that can be used to harmonize with scenes of pine woods, rose gardens, the ocean with its salt air tang, hay fields, Oriental settings, etc.

If this idea appeals to you, get in touch with the Electro Thermal Perfumer, 217 W. Illinois St., Chicago, Ill. advise them whether you use a direct or A-C current.

**Summer Lobby**

AT slight expense any exhibitor can create a convincing atmosphere of coolness and comfort in his lobby. The addition of a few accessories will do the trick.

Artificial palm leaves can be grouped artistically along the side walls. Or strings of artificial flowers fastened across the ceiling of lobby will suggest outdoor coolness. The five and ten cent store can supply Japanese glass chimes, which should be hung across lobby entrance. Place a small fan at one side on a wooden platform. The air current will start the chimes tinkling and swaying and further aids the idea of summer weather, which can create an inviting appeal for sweltering passersby on the hottest night.

Try an electric fan at one end of a piece of stove pipe which points down to the sidewalk. Tie streamers to the outer end. The air current blowing down on pedestrians will be a welcome relief from the humidity. Hang a sign alongside 'This Is a Sample of the Cool Air Inside.'

A few large wooden tubs with green shrubbery can be rented from the florist or nearby nursery. If you arrange to give the florist or nurseryman an advertising slide, they will cost you little or nothing for the few hot weeks you will require them.

**Steel Seats**

EATING equipment of steel frame work, either upholstered or with plain wood seat, is the offering to exhibitors of the Steel Furniture Company, Grand Rapids, Mich.

A reasonably priced model is available for the theatre in the smallest communities. This line of chairs has proved its value in theatres throughout the world, and has many advantages to recommend it. Attractive design, harmonious proportions, strong, light construction and perfection of finish make this chair a strong competitor with any seat of entire wool construction.

This company offers a planning service which enables the theatre owner to get the utmost in seating capacity without the effect of overcrowding.
LEADERS ALL—EARL HUDSON

(Continued from page 27)

In every case he has personally supervised the picture from beginning to end—from the writing of the first line of continuity until the final cutting and editing of the film.

“For Sale” and “Sundown” were original stories. The adaptation and story treatment of “Painted People,” “Lilies of the Field,” “Flaming Youth,” “The Woman on the Jury,” “Single Wives” and “The Perfect Flapper” were his.

Mr. Hudson is now supervising the production of Sir Arthur Conan Doyle’s fantastic story “The Lost World.” Stories which he has adapted, for which he has worked out themes and screen treatment and which are now being prepared under his direction for production by units under his jurisdiction are:


That is a real record of achievement. That it is so recognized by the company Mr. Rowland publicly has attested on numerous occasions.

Mr. Hudson is married and has three daughters.

HELIOS REFLECTOR LAMP
25% Better Screen Illumination
Approved by Underwriters Laboratories

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San Francisco: Theatre Equipment Supply Co.
Dallas: Simplex Theatre Supply Co.
Baltimore: V. C. Haeftle & Co.
WARREN PRODUCTS CO.
261 CANAL ST. NEW YORK

Modern Equipment

By WESLEY TROUT

Large Size Seamless Projection Screen

ANNOUNCEMENT has been made by the Minusa Cine Screen Company, St. Louis, of the development, after many years of research, of a large screen which is seamless which marks an important step forward in the direction of better projection. Herefore large screens have been available only 12 by 16 feet. The new Minusa screen can now be secured all sizes from 13 by 17 to 28 by 24 without one seam showing in them. This indeed is a great improvement for houses using the larger size screens.

In the year of 1910 the Minusa launched the original gold fiber screen and during its fourteen years the care and study of the screen requirements carried on by this company’s experts has been an important factor in the bringing about better projection and pictures.

Now the gold fiber screen was followed in 1915 by a perfected gold fiber screen which is now built to specifications. Then came the new Minusa Mazdaite screen in 1919, one of the very finest mazda screens ever developed for mazda projection.

In the year of 1923 the new Minusa De Luxe special screen was placed on the market. This screen is built for the regular arc and the High Intensity arc light projection.

The writer has installed a number of these screens in the various parts of the United States and has always found every one shipped to be just as this company represents them to be. They were shipped in perfect shape and condition. When installing one of these screens you should be sure and build a shadow box of about two feet all the way around the entire screen and you will note that the picture will show up much brighter. The border or shadow box should be of a dead black paint, or black cloth has been used very successfully. Great care should always be taken when installing a curtain of this kind that you don’t get your hands on the surface of the screen while installing.

Glass in Lens and Observation Ports

I know of a number of projectionists that now use glass in the lens and observation port holes. Now the glass in the lens port holes need not necessarily do any harm, insofar as the definition of the picture is concerned, but it does some times cause a small light loss to the picture through reflection, very particularly if the glass is not kept clean. If you have a lens port reduced to the actual size of the light beam that is projected through same there is very seldom any need of covering the lens port with glass. My advice is for the projectionist to reduce his lens ports to the actual size of the light beam projected as there is no necessary gain by having a large lens ports. I advise the use of glass in the observation ports as this will tend to keeping a lot of noise out of the theatre. This glass must be kept clean to secure the very best results.

The best kind of glass I have found to use is an old photographic plate with all the emulsion cleaned off same, though any high grade glass will do very well. When you place this glass in the observation ports it should be set at an angle from vertical, which will serve to kill the reflection from its polished surface. As I said before, be sure and keep the glass clean at all times.

Timing the Show

Let us say that the film comes in and is measured, and found to consist of about 8,080 feet of film, we are not counting the leaders and the tail pieces, the time allowed us for each show about two hours, or say 120 minutes including about a 5 minute overture and a 6 minute intermission between each show run, which leaves us 110 minutes for the film to be projected in. Dividing 8,080 feet by a 110 minutes, shows we must maintain an average speed of 73 1/2 feet per minute, which is easy to do if you have a good speed indicator. Slow marching scenes and slow action are allowed for and speed noted at your first show, and you will find that making allowance for them, your running speed must be 75, slowing to 65 and 70 for special scenes.

Now from the above data the projectionist can very easily compile a time table that will be of very valuable help to him for timing each show. When you make out a time table you should make out three of them, one table to go to the box office, one to the orchestra leader and one for the projection room.

I advise that the projectionist purchase a film measuring machine and a good make of speed indicator to have in the projection room.

The Clayton Takeup Device

A new and modern takeup device on the market is put out by Joseph Clayton, projectionist, New York City. This is one of the best takeup devices that I have ever seen placed on the market. The tension on the lower reel is kept even at all times and will not tear out sprocket holes like the takeup devices on some of the machines. These devices are sold very reasonably and should be installed on every projection machine that the projectionist has trouble with in tearing out sprocket holes.
Classified Opportunities

Lobby Display

LOBBY DISPLAY

The Fashion Floodlight

Write for literature and prices.

With Spotlight Beam and color unit.

Briestoff Mfg. Co.

119 Lafayette Street,

New York

Better Projection

“HAFTONE”

For Motion Picture Projection

The screen that knows no angles.

Raven Screen Corporation

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General Supplies

WELED WIRE REELS

For Sale by

Howells Cine Equipment Co.,

760 7th Ave., New York

Radio-Phonograph

50 RADIO-MATS

WHITE, AMBER OR GREEN.

NOW $1.50

At your Dealer.

Booth Installation

HAVE YOUR EQUIPMENT INSTALLED right

by an expert. I go anywhere and install projection

room equipment. Carry complete set of tools, shut-

ters, change-over devices, etc. Terms are $10 per a

day and expenses for installation: projection

room equipment. I save you $55555.

Wesley Trout. P. O. Box 499, Enid, Okla.

Local Films

MOTION PICTURES made to order, Commercial,

Home or Industrial. We have excellent facilities,

and best can also be had.

R, T. 367, Exhibitors Trade Review.

For Rent

MOTION PICTURE and "Silent" Cameras rented,

sold and exchanged. Portable lights for sale and

for rent. Keep us advised of your wants. Ruby

Camera Exchange, 727 Seventh Ave., New York

City.

For Sale

MOVING PICTURE AND VAUDEVILLE

THEATRE—In good condition in Southern Mich-

igan—good town and roads—not dependent on

manufacturing—Am compelled to sell. B 369, Ex-

hibitors Trade Review.

SPECIAL PRICES, regular Powers, Simplex, Edi-

son, Mutoscopograph, Intermittent Sprockets, our special prices for the next thirty days only each $2.75.

Takeup and Feed Sprockets for any of the above machines, our special prices each $2.75. (Cash WITH ORDER or if supplies are to be sent C. O. D. then send 25% of total amount with your order.) NOTE: We pay postage on all supplies, this is why you should order from us.

Wesley Trout, P. O. Box 499, Enid, Okla.

SPECIAL PRICES—Veneered Chairs from $1.00

up; Upholstered Chairs 2.50 up per piece. Order.

Admission signs $275; Hertner Transcursive 775-775

amp., brand new $500.00; Double Machine Ashe-

ters booth $50.00; All makes motion picture mach-

ines $100.00 up. Motion Picture Supply Co., 142 West 46th Street, New York City.

PRE-INVENTORY SALE—2 Simplex Type S-2

Machines, motor driven, like new $300 each; 2 Pow-

ers, Simplex, Mutoscopograph, Intermittent Sprocket,

$250 each; 1 Powers 6A machine, motor driven

$150; 1 Hallberg generator, 30 to 70 ampere mo-

tor generator, perfect condition $175; 1 Hallberg

generator new, 40 to 45 ampere motor generator

$150; 1 Hallberg 70 ampere latest type new, list

$375; 2 Simplex Type B, $175; 2 Simplex Type B, $250; 5 Simplex Type 5B; Admission Brass Sign, $200, with changeable price tags; Thomb Tacks per 1 $1.25. Our prices are always cheaper compared them and send us your or-

ders. Crown Motion Picture Supplies, 138 West 46th Street, New York City.

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WURLITZER PIANO PLAYER in good condi-
tion—state price—Box 61, Midleton, N. S.,

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Hotel Gregorian

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A High-Class Fireproof Hotel in the

Very Heart of the City.

Close to All Department Stores and

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Within a few minutes to Penn. and

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ROOMS WITH BATH

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SUITES $6 PER DAY

Very Attractive Rates by Day, Week,

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EASTMAN
POSITIVE FILM

With Eastman Positive Film you are sure of one factor that contributes to each picture's success—you know that the positive carries through to the screen the photographic quality of the negative.

Look in the film margin for the black lettered identification, "Eastman" "Kodak."

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
It crackles with action like a high-tension wire.

"INTO THE NET"

With EDNA MURPHY
and JACK MULHALL

From the story by New York's celebrated Commissioner of Police

RICHARD E. ENRIGHT

A thrilling story that reveals the crime-detection methods of the great police force of the world's biggest city;
Authentic, realistic, tremendous because it was written by the one man who knows best of all, Richard E. Enright himself;
Taken with the cooperation of the Police Department of New York;
A story built around the most fascinating theme imaginable, the mysterious disappearance of 20 wealthy society beauties of New York;
Utilizing and revealing every phase of police activity—finger-print, traffic, harbor, motor-cycle, mounted, detective, etc., etc.

A wonderful novelty: A veritable whirlwind of mystery, action and suspense!

Novelized by Sinclair Gluck
Produced by Malcolm Strauss

Directed by Geo. B. Seitz

Pathéserial
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Novelized by Sinclair Gluck

HERE is the biggest thing in a Serial Pathe has ever released and that means the greatest serial ever made.

It shows the crime detection methods of the world's premier police force. It gives the true, unvarnished facts of the eternal battle between the police and the under-world.

Twenty beautiful society girls are kidnapped and absolutely disappear. All branches of the police are called upon in the search. The motives of the criminals are a mystery. They are powerful, very well organized. They tax the cleverness of the finest detectives on the force.

ACTION! MYSTERY! SUSPENSE!

Battles with Thugs! New York's Prettiest Girls!

Produced by MALCOLM STRAUSS Directed by GEO. B. SEIFZ

PATHESERIAL

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Enthusiastically Received

BY THE NEW YORK PRESS

"Willard Louis as 'Babbitt' is the character to the life." In his second hit following so closely his success as the prince in 'Beau Brummel', it is a well chosen cast which the Warner Bros. have brought together and which has been so skillfully directed by Harry Beaumont."—"N. Y. EVENING TELEGRAM.

"An element of suspense is built up in the picture that the book never attains."—"N. Y. EVENING BULLETIN.

"Willard Louis as George F. Babbitt himself, personally, is alone enough to enlist us as a strenuous advocate of the movie."—"N. Y. SUN.

"A great deal of the picture, however, might have been lifted from the book to the screen, so faithfully has it been reproduced, and the casting of the characters has given somebody a great deal of thought. Willard Louis, in the title role, is perfect."—"N. Y. HERALD TRIBUNE.

"Warner Bros. have sent us Willard Louis, a comparatively unknown actor, who will not remain unknown after this picture. You'll like Babbitt. Warner Bros. have done good work."—"N. Y. Daily News.

"Now comes 'Babbitt,' a better novel than 'Main Street,' and by the same token a better picture. It is so good that I have no hesitation in suggesting that anyone who read the book will enjoy going to the Rivoli and seeing the picture."—"N. Y. AMERICAN.

from SINCLAIR LEWIS' BEST SELLER

featuring

WILLARD LOUIS - CARMEL MYERS
and other favorite players

Directed by

HARRY BEAUMONT
That cute little devil—
WANDA WILEY

The new Queen of the comedy screen

If you don’t do another thing today, go to your Universal Exchange and meet this beautiful, captivating star in the very last word in two reel comedies. Wanda Wiley is a delightful, new screen personality hailed by critics as the biggest comedy find of years.

You can bet on this—that her saucy, irresistible cleverness will make her one of your biggest comedy bets in no time at all.

It’s a Century series.

Start with the first and play the whole six of the vivacious comedy riots.

“The Trouble Fixer”
“Snappy Eyes”
“Her Fortunate Face”
“Sweet Dreams”
“Her City Sport”
“Starving Beauties”

Century Comedies

One a week
Released thru
UNIVERSAL
Consistently Good
Coming Soon

"The Wise Virgin"

Starring
Patsy Ruth Miller
& Matt Moore

An Elmer Harris Special Production

Released by
Producers Distributing Corp.
Season 1924-1925
30 First-Run Pictures

Foreign Distributor
W. M. Vogel
Distributing Corporation
$2
PUTS YOUR THEATRE ON A BUSINESS BASIS $2

Is all that keeps you from knowing anything and everything you want to know about where every penny goes that you spend.

Is the price that opens the door for you to enter the class of men who are successful. No exhibitor can sensibly do without one.

A LEDGER SYSTEM FOR SHOWMEN

CLIP THIS COUPON

A FEW sample sheets from the showmanship ledger that keeps track of every deal you make and inventories everything you possess.
Johnny Hines Picture

"The Speed Spook" is the peer of them all. Greater by far than his 5 previous record-breaking pictures, this wonder production with Johnny Hines is a guaranteed box-office sensation.

Get It Now...Before It Is Too Late!

Sixty miles of thrills to the minute in "The Speed Spook"—and as many laughs!

A 100% production backed by a host of exploitation and advertising ideas that will bring them in...and please them!!

the greatest picture of his career

THE SPEED SPOOK

Story by
WILLIAM WALLACE COOK
Directed by
CHARLES HINES
Scenario by
RAYMOND S. HARRIS

EAST COAST FILMS
INCORPORATED
C. C. BURR, Managing Director
SALES OFFICE
133-35 West 44th St., N. Y. City, N. Y.

Titles by
RALPH SPENCE
Photography by
CHARLES GILSON
JOHN GEISEL

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"Earns Lots of Laughs—They'll enjoy it—This is good entertainment because it has plenty of laughs with a few bits of pathos, the chief thought at all times being to entertain. I don't think you can go wrong on this."

J. K. MCDONALD presents his original story

"A SELF-MADE FAILURE"

with BEN ALEXANDER and LLOYD HAMILTON

and an all star cast including MATT MOORE, MARY CARR, PATSY RUTH MILLER, SAM DEGRASSE, CHUCK RIESNER, VIC POTEL, DAN MASON, ALTA ALLEN, HARRY TODD, CAMER

Directed by WILLIAM BEAUDINE

Screen adaptation, Violet Clarke, Les Beal, John Gray
Photography... Key June and B. McGill

FIRST NATIONAL'S next season's contract is the mirror in which is reflected the biggest money makers for the year.
The lobby is your theatre's face. Keep it bright and pleasant. A clean face will carry a man a long way. And a theatre, too.

Johnny Mack runs a neighborhood theatre just a block off Broadway. He says: "I get out front after each show. A smile here—a pleasant word there. My patrons look for it—and miss me when I'm not there. Friendly courtesy is the best and cheapest form of exploitation I know."

Don't fret about radio. About the time they are broadcasting these "Uncle Googly's Bedtime Drooleries" the folks are getting set to step out to the pictures.

"Sunset" Murphy runs a two-two and-tie show, and doesn't get much chance for exploitation. Says "Murf": "Treat 'em right after you get 'em in. That's the kind of showmanship that counts heaviest in the long run."

Big men watch little things. That's what makes 'em big. One metropolitan syndicate requires its managers to account for every electric bulb, and show its length of service. Watch the little leaks. If the ocean bird was a sieve there would be no sea.

Joe Nolan, out in "Clincy" asked a wealthy merchant how he had succeeded. "Well," elucidated the W. M., "if I knew folks wanted to buy silk hose I never stocked up with mouse traps and tried to sell 'em those instead." Give 'em what they want. Showmen. What about " Tried and Proved" pictures?

Look your mirror in the eye. Think the truth about yourself. You don't have to say it out loud. Kid the world if you will—but be on the square with yourself.
Rudolph Valentino

signalizes his return to the films with the starring vehicle, 'Monsieur Beaucaire' - a costume drama of the Pompadour period presented by Paramount.
NEWS AT A GLANCE

It is estimated that 20 states will try to pass bills in their next sessions regarding admission taxes to increase the state's revenue.

Harry Asher, vice president of Grand-Asher Distributing Corp., was aboard the liner Boston, when it was wrecked on July 21.

The Associated M. P. P. of California, a unit affiliated with the Hays organization, has gone on record against salacious films.

It is understood Maurice Tourneur has been signed by Hearst to direct at least one picture for Marion Davies.

Bert Lytell has been given the male lead in "Sandra."

Omaha theaters are back to the pre-war admission prices. It is estimated that they will save the public $800,000 a year by the lifting of the admission tax.

Norma Shearer has been chosen to play the female lead in "The Snob."

Gloria Swanson who just returned from a European trip, will sail again in September for Paris where she will produce "Madame Sans-Gene."

Motion Picture Theater Owners of the Northwest will meet to take action against the renting of pictures to be shown at free performances.

Baby Peggy is confined to her hotel in Atlantic City suffering from the results of a vaccination. She has been compelled to cancel several personal appearances.

The rumor persists that Mary Pickford will be chosen to play "Peter Pan" but just how this will be arranged is hard to imagine.

A new fireproof paper film has been invented in England for use in home entertainments.

Methodist and Baptist churches of Conway, Ark., favor the closing all forms of amusements on Sunday, including automobile riding.

Charles De Roche has completed his contract with First National and is enroute to France where he will appear in a French picture.

Walter Eberhardt, of First National, has novelized the picture "Sundown." The book is illustrated with stills from the picture.

Pennsylvania has decided against the appearance of children under 14 years of age in prologs.

Owing to the power shortage on the Coast, Los Angeles theaters may only use outside lights between 7:30 and 9:45 P. M.
Advertising By Posters
How the Motion Picture's Most Direct Appeal To Public Has Improved In Quality In Decade

By PHILIP CHANDLER

In poster advertising the motion picture interests have their greatest and most forceful appeal to the public. That this is so is not unusual since the 24-sheet has for many years been the magnet that has day after day filled the greater majority of the theatres in America.

Before the days of organized outdoor advertising, it was the highly colored poster promiscuously placed that lured the whole population of a community to the circus. The people arrived on the “lot” with money in their pockets and the determination of obtaining a seat in their minds. It was this very element in poster advertising that first brought it to the attention of advertisers to commodities, since they were quick to realize that if a 24-sheet could assemble some four or five thousand people at a given place at a certain time with their money, cash in hand, it must be powerful enough to work in the same proportions for their individual businesses.

Posters Were Denounced

In the infancy of the motion picture business, the great demand on the part of the public was for western pictures, and it was not so many years ago that a poster announcing Broncho Billy at a local theatre was sufficient publicity to pack the house. Nearly everyone remembers the Bison 101 posters announcing the appearance of feature films bearing the same name.

The number of Indians, cowboys and horses constituted the quality of the picture in the minds of the public. With the production of this type of melodrama there came the lurid 24-sheets depicting the scalping of the early settlers, the gun play of mining camps, and the brawls of saloon dance halls. The motion picture was denounced from the pulpit and by the press. It was claimed that no good could possibly come of it. The police courts attributed every criminal act to the devastating influence of the new craze.

And just as constructive criticism is always the forerunner of a higher level in the subject criticised, just so the film world was not long in claiming the devotion and interest of intelligent men possessed of ideals and vision. Thus began an era which had its start with the

Today a theatre devoted to film dramas is the recreation of the great masses of America. It draws for its audience every class of our population and today it has the dignity to warrant the assignment by Metropolitan newspapers of their highly paid critics to attend the premier showing. No less than three times during the present year has the importance of a motion picture production on its first showing been deemed worthy of front page space in the New York newspapers. To the observer, an audience bound for the theatre housing a Bernard Shaw play is indistinguishable from an audience on its way to witness its favorite film star.

There is an element of surprise in the offices of the larger film exchanges, for they have the appearance and dignity of a national bank, and what is more surprising, in the majority of instances they retain a poster art director. The reader may be quick to reply that if this is so, it is not indicated by any posters that have ever come to their notice. In a measure this is true, for we are forced to admit that the poster advertising of motion pictures is open to decided improvement, but this, it can be said, is not the fault of the producers but rather of the exhibitors—that great body of theatre owners who operate 17,630 theatres in the United States.

Exhibitor Is Consumer

It is easily understood that with the development of this industry in a period of but little more than a decade, all manner of men have entered the ranks of theatre owners and because they have come from the great rank and file their opinions vary to a considerable degree.

In consequence, no discussion of this phase of the business can be considered until it is made evident that after all the exhibitor is the consumer, even though the public are the courts that settle the fate of every picture made. It is to the exhibitors that the producer sells his newest and their wants command his respect.

(To Be Continued)
New Piccadilly Has Many Showman’s Angles

Lee A. Ochs Engages Vincent Lopez to Lead Orchestra—Will Conduct Midnight Show

LEE A. OCHS, proprietor of the handsome Piccadilly Theatre now nearing completion at Broadway and Fifty-second street, New York, last week caused the blaze Great White way and the motion picture industry generally to sit up and take more than passing notice when he announced he had engaged Vincent Lopez, leader of the famed Pennsylvania Hotel Orchestra, to take over the direction of his new institution.

It was the first of several attention compelling moves which Mr. Ochs is working out in the conviction that on Broadway as on every other highway small as well as large exploitation is the thing for the box office.

The owner of the Piccadilly declares right off the bat that his whole aim is centered in his own house, in his effort to put it over on such genuine merits as he may attach to it as the result of his showman experience, and further that he intends to maintain and continue the friendly sentiments he entertains for his formidable competitors along Broadway.

In the first place, the prices of admission will be the same as those now prevailing in his neighborhood.

Mr. Lopez, in a statement issued this week, declared that in planning the musical entertainment for the patrons of the Piccadilly he will in no wise change the policy he has pursued previously. "I am trying to bring popular music to a classical standard," he said. "There are those who seem to think our music is different in some real essential from that of other organizations, but really it is different only in its novelty."

"For instance, a man playing the saxophone may play a half dozen other instruments. In this way we feel that with an orchestra of eighteen men and the exceptional Piccadilly organ we will have a combination that will be the equivalent of seventy men and an organ.

"It is my intention personally to appear at each of the three de luxe performances of the day. With me I shall bring the three musicians who accompany me whether I am at the Pennsylvania Hotel for two performances during the day or at the single Greenwich Village Follies performance.

"We intend to feature the sixty thousand-dollar Piccadilly organ. One of the steps that will be taken to popularize it will be a recital on Sunday from 12.30 to 1.30, just prior to the opening of the regular program of the day. The artist will be John Hammond, the first organist of the Piccadilly."

Midnight Showing

One of the innovations of the Piccadilly will be the holding of one of the three de luxe performances at 11 o'clock in the evening. This will be known as the midnight show, running until 1 o'clock, and for it reserved seats will be sold.

Another will be the placing of the orchestra pit and the organ foundation on separate platforms, so that either or both may be lowered from sight of the house or raised to prominence at will. The lowering of the orchestra pit will permit the musicians to enter or depart without distracting the attention of patrons.

In the stadium, that section of the balcony which slopes down to the orchestra, smoking will be permitted.

Backing up the selection of Mr. Lopez, Mr. Ochs has secured for first organist John Hammond, of the Eastman Theatre of Rochester, one the new owner believes to be a leader in his field. The second organist will be Paul H. Forster.

There will be installed a Marr & Colton organ, the largest theatre instrument in the world.

The chairs, of which there will be 1566, will be supplied by the American Seating Company.

The decorating will be under the supervision of the Rembusch Decorating Company.

Installation of the electrical effects as well as the entire projection apparatus will be by the Howell's Cine Equipment Company. There will be three projection machines in the main battery, as well as two in the private showroom.

The lobby display will be installed by the Lidman-Stanger Company.

"We have spared no money to make the Piccadilly a beautiful house," said Mr. Ochs. "We expect to hold our invitation opening on September 11 or 18, with the opening to the general public on the night following."

One of the features of the exploitation of the new house will be the broadcasting of the music of the orchestra and organ both afternoon and evening. In the selection of this program as in that for the patrons of the theatre the organ music will be featured with the orchestra.

One of the more revolutionary ideas entertained by Mr. Ochs is that pertaining to longer runs in a Broadway picture house.

He believes New York has not tapped the possibilities for sustained

(Continued on page 67)
SAM MOSCOW, the popular independent exchangeman of Boston, is receiving the congratulations of his friends. Mr. Moscow was a passenger on the sound steamer Boston on the night of Monday, July 21, when it was rammed by the Swift Arrow. Mr. Moscow's stateroom was one of the few which were destroyed by the impact of the Swift Arrow's bow, but the exchangeman was not at home when the intruder entered. He had accepted an invitation for a more or less quiet game of cards and was intent on the game at the moment of the crash. His presence in New York this week as hale as when he left Boston is due to the fact that he likes cards and accepted an opportunity to enjoy his favorite game in a stateroom removed from his own.

NORMAN TREVOR has been signed by Famous Players for an important role in "Wages of Virtue," in which Gloria Swanson will be starred at the Paramount eastern studio under the direction of Allan Dwan. The player was recently seen on Broadway in "The Goose Hangs High."

GEORGE FITZMAURICE has completed the editing and titling of "Tarnish," made in conjunction with Samuel Goldwyn, and will soon begin work on another picture. Frances Marion, who adapted "Tarnish" from the stage play of the same name, is assisting Mr. Fitzmaurice in the final polishing.

NATHAN HIRSH, president of Aywon, announces the organization of Marlborough Productions, Inc., of which he is also president. The new company will distribute features. As a starter Mr. Hirsh has secured a series of six five-reel society melodramas. The first, "The Law and the Lady," is nearing completion in the west.

FOR the first time since obtaining prominence on the screen Alice Terry will be directed by some one other than her husband, Rex Ingram, in "The Great Divide." Reginald Barker has been assigned to hold the megaphone on this picture. The role of Stephen Ghent will be taken by Conway Tearle.

CLIVE BROOK has arrived in Hollywood to play opposite Florence Vidor in Thomas H. Ince's adaptation of Kathleen Norris' novel, "Christine of the Hungry Heart." Mr. Brook was brought from London to play the role and possibly may remain in the west for further work at the Ince Studios.

ASSOCIATED EXHIBITORS, which stands for Arthur H. Sawyer and Herbert Lubin, has moved its offices from 1540 Broadway to the twelfth floor at 383 Madison Avenue. The commodious quarters are those formerly occupied by Louis B. Mayer, prior to his taking charge of Metro-Goldwyn Productions.

CHARLES OGLE of "The Covered Wagon" cast, as well as many others; Clarence Burton and Roscoe Karns are the latest additions to the cast of "Foot of Clay," which Cecil B. DeMille is making for Paramount.

MAE MURRAY has finished "Circe," which is described as her biggest picture, and has gone on a vacation to rest up for "The Merry Widow," which Erich Von Stroheim will direct for Metro-Goldwyn. The story of "Circe" was specially written by Ibanez for Miss Murray and was directed by Robert Z. Leonard.

JOSEPH HENABERY will direct Thomas Meighan in "Tongues of Flame," which will be made at the Famous Players eastern studio following "The Alaskan," now being made in the west. Mr. Henabery is at present directing Rudolph Valentino in "The Sainted Devil."

MARGUERITE DE LA MOTTE has finished work in the featured role of Vitagraph's "The Clean Heart." The story is from the book by A. M. Hutchinson, author of "If Winter Comes." Director Blackton is enthusiastic over the work of the player.

NORMA SHEARER recently upset Metro-Goldwyn Studios when she declined the leading role of "The Snob," declaring she would not lend herself to a snob role, believing the result would lessen her popularity. She finally gave in, after she had convinced the officials of the studio that she would "ne'er consent." Director Monta Bell succeeded in convincing her that the role was not as bad as it first appeared.

WILL NIGH has completed the photographing of "Bora Rich," the exteriors of which were photographed at Greenwich, Conn. The picture, which will be issued by First National on August 24, includes in the cast Claire Windsor, Berri Lytell, Doris Kenyon, Calleen Landis, J. Barney Sherry, Frank Morgan, Maude Turner Gordon and Jackie Ort.

ERNEST TORRENCE had added to his laurels by his work in "The Side Show of Life," which opened in New York last Sunday. The reviewers seem to be agreed that it is his finest performance. Having in mind the portrayal of Bill Jackson in "The Covered Wagon" such statements necessarily must be classified as pretty strong.

C ECIL B. DeMILLE has received word from New Zealand that the first showing in that country of "The Ten Commandments" will be in a thousand-year-old Meori Temple near Rotorua.

LOU MARANGELLA and Donald B. Keyes sailed this week for Rome, where they will join the Metro-Goldwyn contingent making "Ben Hur." Mr. Marangella will cover the publicity angles of the expedition and also formulate details of exploitation to be employed later. Mr. Keyes goes as cameraman. The former, by the way, is a recent "joiner" of the Los Angeles film colony. No native son is quite so thoroughly "sold" on the golden west as he seems to be. He has the west coast fever in its most virulent form.

H AROLD BELL WRIGHT is collaborating with Director Sam Wood in the taking of the scenes for "The Mine with the Iron Door," being produced by Principal Pictures near Tucson, Arizona.

L EON J. BAMBERGER, assistant exploitation manager of Famous Players-Lasky, has completed negotiations with the Lion Match Company, of New York, for the manufacture of ten million packets of wax paper matches, the covers being lithographed with the Paramount trade mark and the familiar slogan, "If It's a Paramount Picture It's the Best Show in Town." The Lion Match Company will imprint the local theatre's name free on all orders received. The exhibitor may then place the matches in cigar stands for distribution.
Music Publishers Win Suit Against Exhibitors

Court Decides Theatres Must Pay Fee on Copyrighted Compositions

PROPRIETORS of motion picture theatres are required to pay publishers a license fee for using copyrighted music according to a decision of Judge Whittaker Thompson in Federal Court of Philadelphia in a decision handed down on July 17.

The movie men were taken into court two years ago when they refused to pay a "performing right fee" of 10 cents a seat a year to the music publishers members of the Society of Composers, Authors and Publishers.

The songs alleged to have been played for profit, thus infringing the copyright, have long since passed from current fancy, but the issue survived. Judge Thompson decided in favor of Irving Berlin and nine other New York music publishers, who were awarded $250 damages and $150 counsel fee from each of the thirty-one Philadelphia motion picture proprietors.

Eleven other suits were begun, but in some of them the music publishers sued the wrong persons and there was no hearing in the remaining cases.

It was revealed in testimony taken before Walter V. Douglas, Jr., as Special Master, that the larger motion picture houses here and elsewhere have been paying an annual license fee of 10 cents a seat to the song writer's organization, and hotels, restaurants, cabarets and dance halls from $5 to $15 a month.

Rather than pay the fee, the smaller movie houses said they would play classical music or no music at all. Some of the defendants contended they had no control over the music their pianists chose, and if the latter dashed off a sentimental tune at a crucial moment in a love-making scene, the employers were not responsible.

Furthermore, several of the defendants declared they had been asked by the publishers to "plug," or popularize, current songs.

Judge Thompson dismissed these arguments in one of the three cases he heard personally before referring the others to the master with statement that "music selected because it is fitting and appropriate to the action of that portion of the motion picture at that precise moment being shown upon the screen, and continuously changing with the theme of the motion picture is played for the additional attraction to the audience and for its enjoyment and amusement."

The decision of Judge Thompson was hailed here by the members of the American Society of Composers, Authors and Publishers, at 56 West Forty-fifth Street, as "one in a daily string of victories" by which they expect eventually to compel the 15,000 motion picture theatres of the country to pay royalties to musical composers.

The decision, like many other decisions, was based on the ruling made on May 13 by Federal Judge Ernest F. Cochran, in the Eastern District of South Carolina, in the case of M. Witmark & Sons vs the Pastime Amusement Company.

Judge Cochran said that a composer had a right to assign a copyright, and that to constitute an infringement it is not necessary that the whole or even a large portion of the work shall have been copied. The defense had contended that there was no infringement of the song "Kiss Me Again," because only the chorus was used.

Of the 15,000 motion pictures in the United States approximately 7,000 have obtained licenses to use the compositions of members of the Society of Composers, Authors and Publishers, according to E. C. Mills, secretary of that body.

The license rate is 10 cents a seat annually. The remaining 8,000 theatres, according to the 1923 report of Will H. Hays, Commissioner of the Motion Picture Industry, average 507 seats, so that the annual license for the remaining theatres would be in the neighborhood of $90.70 each. The aggregate royalties are estimated at approximately $500,000 from the remaining 8,000 motion picture houses still to be licensed.

Besides Irving Berlin the victorious music publishers are T. B. Harms and Francis Day and Hunter, the Broadway Music Corporation, Jerome H. Remick & Co., Leo Feist, Inc., Shapiro, Bernstein & Co., Inc., McCarthy-Fisher, Inc., and Waterson.

Kansas City Exhibitors Battle Summer Humidity

EACH summer there always is much predicting and discussion on prospective slumps in the motion picture business, but in my opinion there never has been a paralleled condition to this summer in Kansas City.

A. M. Eisner, president of the M. P. T. O. Kansas City, was talking. And his assertion immediately was backed up by facts.

"Members of the Kansas City, Mo., organization are much better fortified this summer to combat any slump. There are three reasons for this. First, cooling systems have been installed. Second, exhibitors are beginning to realize the importance of making their theatres a community center. Third, organization and co-operation have made possible the exchanges of ideas among exhibitors, which has worked for the betterment of all concerned."

"There are many houses which were closed last year that intend to remain open this summer. Never before have amusement parks been forced to spend money on high priced attractions to compete against motion picture theatres as they are doing this year. That tells a story in itself.

"The cooling systems installed by the Apollo, Circle, Prospect, Warwick, Roanoke, Broadmoor, Benton, Bancroft, St. John, South Troost, American and Forty-fifth Street theatres are of small cost. The system consists merely of a windmill type of fan, either blowing in or drawing out air from the rear of the house, a circular hole the size of the fan being cut in the wall. The fans are operated by electric motors so as to make little noise.

In some cases where the house is of the larger suburban type two fans on each side of the rear of the house are used. Of course, this system would not do for the large first run houses, it being merely for the smaller neighborhood theatres which could not afford a more elaborate system. The idea was first put into effect by Lee Gunson of the Royal Theatre, Atchison, Kas."

"The Kansas City public, through slogans adopted by exhibitors, is being educated to the fact that a summer of good entertainment awaits them at their neighborhood theatre—a constant, constantly changing program which cannot be found at the amusement parks. Such slogans as "Mingle With the Cool Breezes," "Cool as a Cave" and "Temperature Never More Than 70," have been adopted with telling effect. If there is to be any dreaded summer slump this season I cannot see it."
**Storey Pennant Sales Race Ends in Family Party**

By A. C. Fullen

ATHEN'S "Storey Pennant Race," a three months' sales campaign held in honor of John E. Storey, ended in a blaze of glory on July 18th, with a luncheon tendered to the general sales manager by over fifty members of the home-office staff.

For the past sixteen weeks every member of the Pathe Company has been on his toes and as a result the campaign developed into a whirlwind success much beyond the hopes of even the most optimistic. The winners will be announced August 30.

The luncheon tendered Mr. Storey was very much of a surprise to that individual as was a beautiful bronze desk set presented at the time and subscribed to by the branch managers, district managers, special representatives and home office department heads. The principal speakers at the luncheon, which was held at the Lorraine Hotel, were Paul Fuller, President of Pathe Exchange, Inc., and Elmer Pearson its General Manager. John Kyle acted as toastmaster.

Mr. Fuller and Mr. Pearson were unstinting in their praise of the work done by Mr. Storey in Pathe's most successful sales drive. Mr. Fuller confined his speech to the present and the immediate past while Mr. Pearson went back to the year of 1915 when he gave Mr. Storey his first job in the film industry as a salesman in the Kansas City Branch of the old "Big Four."

Telegram were read from E. C. Lynch and B. Benson, Chairman of the Board of Directors and Vice-President of Pathe respectively, Arthur S. Kane, President of the Associated Exhibitors was also on hand to lend honor to the occasion.


John E. Storey's rise in the film industry is not the matter of fairy tale that outsiders generally associate with the motion picture business. Mr. Storey is one of the pioneers and his promotions were all earned by considerable hard work and many years application to the selling of film.

**CLOSE TERRITORY FOR 'THE SPEED SPOOK'**

Announcement of further sales on "The Speed Spook," the latest Johnny Hines feature, was issued this week by C. C. Burr, general manager of East Coast Films, Incorporated. The entire New England rights were purchased by American Feature Film Company of Boston, while Fred Cubberly purchased the territorial rights to Minnesota and North and South Dakota for F. & R. Films of Minneapolis. Foreign rights in its entirety were sold to Simmonds-Kann Enterprises, 220 West 42nd Street, New York City with the New York State rights going to Sam Zierler, president of Commonwealth Film Exchange, 729-7th Avenue, New York City. Eastern Pennsylvania and Southern New Jersey were purchased by Ben Amsterdam, president of Masterpiece Film Attractions, Philadelphia.

According to the present outlook, pending negotiations indicate that the next two weeks will witness the closing of practically the remainder of the territories now open.

**HOWARD DIETZ DOES A NEAT JOB**

Howard Dietz, of Metro-Goldwyn, has demonstrated to the world at large that he has an eye for art and an esthetic sense. The brochure, recently issued by Metro, and made up by Mr. Dietz, is one of the nicest pieces of work that has been produced this season.

The book contains color illustrations of Metro's coming releases together with comprehensive descriptions of the pictures. There are stills of the directors and stars.

The book is a mighty fine job and Howard Dietz deserves a heap of credit for the excellent makeup.

**MORE SAND FOR CAREWE**

Edwin Carewe will return to Algers to produce "Snakebite," a Robert Hichens story.
W. Ray Johnston Forms Own Distributing Company

ONE of the most important announcements of the week is that concerning W. Ray Johnston, popular vice president and general manager of the Arrow Film Corporation, who announces his resignation from that company to accept the position of president and general manager of the Ray Art Pictures Corporation, which company will enter the independent field as distributors of high class product.

Mr. Johnston, while one of the youngest executives in the industry, is nevertheless a true "old timer" in the motion picture business, having been identified with motion pictures for twelve years. The greater portion of that time he has been associated in various enterprises with W. E. Shallenberger, president of Arrow Film Corporation.

Mr. Johnston's connection with the motion picture industry dates back to the days of the Thanhauser Film Company of New Rochelle, where he was treasurer and where he was actively interested in both production and distribution.

"Ray," as he is popularly known throughout the industry, was assistant treasurer of the Syndicate Film Corporation of New York, distributor for Thanhauser's "Million Dollar Mystery," one of the greatest serial successes the industry has known. He was president of Big Productions Film Corporation which produced "Beating Back," a feature film picturing the life of A. Jennings, the former Oklahoma outlaw. He also was president of the North Avenue Theatre, New Rochelle, N. Y., and has for the past eight years been connected with W. E. Shallenberger as vice president and general manager of Arrow.

Prior to entering the motion picture industry Mr. Johnston was connected with the newspaper business, having got his first experience with the Waterloo (Iowa) Daily Reporter, after which he became identified with several other industries prior to entering the motion picture business.

His rise has been rapid and deserved. There is no more popular man in the motion picture industry than Ray Johnston, who numbers his friends in the industry from coast to coast, and who has often been referred to as one of the best posted men on motion pictures.

He has been active in every branch of the business, having long been identified with production, and due to the request of Edwin Thanhauser appeared before the camera for six months in Thanhauser productions, it being Mr. Thanhauser's theory that an executive of a big film company should have a complete knowledge of production and as well as distribution.

For a considerable period of time, he managed the Thanhauser studio in Jacksonville, Fla., remaining in charge there until the studio was closed, after which he came to New Rochelle, to assume the post of treasurer with Thanhauser. He entered the Arrow shortly after it was formed by Dr. Shallenberger and has remained with it until the present time. He states it is with the greatest reluctance that he sever his connection with Dr. Shallenberger and Arrow, but he feels the opportunity now offered him by his friends to head his own organization is so great that he cannot afford to let it pass.

"My friends have offered me this opportunity of starting my own distributing company, and the conditions of the new plans are so ideal I could not afford to pass up the chance given me to put over an organization of my own.

"Our productions will be distributed on the independent market, in which I have the greatest faith, backed up by years of experience in this field and the acquaintances I have formed with the independent exchange men and with producers.

"For our first year's product, we will offer two serials, four specials, two series of six program pictures each, of the out-door type, and thirteen two-real novelty comedies, in addition to short novelties and other subjects. I believe our plan of distribution, as well as the product we will offer, will meet with the hearty support not only of the independent exchange men but also of producers who are interested in marketing their product independently."

The Ray-Art Company has taken offices on the second floor of 723 Seventh Avenue, and Mr. Johnston will make his headquarters there after July 15.

It is understood the new organization, which is a New York corporation, is backed by western capital. The company is headed, of course, by W. Ray Johnston, who is president and general manager; the board of directors consists of Mr. Johnston, Joseph A. Keboe, a prominent lace manufacturer, and Raymond Ray, a Western capitalist, who has been associated with the automobile industry.

* * *

Banner Policy

Will Start Season August 1
With Initial Production

AUGUST first will open the season for the Banner Productions, Inc., according to the announcements issued by George H. Davis and Samuel J. Briskin, the directing heads of the Banner organization.

"We will start the ball rolling with our first production, "The Truth About Women," which was directed by Burton King," said Mr. Davis. "The finishing touches are now being made on the picture at our laboratory, while the full line of paper and accessories, as well as a remarkable selection of advertising novelties are now ready for shipment.

"We have long been convinced," said Mr. Briskin, "that the independent exchange can sell pictures which are as good, if not better than the pictures offered by the larger companies. There is no monopoly of brains held by the big companies, and the oft repeated statement that the large producers can produce more economically is false. We spend dollar for dollar with the large organization and we state as a fact that we receive more for our dollar than does our competitor. The reason for this is obvious, we are spending our own money and in the important matter of stars, story, production and director we do not attempt to save money, but we do strive to spend efficiently.

"That we are correct both in our judgment of the market and in the selection of our stories we have definitely closed with such representative exchanges as the Dependable with exchanges in New York City and Buffalo, with the De luxe of Philadelphia and Washington, S. Grieve in Chicago, Celebrated in Milwaukee and the Pioneer of Boston."
**Renamed**

First National Works For Greater Box-Office Titles

**FIRST NATIONAL PICTURES** announces the definite titles for a number of its forthcoming productions which have gone into work under different titles.

Joseph M. Schenck's new picture starring Norma Talmadge, which has hitherto been known as “Fight” and “Conflicting Passions” will be released as “The Sacrifice,” a better box office title from any point of view.

Colleen Moore’s next First National picture will be released as “Flirting With Love” instead of “Temperament.”

“In Every Woman’s Life” is the new title for M. C. Levee’s production hitherto announced as “Barriers of Love.”

Samuel Goldwyn has changed the title of his new Abe and Mavrus comedy from “Potash and Perlmutter in Hollywood” to “In Hollywood with Potash and Perlmutter.”

Frank Lloyd’s production of Mary Roberts Rinehart’s story, “The Altar on the Hill,” will be released as “The Silent Watcher.”

Thomas H. Ince has announced that he will change the title of his new First National picture from “Doctor Nye,” the name which Joseph C. Lincoln gave to his novel, but what it will be is still a mystery.

Edwin Carewe’s production, based upon one of W. B. Maxwell’s most popular novels, “The Ragged Messenger,” will blossom forth on the screen as “Madonna of the Street’s.” Nazimov returns to pictures in this photoplay. Milton Sills plays opposite her.

**PATHE DECLARES 10 PERCENT DIVIDEND**

The directors of Pathe Exchange, Inc., have declared a stock dividend of 10 per cent on the Class A and Class B common stock to be issued August 18 to stockholders of record July 28.

A cash adjustment in lieu of the issuance of fractional shares will be made.

The directors also declared the quarterly dividend of two per cent on the preferred stock.

**WILL KEEP TAX**

At a meeting of Oklahoma M. P. T. O. it was decided to continue the admission tax claiming that the proceeds rightfully belong to the exhibitor. A resolution was adopted urging members not to book Fall productions because of the exorbitant prices being charged.

**METROS FOR DENMARK**

N. H. Neilson, of Copenhagen, has purchased a number of Metro releases for Denmark.

**All Deny It**

Famous Players and United Artists Repudiate Merger Tale

An illustrated New York morning newspaper of July 22 revived the rumor current several months ago that Famous Players-Lasky was to absorb United Artists or that the two companies would be merged.

The story was sent over the country by means of Universal news service.

The particular occasion for the latest broadcasting of the tale was the return from abroad of Jesse L. Lasky, followed a day or two later by Douglas Fairbanks and Mary Pickford.

When the story was called to the attention of Adolph Zukor, president of Famous Players, he declared without hesitation or equivocation: "Absolutely not a word of truth in it!"

The members of the United Artists Corporation now in the country, which included all except Mr. Griffith, who is in Italy, united in denying the accuracy of the story.

In Los Angeles Charles Chaplin declared he intended continuing with United Artists.

In New York a meeting of the company was held Wednesday afternoon in the apartments of the Fairbanks at the Ritz Carlton.

It is understood the action of Mr. Griffith in contracting to make pictures for Famous Players was one of the subjects of the discussion.

There is talk that a new star may join the United Artists and that steps will be taken to increase the amount of product now being issued by the organization.

The coming fall will see the release of "America," "The Thief of Bagdad," and "Dorothy Vernon of Haddon Hall."

**FAMOUS STARTS TWO**

Two new pictures, each of which will mark the introduction of two new directors in the profession, will be started at the Famous Players’ Long Island studio next Monday. One is "Dangerous Money," starring Bebe Daniels, which Frank Tuttle will direct, while the other, "Manhattan," starring Richard Dix, will be produced under the guidance of R. H. Burnside, noted stage director of New York.

**LEARS ELECTED**

Sam Lears, of Arlington Heights, Cleveland, was elected president of the Bureau of Associate Members of the Association of M. P. Equipment Dealers of America.
Associated Exhibitors Will Release 28 This Season

ASSOCIATED EXHIBITORS' announced programme for the 1924-25 season will consist of at least twenty-eight pictures.

This is by far the most ambitious program ever outlined by this company and their plans include the releasing of some of the best known books in the country, coupled with some of the biggest stars in the film world.

The first of the new productions to be released by the Associated will be "Never Say Die" starring Douglas McLean and the tentative date set for this release is August 10. Following this there will be an almost weekly release. The first seven of these are announced at this time.

Next in line tentatively scheduled for release on August 17 is a William K. Howard production entitled "East of Broadway."

Alma Rubens, Frank Mayo, Walter McGrail, Lilyan Tashman, H. B. Warner and Marie Schaefer are the feature members of the cast of "The Lawful Cheater" scheduled tentatively for release on August 24. It's a Murray W. Garson production written and directed by William Christy Cabanne.

"The Price of a Party" will be released under the Encore Pictures banner August 31, according to the present plans. This is a Howard Estabrook production directed by Charles Giblyn and adapted from the political Magazine story of the same title written by William McHary.

"Barriers Burned Away" deals with the great Chicago fire and will be released September 7. The picture was produced by Arthur F. Beck and is an adaptation from the stage play by George Middleton and the novel of the same title by E. P. Roe.

S. E. V. Taylor's production, "Why Women Sin," will probably be released about September 21. This is a screen adaptation from the stage play "Moonflower," by Julie Herne, in which Elsie Ferguson starred last season.

A Monty Banks story entitled "Hot Water" and produced by Murray W. Garson is scheduled tentatively for October 5 release. This picture is now in the making on the West Coast.

Additional productions, not as yet given release dates, that will appear on the Associated Exhibitors programme for the year include "The Greatest Thing," an original story by Lewis H. Moonmaw, who directed "The Chechahcos"; Dustin Farnum in a western entitled "The Outlaw"; "Hearts and Fists"; a Clarence Budington Kelland story in the American Magazine to be made by Edwin Hollywood and "Children of the Whirlwind"; story and book by Leroy Scott and published by Hearst Magazine. This production will be made by William Alfred Smith.

The Associated Exhibitors also plan on releasing a series of Harold Lloyd reissues during the 1924-25 season.

HAL ROACH COMPLETES FEATURE COMEDY

"The Battling Orioles," Hal Roach's latest feature-length comedy for Pathe, with Glenn Tryon and Blanche Mehaffey in the leading roles, has been completed and is now ready for the film editors.

The opening of the picture deals with athletics of bygone years. The beginning of the story takes place on a baseball field in the year of 1847, where Tryon plays the part of his own father. One of the teams playing is supposed to be the world's toughest, and six umpires are needed to live through the game of forty-five innings, during which time five home-runs have been made.

Ted Wilde and Fred Guiot handled the direction end and it is said that at no time were there any disagreements in the matter of technique and the actors hiding behind mutton chops and sideburns played the ball game much as it was played in the days of President Cleveland's first term in the White House.
NOVEL FOR METRO

"Proud Flesh," the most talked-of new novel in the best-seller class, was bought last week by Metro-Goldwyn-Mayer. The price paid for the Lawrence Rising novel was not made public, but it is known that spirited bidding for the book has been going on among leading producers, as it is rated one of the best motion picture properties available. The purchase was completed last week through Ann Watkins, agent.

* * *

'ITALIAN' COMPLETED

King Vidor has finally brought to completion Elinor Glyn's big production of "His Hour," for Metro-Goldwyn-Mayer, and with Mrs. Glyn is now busy in the cutting room reading the picture for early fall release. Aileen Pringle, who played the leading feminine role, has accordingly closed up her make-up box and hied herself away for a brief vacation, while John Gilbert, who played opposite her, has moved over to Victor Seastrom's set to begin a part in the star cast of the Andreyev play, "He Who Gets Slapped." * * *

FINAL CAST FOR 'BREATH OF SCANDAL'

The final cast for "The Breath of Scandal," the first Preferred Picture for release by B. P. Schulberg Productions, Inc., is complete. The players chosen for this Gansnier production of Edwin Balmer's novel are Betty Blythe, Lou Tellegen, Patsy Ruth Miller, Forrest Stanley, Phyllis Haver, Jack Mulhall, Myrtle Stedman, Frank Leigh and Charles Clary. The screen version of the story has been written by Eve Unsell.

HILLIKER EDITING FILM

Kathrine Hilliker, widely known film editor, has been engaged by Grand-Asher to edit their latest release, "Desires of Men," an R. W. Neill production starring Marie Prevost.

Forty-five thousand feet of negative was shot on this picture, which is a drama of society life. It will take Miss Hilliker about three or four weeks to whip it into shape.

* * *

COX ASSISTING FORMAN

Doran Cox who has been associated with Fred Niblo for the past six years has been engaged by Hunt Stromberg to assist Tom Forman in the direction of Harry Carey in "Roaring Rails." "Roaring Rails" is the fourth picture in the Harry Carey series of Westerns to be distributed by the Producers Distributing Corporation.

* * *

FIRE DAMAGES STRAND AT SCHENECTADY

Fire originating, it is thought, from a short circuit of wires leading to the organ, badly damaged a portion of the interior of the Strand Theatre in Schenectady, N. Y., early on the morning of July 11.

The fire was first discovered by a policeman who noticed smoke issuing from the rear of the house. The fire had apparently started under the stage and had worked itself up back of the asbestos screen. In order to extinguish the blaze, the firemen were obliged to partially demolish both the screen and the stage.

* * *

VITAGRAPH WRITER IS A HERO

Jay Pilcher, continuity writer for Vitagraph, was presented with a gold watch by the staff of the Hollywood studios for his bravery in saving the life of one of the extras. Several articles of value had been lost in the large tank used for water stuff and the extras between scenes were diving to recover them. One of the men failed to rise. At the first intimation of danger Mr. Pilcher plunged into the tank and brought him to the surface. It required thirty minutes' first aid treatment to revive the actor.

* * *

AN UNDERWOOD PHOTO

The excellent likeness of Michael J. Walsh, president of the Theatre Owners of New York State, printed on page 13 in our issue of July 26, is a copyrighted product of the studios of Underwood & Underwood of New York.
PATHESERIAL READY FOR RELEASE

"Into the Net," Pathé's latest superserial, written by Richard E. Enright, Commissioner of Police, New York City, will be released the week beginning August 3.

The first episode which is in two reels is titled "The Shadow of the Web." Written by a police official it naturally follows that the story deals with crime and the underworld. Details and inside workings of the Metropolitan police were screened under the supervision of men considered the leading crook catchers of the world and the ten episodes fairly abound in thrills.

The serial was produced by Malcolm Strauss and directed by George B. Consul," one of MacLean's recent comedies, but that credit for the work had been given to others.

* * *

TAKE FAMOUS FORTY

The Eastman, Piccadilly and Regent Theatres operated by the Regerson Corporation of Rochester, N. Y., have just signed a contract for the "Famous Forty" released by Famous Players-Lasky Corporation.

* * *

'JANICE' PREMIERE

The Cosmopolitan Corporation announces that the world premiere of Marion Davies in "Janice Meredith" will take place at the Cosmopolitan Theatre on August 5.

* * *

SUIT DISMISSED

Word comes from Los Angeles that the $51,250 damage suit which Frank Howard Clark, scenario writer, filed against Douglas MacLean Productions several weeks ago has been dismissed at the request of Clark and his attorney, H. H. Harris. No settlement of any sort was made.

Clark claimed that he had written the screen version of "The Yankee Seitz, one of the best known serial directors in the industry. Edna Murphy and Jack Mulhall are the featured players supported by a cast consisting of Constance Bennett, Frances Landauf, Bradley Barker, Harry Semels and Frank Lackeem.

* * *

METRO BUYS PLAY

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer in charge of production, announced last week that his company had purchased the motion picture rights to Samuel Shipman's big Broadway hit, "Cheaper to Marry," for Robert G. Vignola as this director's next production for Metro-Goldwyn-Mayer.

* * *

TITLE CHANGE

Fox Film Corporation announces that the latest star series attraction with Shirley Mason recently completed at the West Coast studios under the title of "The Phantom Jury" will be released early next season as "The Great Diamond Mystery."

* * *

DE PALMA IN FILM

One of the features in "Racing for Life," second Perfection Production featuring Eva Novak and William Fairbanks, is a thrilling automobile race in which Ralph De Palma, veteran speed king, participates.

De Palma rides the same car in which he had won a number of championships.

* * *

SHIRLEY TO WED

Shirley Mason, petite Fox star, has announced her engagement to Harlan Fengler. The wedding will not take place for a year, according to Miss Mason.
Mr. King on 'Duds'  

GAVAZZI KING, general secretary of the Cinematograph Exhibitors' Association of Great Britain, in his annual report before a meeting July 5 in Scarborough, took for his general subject 'Duds' and Other Things.'

Mr. King had a lot to say about 'duds,' which is quite well known in this country as in England implies an object that outwardly may be the same in appearance as others containing 100 per cent of life but inwardly is dead to the world—in other words, when called upon to meet the supreme test has completely failed.

The secretary of the British exhibitors has penned an unusual report. It is one that will stand the "library" test. It has meat, and, what is rarer, it has wit—in abundance.

Mr. King has taken upon himself the task of following the productions "trade shown" from week to week and analyzing them. For the two years and a half from the beginning of 1922 to the end of June of the present year he has catalogued some 2,166 subjects.

For 1922 the secretary has considered 956 pictures. Included in these are many single and two-part subjects, comedies and others.

On an estimate of 3,500 houses in which to absorb these productions we have one feature to each five houses each year. Attaining a mark of 8½ on the standard employed by Mr. King 355 qualified. Of these 10 only were in any real sense outstanding. There were 423 that "would just crawl through," and 178 were actual "duds."

In 1922 the situation as Mr. King saw it was even worse. The total was 743, out of which 156 were other than drama, leaving the total of 587. Securing marks of 8½ were 272, but of these 28 were classed as outstanding. Those that crawled through were 394, and the "duds" numbered 77.

IT will be noted that the supply had decreased 22 per cent and the outstanding pictures had nearly tripled.

For the first six months of 1924, 467 dramas have been shown, or at an annual rate of 934, just under 1922. The important phase of the present year is the increase of outstanding productions to 45. Compared with 1922 the figure shows real progress. In other words, assuming that the present standard is maintained for the remainder of the year, it would be 90 against 10 for two years ago.

The "duds" for the present year, estimated on an annual basis, would be 132, compared with 178 in 1922 and 77 in 1923.

Summing up, Mr. King declares that not more than a third of the product of the world's market is really serviceable, while 57 per cent may be said to just get over and 10 per cent should not have been made.

He believes that possibly Germany and Scandinavia may do much toward improving the supply of really sound films if given inducement to produce with a view to the British market.

Mr. King has demonstrated that an official exhibitor report may provide entertainment as well as convey information.

Again the Tax

FOLLOWING an investigation of two days in New York City the New York World makes the statement that 40 to 50 per cent of the motion picture theatres of New York are continuing to collect on each ticket from two to five cents which until a few weeks ago was paid by patrons as a Federal tax.

"Five out of ten theatres in the Bronx and upper East Side were profiting by the abolition of the tax," declares the newspaper, "intended by Congress to benefit the purchasers of cheap admissions throughout the country. The theatres were picked at random."

The investigator learned that the chain houses had reduced prices to conform to the elimination of the tax, citing the Loew's National in 149th street as having cut its gallery admission from 20 to 18 cents.

The World remarks that "the operators who are collecting the old price seem to be proceeding on the theory that it is easier to repeal a tax than a buying habit."

The fact that a great newspaper should institute such an investigation contains matter for earnest consideration upon the part of theatre owners.

The significance of it lies chiefly in the close scrutiny that is being imposed on the action of theatre owners following tax elimination.

Upon each exhibitor rests the responsibility that through no act of his shall any revenue-chasing Congressman be given encouragement to advocate re-enactment of an admissions tax.

And in case Congress did not move with celerity in the premises there is likelihood that state legislatures, always on the lookout for new sources of income, may jump into the breach and do unpleasant things.

Any exhibitor who receives complaint from a patron regarding unremitted taxes should with patience and courtesy explain in detail just why such a step has been taken.
LEADERS ALL
John E. Storey, Sales Executive

One of the quickest lifts from the sales field in a minor capacity into the chair of a branch manager was scored by John E. Storey, general sales manager of Pathe Exchange. Mr. Storey's experience in or rather out of an exchange had totaled six months when he was offered a top position in a Kansas City distributing office, and he accepted it.

But behind that six months out in the Missouri territory of V. L. S. E., which when he took hold of it had been rated as a graveyard and which he built up to rank with the other blocks in the same jurisdiction, was a successful career of selling in other lines.

Mr. Storey is a Canadian, having been raised on Lake Erie at a point just opposite Cleveland — right on Rond Eau Harbor, to be exact — and he lived there until he was seventeen years old.

His father was engaged in the lumber business, owning a mill and cutting government timber on a royalty basis. So the lad's boyhood was spent in the atmosphere of big timber and powerful tugs. And during school holidays he was pretty surely to be found either afloat or ashore.

Following his father's retirement from business the lad concluded he was going to get away from the farm, which contained no particular appeal for him, while business life had a very strong attraction for him.

So he accepted a welcome invitation from a relative in Oswego, N. Y., to come there to live and to attend the Chaffee Business College, at that time considered one of the best business institutions in the country.

Here for two years young Storey pursued a business course, specializing in secretarial work, which included the mastery of shorthand. As to the latter accomplishment the Pathe sales chief admitted recently he had never let it get away from him.

The lure of the big town drew him to New York. Here he secured employment in the American branch of a Montreal medicine company, but after six months experience came to the conclusion the town was too big.

An Oswego schoolmate who had gone west and entered the employ of the Union Pacific Railroad had been importing him to take Horace Greeley's advice. When this was fortified by a telegram that a place was awaiting him as secretary of the general passenger agent of the company a quick move was made.

In the course of a number of years Mr. Storey was promoted until he became chief clerk to the general manager. Then he was engaged as private secretary by Arthur E. Stillwell, a big railroad promoter connected with the Pittsburgh and Gulf, now the Kansas City Southern. Later he was given charge of the township department.

Then he was transferred to the desk of assistant land commissioner, in charges of sales of lands along the roads. At the outbreak of the war there came a heavy demand for miles for the British government, and Mr. Storey was given charge of the purchasing for the Guytons & Harrington Company of Kansas City.

So many were taken that Uncle Sam decided for the sake of his own army to cut down the sales to a minimum. As a result Mr. Storey began looking around for something to do.

The motion picture business appealed to him and he secured a position as salesman for the Missouri branch out of the V. L. S. E. exchange in Kansas City. This was in 1915.

Six or seven months later Mr. Storey was called on the telephone by Elmer Pearson, head of the V. L. S. E. Exchange of Kansas City, who said he had recommended the salesman to George Kleine for the position of branch manager in Kansas City.

It was the first intimation Mr. Storey had had that Mr. Pearson was following his work. But the position was accepted, with thanks.

A year later Mr. Storey was called to the Pathe Exchange in the same city, following the recommendation of Mr. Pearson to the home office as feature sales manager. He remained here for a twelvemonth, when he was named western district manager for Pathe.

After a year in that capacity Mr. Storey was called to New York as assistant to Director of Exchanges Elmer Pearson.

When Associated Exhibitors was reorganized Mr. Storey was made sales manager, which position he held until Arthur Kane and his associates took over the management of the company. Then he was made Special Representative of Pathe home office, with supervision of district and branch managers.

Following the resignation of E. A. Eschmann to go to First National a year ago, Vice President and General Manager Pearson named Mr. Storey general sales manager, which position he now holds.

In the Pathe office Mr. Storey has five assistant managers. His jurisdiction includes besides these the district managers as well as the entire sales personnel.

Mr. Storey's progress in the Pathe organization has been consistently steady, an exemplification of the Pathe tradition that meritorious work will bring advancement within the ranks of the organization.
BIG BOX OFFICE VALUES INDICATED

Vitagraph Film Version of Oppenheim Novel, Starring Irene Rich, Possesses Undeniable Audience Appeal

CAST AND SYNOPSIS

Louise Maurel .............. Irene Rich Sophie Marguerite de la Morte John Strongay .............. Calavera Eugene De Sayre ............ Harry Myers Calavera .......... Rosemary Hoby Stephen Strongay ............ Anders Randolph

It looks as though Vitagraph has struck a real box office "puller-in" by adapting the Oppenheim tale of love, intrigue and double-dealing for the screen. Quite a few alterations have been made in the original plot, in such fashion as to strengthen its appeal to the filmgoer. The introduction of Hollywood atmosphere was a happy thought and we venture to say that "Behold This Woman" will suit the theatre, big or small, where it may be booked.

By GEORGE T. PARRY

A DOMESTIC drama that should appeal strongly to the average house, because it presents a series of situations that touch closely the actual experience of a very large part of the public.

CAST AND SYNOPSIS

Jeanette Sturgis .... Mac Busch Martin DeVinell .... Robert Frazer Roy Beairstead .... Pat O'Malley Alice Sturgis .... Wanda Hawley

Jeanette Sturgis becomes private secretary to Mr. Corey, head of a publishing business. Mrs. Corey, a fussy, nervous woman, insists on her going to Hollywood to obtain a story. The character's calculations break down where she finds that the story is a sentimental one.

WRITTEN AND DIRECTED BY R. E. COPELAND

By HERBERT K. CRUIKSHANK

INTO THE NET will bring them into your theatre. The startling action and suspense identified with the first episode is maintained right up to the final fade-out in the tenth chapter.

Of course, some strange things happen, but as truth is somewhat more improbable in the occurrences than in the situation, who may say that such things could not transpire?

"The photo-drama should have a wider appeal than the usual serial, and you will be able to interest audiences in excess of those to whom this type of entertainment generally appeals."
SMALL TOWN COLOR IN 'ALONG CAME RUTH'

Viola Dana in Screen Version of Stage Play, Makes Strong Bid for Popular Approval

'ALONG CAME RUTH,' a Metro-Goldwyn-Mayer picture, from the play by F. Woolson and F. Wicher, and directed by Edward F. Cline, will be released to the public on the 9th of this month. For a week's work, the company has been rehearsing and filming shots at a cost of approximately $5,000. 

CAST AND SYNOPTIS

Ruth Ambose .................. Viola Dana
Pliny Bangs .................. Walter Hiers
Israel Bash .................. James B. McEwan
Allen Hubbard ................. Raymond McKeag
Capt. C. W. Fields .............. Frank Albertson
Widow Burnham ................. Adele Farrington
Annabelle Burnham ............ Brenda Lane

Ruth Ambose, after studying interior decoration, cannot find employment in the big city. She decides to take the first train out of town, and, getting off at a small place called Action, seeking lodgings, she is directed to the home of Israel Hubbard above his furniture store. Here for a week's board and lodging she offers to take charge of his store during his absence. He agrees, and with which to pay his rent long overdue to Captain Bradford, owner of a nearby store, which he owns to buy and start things going generally.

Young Hubbard is interested in a marriage with the furniture dealer, successfully competes for her heart, but is not the kind of man the young woman, who discreetly decides for friendship with him and love, rather than with wealth.

By R. E. COPELAND

THOUGH the theme is familiar, the settings unpretentious, the acting unexceptional, without special distinction, "Along Came Ruth" will doubtless be pronounced by the picture-going public as "great." This popular story of the small town will be due in large measure to the splendid characterization of Viola Dana, and also the fact that the public likes homoely atmosphere and small town surroundings.

From this point of view the picture will succeed, for the hometown spirit has indeed been transformed into something new, and in fact from every surface consideration this picture has excellent box office possibilities. The public likes uncertainties. A young woman who is everything and nothing, and the uncertainty of employment, recklessly leaving the big town, for Lord knows what, provides the suspense element. The young wife and a good chance to be happy in the village, quite by accident, completes a theme warm to the heart of the vast public.

The story will please all classes, for it seems "real." There is a briskness, a breathlessness about the action that seems so actual and natural that the audience will soon find itself unconsciously deeply interested in the situation. The incident here will be the other, rather than conscious of the fact that it is viewing a picture of a highly fictional character.

The love interest has been charmingly told. Allen Hubbard, a young attorney and nephew of the furniture dealer, has nothing in the world but a bill. This is the Widow Burnham's chief claim for the affections of the "spoiled" daughter Annabelle, though Allen has grown very fond of Ruth.

The picture is generally well directed, and there are many scenes that are cleverly staged and photographed. The outdoor scenes of the night parade and the comedy interest during the search for the postman are good. The contrast between the sleepy town and its active virile successor only one year later, is not overdone, yet gets the idea across effectively. The production of "Along Came Ruth" on the "map" indeed lends lively interest.

Exploitation of such a breezy, appealing film should not be a difficult problem. Viola Dana in akey role, would have a strong bid for the screen. The young man has a bill with a large furniture house, for which he works. He is the one young man who has nothing else in the world but a bill. When he gets his bill, he becomes a postman, and has a chance to win the affections of the "spoiled" daughter Annabelle, though Allen has grown very fond of Ruth.

GOOD COSTUME DRAMA

"SWORDS AND THE WOMAN." F. B. O. mantle and colorful atmosphere

"SWORDS AND THE WOMAN." F. B. O. Photoplay, Adapted from Barones Perez's Novel, "I Will Repay," Director, Henry Kolker. Length, 6,000 Feet.

CAST AND SYNOPSIS

Scarlet Pimpernel .................. Henry Herbert
Paul Deroulede .................. Pedro De Cordoba
Juliette DeMarney ................. Flore Lebret
Eugene de1 ...................... Georges Charrier
Visconde de Marny ................ Ivan Samson
Treville ......................... R. Imson
Merlin ....................... Louis Gilbert
Kellara ......................... Janine Annick
Lee-Bradford ....................... Anne Mie
Marquette Le Basky ............... Missie Hamblin

During the French Revolution Juliette De Marney, widow of a ruined aristocratic family, takes a vow to be revenged on Paul Deroulede, who slew her husband. Later, when Paul is arrested as a traitor, Juliette repents and sacrifices her own reputation in a vain attempt to save Paul. In the finale both are rescued by Sir Percy Blakeney, known as "The Scarlet Pimpernel," and escape to England.

By George T. Pardy

If your patrons like costume pictures, you should present them with colorful atmosphere, "Swords and the Woman." It should please them immensely. It's all a matter of taste!

Costume drama has had a pretty large vogue in filmland of late, perhaps in some sections the fans may want something more modern, but whatever they are still estomating. Here lovely lovers have been likewise staged with a background of flashing blades, dainty attire and hairbrushes escapes from sudden death; this feature ought to fill the bill entirely.

An English nobleman, Sir Percy Blakeney, is the character upon which the plot pivots. Known to a chosen band of British adven-
turers as "the man who saves his brother," the Scarlet Pimpernel, Sir Percy devotes himself to the task of saving the aristocrats who are the victim of the French government to meet death beneath the axe.

Comes then the story of two lovers, a girl who has vowed vengeance upon the slayer of her brother, Paul Deroulede. They meet, are mutually attracted. But Paul is the man who slew her brother. Slewed him in a fair fight, a duel, be it understood. Between the two is bounded by the said slayer. Love yields to duty, moral influence—call it what you will.

And she betrays her lover to the Revolu-
tional Tribunal for the good of her country, she loves Paul! And, lashed by remorse, sacri-
fices her reputation to save him. In the long run both are rescued by the ever resourceful Sir Blakeney.

There's a whole lot of dramatic punch, suspense and sympathetic lure developed in the foregoing scenes. Here and there Director Kolker has sacrificed a little too much footage to unnecessary detail. He could have cut out some of the earlier situations without hurting the story's general interest. But speeded up the action considerably thereby. But on the whole, the feature is interesting.

Excellent photography distinguishes the entire production, the mob scenes are particu-
larly well handled. Holmes Bertault fills the role of the Scarlet Pimpernel to perfection. Dorey Breton is the slayer of the nobleman. Pedro De Cordoba scores a pronounced hit in the party of Paul Deroulede. In the latter connection, mention should be made of the screen's clever efforts to give the peasant lad. The support is adequate.

You can exploit this as a first-class costume drama, alive with romance, thrills and suspense. The heroine role is well cut, the popular American audiences are Pedro De Cordoba and Holmes Bertault. These can be flattered upon the general excellence of the foreign supporting cast.
HAS DOMESTIC APPEAL

‘Love of Women’ Offers Familiar But Skillfully Developed Theme


CAST AND SYNOPSIS

Cynthia Redfield...Helene Chadwick Bronson Gifts...Maureen Costello Verath Vale...Olin P. Pratt

Ernest Herrick, the hero of Cynthia Redfield, persuades her to elope with him and they marry. Chadwick, a small town millionaire, plans to win Cynthia. He enlists the aid of John Taylor, the Phoebe's man, in a plot to surround the couple. Chadwick sends word to his men, and once again the couple find themselves in the grip of the evil forces that have caused them much suffering in the past.

By Herbert K. Cruickshank

This is a domestic drama which ought to hold its own pretty well on the box office line in the neighborhood and smaller houses, although it is a product of the evil forces that have caused them much suffering in the past.

CAST AND SYNONYM

Bill Dillon...Buffalo Bill, Jr. "Hawk" John Taylor...Olin P. Pratt Miss Harper...Dorothy Wood Mrs. Redfield...Kathleen Betterman

Bill Dillon, a roguish young cowhand out of a job, meets Miss Harper, daughter of a wealthy rancher out West. Captivated by the girl's beauty, Dillon takes her to his camp to romance her. Dillon and Miss Harper are both captivated by each other and spend the evening together. Miss Harper is aware of the risk of a relationship with a man who is not a suitable match for her social status. Dillon, realizing the consequences of their relationship, decides to end it. Miss Harper, however, is determined to keep the relationship alive, and Dillon agrees to help her. The two continue to spend time together, despite the objections of the girl's family.

By Jack Harrower

HERE is a clean Western that is remarkably free from the old line of "bunk" and movement, and even Bill Dillon, the roguish young cowboy, is roused to the craving for excitement of all lovers of action pictures. It is one of those sure ticket sellers for the neighborhood house above all others. The production values rank almost to the top for this class of production. Long shots and close-ups are well balanced, and the sportsmanship of the daughter country, mountain ranges, and rushing torrents so realistically presented that your audience will feel they are right out there in the open spaces.

The plot will not tax anybody's brain to follow, but Director Thorpe has handled his materials with much care, and the result is a movie that makes it human and real. He has sidestepped those worn-out situations that turn so many Westerns into stereotyped formula. He has given a good performance by all his players, and Bill Dillon, the roguish young cowboy, is roused to the craving for excitement of all lovers of action pictures. It is one of those sure ticket sellers for the neighborhood house above all others. The production values rank almost to the top for this class of production. Long shots and close-ups are well balanced, and the sportsmanship of the daughter country, mountain ranges, and rushing torrents so realistically presented that your audience will feel they are right out there in the open spaces.

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Hal Roach
"Our Gang" Comedies
Two Reels · One Series of 12

"If a man write a better book, preach a better sermon, or make a better mouse-trap than his neighbor, though he build his house in the woods, the world will make a beaten path to his door."

Emerson

Many producers had tried to make pictures with all-child casts. No such pictures were ever successful before Hal Roach made his first "Our Gang" comedy. The success of these inimitable child comedies was immediate. Their quality was and is outstanding. No wonder that they are the most praised, most widely booked two reel comedies of the day.

The world has made a beaten path to the door of Hal Roach and his "Our Gang" comedies; for he has made "something better."

10,289 Exhibitors were playing these Comedies last year.

Pathécomedy
A YEAR ago you were invited to meet the newcomers in the world of comedy,—J. Tewksbury Spat, his wife and his belligerent brother-in-law, Ambrose.

You were promised something entirely new in comedy idea.

The promise has been fulfilled. The bellicose Spats are making a nation laugh; and you are profiting.

The Spat Family Comedies are now an assured success, with the quality constantly on the up-grade.

Let the Spat Family have a family spat in your house.
Hal Roach Star Series

Two Reel Comedies
One Series Of 12

Glenn Tryon is a newcomer on the Hal Roach lot.

But—remember that Mr. Roach is a discoverer and creator of comedy stars; that he has proven innumerable times that his judgment as a comedy producer is remarkable; and that his instinct in anticipating popularity with the public amounts to genius.

Mr. Roach has discovered and thoroughly tested Mr. Tryon. He is certain that here is a real “comer,” destined to make his mark as a comedy star. And he promises that these comedies will have real Roach quality. You know what Roach quality means.

This new series is offered on the basis of equal to the very best,—better than anything but the best.

Pathécomedy
Hal Roach presents

Arthur Stone

in Two Reel Comedies
2 Series of 6 Each

You know vaudeville; you know its "headline" acts,—its star attractions.

You know, then, Arthur Stone, headliner, maker of mirth, tickler of risibilities, good for twenty minutes of uproarious laughter in any vaudeville theatre in the land.

This new series of comedies, is to be made the Hal Roach way, with the famous Hal Roach casts, in stories by the Hal Roach staff of writers and gagmen.

The success of this new series is not a gamble; it's a certainty.
THERE is only one Vesuvius; one Babe Ruth; one Man o' War; one Sarazen; and one Tilden. All champions, each dominating in his kind.

There is only one Harry Langdon. If you want to know what player of the screen has made the most remarkable advance during the last twelve months, just see a Harry Langdon comedy.

He is an honest-to-goodness born comedian. He can get ten laughs where only one grew before.

The two new series of Langdon comedies are presented for what they are, the best laughter-getters that it is possible to make.

The quality of this product is such that it demands the attention of every exhibitor who wants to play only the best.
Mack Sennett Comedies
Two Reels Each - One Series of 12

When, on a summer bathing beach, people see a very beautiful girl with a stunning figure, they say “She’s almost good enough to be in a Mack Sennett comedy.” When they see on the stage an act or a play with fast and furious fun they say “Why it’s a good deal like a Mack Sennett comedy!”

Pretty girls, fast and furious fun, something doing every minute—that’s a Mack Sennett comedy.

For outstanding value in comedy, play the new series of Mack Sennett Comedies. Your show can’t be dull if you do!

Pathe'comedy

Mack Sennett
BEN TURPIN is known the world over. He has become a figure of speech, the emblem of screen comedy. Mack Sennett found him, developed him. Today his ingrown eyes and scruffy moustache are far better known than the faces of kings and presidents.

He is a cure for the "dumps." A sure remedy for the deepest grouch.

And his new series of eight comedies is also a sure remedy for a sick box-office.
WHEN you say "comedy" you can't help but think of Mack Sennett. From the early days of the business right down through the present he has been dominating, the Colossus of Comedy.

Mr. Sennett will present during the coming season a new series of comedies, with a new idea behind them.

Ralph Graves will be in them, and you and your audiences know him.

The product will speak for itself, not in a whisper but in a shout.
SHOWMANSHIP

Direct Mail As a Means of Increasing Patronage

Uncle Sam is standing by willing to help you fill your theatres. A little ingenuity and knowledge of human nature will boost your box office receipts. If you haven’t used the direct-mail system on your prospective patrons you are overlooking a big bet. For some time the biggest companies in America have used the mails to tell potential customers of values they are missing and establishing a contact that cannot be made in any other way.

It would be unwise for the exhibitor to stand in the lobby of his theatre and shake the hand of every person that entered the theatre, yet he can establish friendly relations through the use of direct mail and make new friends for the theatre.

Newspaper advertising is valuable to tell of your wares and entertaining value of your pictures, but it is addressed to all people in general and no one in particular. It is a cold blooded announcement and you can take it or leave it.

The average patron, if he feels in the mood to attend a picture show, will glance at the newspaper ads and choose what he believes to be the best picture. It is possible to make him look forward to your coming attractions and at the same time make him feel that he has a personal interest in your theatre. He is an integral part of the outfit. He belongs to your circle.

With little expense, any exhibitor can establish a mailing list of potential patrons that will build up a solid patronage that means consistent box office receipts, instead of the up and down, feast or famine method.

In towns and cities under 100,000 population, the telephone directory offers the names for the list. Anyone who can afford a telephone can afford to patronize the best picture theatres. Start with a list of let us say, 2,500 names. This means $25 in one cent stamps and perhaps an additional cent for each letter, provided the work is done by employees of the theatre.

A mimeograph will run off the letters, and the cashier can address envelopes during the lull in ticket selling.

Make the letters breezy. Make it a personal affair. Make the recipient feel that the letter is addressed especially to him and that you are personally interested in his becoming one of your patrons.

Give the list of attractions for the week and tell the outstanding features of the pictures and their appeal. Do not overdo the publicity of the picture. Tell your story in a straightforward manner and without flourishes. Speak the language of the average exhibitor and do not try to highbrow him or belittle his intelligence.

If you make any improvements in your theatre that offers additional convenience for the patron tell him about it. Make him feel that you are doing everything for his individual benefit. It is flattery and everyone has a weakness for it.

A weekly or bi-weekly letter will get results. It will tend to keep a constant contact between the theatre and the patron. The fact that a patron is singled out from the multitude to receive a letter from your theatre will cause him to take a real friendly interest in it.

If you feel you cannot, at present, take up the idea of a letter, with the detail involved, you might use the postcard as a means to convey your message. Your program can be printed on the card and mailed to your list. The postcards may be printed at a very nominal cost and you will find that in many homes the card will be retained as a reminder of the coming features.

If you cannot afford a bi-weekly letter or card, the next best bet is to send out the cards for special productions. A little contact is better than none. A bare announcement of a special feature will help but a personal touch will work wonders.

One of the main items is in selecting the mailing list itself. You will learn what is deadwood and immediately cut it and substitute live names. Make sure you have the names spelled correctly, for a misspelled name is not complimentary to the recipient of the notice.

Catalogue your lists. File the names of the members of literary clubs, Rotary Club, Y. W. C. A., etc., and when a picture comes along of special interest to any particular group send out notices to the interested parties. Be alive.

Direct mail contact is not entirely for big theatres. The small exhibitor can use it to the same advantage as the big exhibitor and with the same beneficent results.

The value of letters has been demonstrated time and again by large mercantile houses, banks, etc., and now the picture theatre enters this field and the results have been entirely satisfactory.

In telling your message do not try to be too intimate. Be yourself! Tell your story clearly and concisely. Ask for criticisms on how to better your theatre. Seek constructive ideas from your patrons. Make them feel that they are part of your organization. Flatter them: they like it.
Exploitation Ideas
Showmen Publicity Schemes That Build Up Big Audiences

An effective window display on Warner Brother's "Babbitt" on Broadway. The tie-up was arranged with the Studebaker auto company. The life size cutout of George F. Babbitt, realtor, makes an outstanding display and compels attention.

Shadow Box Stunt
An animated shadow box was the method devised by Phil Kahn of the Universal Exploitation Department for introducing the first of Jack Dempsey's "Fight and Win" series.

A frame constituted the front of the box. Over the frame was pasted light paper. The borders of the frame carried these messages: "Coming Events Cast Their Shadows Before. Jack Dempsey Is Coming! Don't Fail to See the Champion in a Thrilling, Fighting, Actionful Picture Series, 'Fight and Win.'"

Reflected through the frame was a miniature prize ring with all the ring-side props. In the ring were two dancing dolls. They were controlled by a motor under the ring. Behind the shadow box was a high powered electric light bulb. The fighting attitudes of the dolls arrayed in ring costumes kept the crowds lined up continuously.

* * *

Here Is an Easy One
With practically no cost to the exhibitor, a fine tie-up can be arranged with C. B. C.'s "The Yesterday Wife." The small town exhibitor can go to his most prominent ladies' wear dealer and easily talk him into a window display of gowns of ancient vintage, with placards announcing the gowns as the styles worn by "The Yesterday Wife" and along side a dummy dressed in a gown of the latest fashion.

The comparison will prove a drawing power to the windows of the merchant and the exhibitor will derive a heap of free advertising for the picture.

Another good stunt would be to dress two women in the fashion of by-gone days and send them around through the streets in an open carriage, with a sign on the back of the vehicle reading "These are yesterday's wives. See the picture at Blank Theatre."

* * *

Give Happiness
THAT'S what the California Theatre, Los Angeles, did with the Laurette Taylor picture. A special showing was given to the Children's Orphanage and "Happiness" broke big on the front pages of the dailies.

This "Happiness" stunt can be worked with any suitable picture. "Put" as well as "Take" and you will increase the popularity of your theatre and its attractions a hundred fold.

A good act advertises itself either on or off.

* * *

Arouse Curiosity
In the personal column of your paper run a small ad with the wording "Ted: All is known. Meet me at 7:30 at (give the street and number of the theatre) and I will explain. George." This should arouse interest in Hodkinson's "Another Scandal."

Play up the ad in a slightly different manner each day and on the day for the opening of the picture make the announcement that the picture will play, at the Dash theatre.

Cheap and Effective
ANY shoe dealer will tie up with an exhibitor of First National's "Those Who Dance." The title is perfect for a display of dancing pumps for both men and women. A tieup could easily be arranged with dealers of ladies' wearing apparel displaying evening gowns. Clothing stores could display the latest in dress suits and accessories.

Drug stores could make a display of deodorants and perfumes. Taxis in small towns could be induced to carry signs on the rear of the cars bearing the legend, "Those Who Dance can depend upon the Blank Taxis to get them to the ball on time."

* * *

Budget Contest
An interesting contest may be arranged with Selznick's "$20 a Week." Run an announcement in the daily paper offering prizes for the best budget on how to run a home on $20 a week.

You might obtain a window display from your local grocer showing how much could be bought 20 years ago for $20 and along side for comparison show how much of the same produce can be had today for the same amount.

* * *

Music to Attract
PARAMOUNT'S "Singer Jim McKee" offers a good bet. Mount a piano on a truck and obtain the services of a local singer. Dress him in Western garb and have the truck stop at various points about the city and the vocalist render some old time songs.

The truck should bear a banner announcing the arrival of "Singer Jim McKee" in town and at what theatre he is playing.

* * *

Create Mystery
IN First National's "The Girl in the Limousine" it would be no trick to stage a mystery contest a week or so before the picture is scheduled to play in your theatre.

Announce in the local papers that prizes will be awarded to persons guessing the identity of "The Girl in the Limousine." This can be worked only in smaller towns where everyone knows everyone.

Choose a well known girl, who may be one of your ushers. Dress her in an evening gown and mask. She can drive through the streets of the town daily for a week and interest will no doubt be aroused.

A sign, on the machine, can announce the coming attraction.

This contest could be arranged cheaply and effectively. Nearly every exhibitor has a car, even though it has a mortgage on it, and it can be utilized very nicely in exploiting this picture.
OF all story backgrounds none holds greater fascination than the vast silence of the desert. And no hero type in recent fiction has greater charm for the popular imagination than the turbaned, white-robed rider of the burning sands.

In "The Arab," adapted from the Selwyns' stage play, you have a picture replete with the atmosphere of nature-painted wastes—bold Bedouins seared by scorching suns—careening caravans—oases and palm trees—and the mad love of untamed hearts.

Add to these things the directorial artistry of Rex Ingram, the appeal of Alice Terry, the magnetism of Ramon Novarro, and you have a box-office attraction that folks will flock to see.

Different Publicity

The theme lends itself admirably to exploitation that will be "different." Every publicity stunt may be made individualistic. Every window may be chock-full of personality—the personality of "The Arab."

Ballys, lobbies, windows—every variety of advertising may be effective-ly employed. National Tie-Ups, local tie-ups, all kinds of tie-ups that will keep the line moving from the box-office into the theatre from opening night to the final run off, come to you with the booking.

$1,000,000

is not too high for the value of a good name. It is a prime requisite of successful advertising. Scan and appreciate the array of good names the National Tie-Up Section has built FOR YOU

The Press Sheet, done by J. E. D. Meador, is in Metro's best style—which means that it teems with concrete suggestions, constructive ideas, and feasible plans to aid the showman. The slogan of the Metro press sheets is " Everything the Exhibitor Needs"—and it was never more true than in application to the compilation of practical showmanship thoughts assembled for "The Arab."

Nothing has been left undone in the way of exhibitor aids, and the showman who intelligently utilizes even a fraction of the service tendered him absolutely free of charge will remember his showing of "The Arab" as one that brought joy to his heart and shekels to his pocket.

National Tie-Ups

Exhibitors Trade Review has exercised care to present a list of National Tie-Ups that are absolutely "in the picture." Each of them fits in admirably with the setting, and offers material for the creation of an artistic and interest-compelling windows as ever stopped traffic for a motion picture in any city.
They are all free—and they are all business getters. So when you book the picture do not fail to fill in every coupon and mail them all promptly upon receipt of your play dates.

This done, all your exploitation partners will put their shoulders to the wheel of publicity and help you roll up a big gross.

**‘The Arab’**

Ted Barron has written an Oriental love song. It is called “The Arab.” It is the theme song of the picture. Dedicated to Alice Terry and Ramon Novarro, the cover carries their pictures against a background of desert palms. Also their facsimile signatures appear on each copy.

You know Ted. Everything he writes goes over big. Everyone has hummed “Georgia Moon.” Everyone knows “Happiness,” the song he wrote to help the “Happiness” campaign that offered a $25,000 house as a prize.

“The Arab” is another hit. The fact has been demonstrated. Roger Wolfe Kahn, the millionaire musician, has his Biltmore Orchestra play it every evening. And it is radioed to thousands.

**‘Temple of Allah’**

Is the name of an Oriental incense manufactured by the James Drug Company. Had they chosen a name for their product with a special view to tying-up with “The Arab” they could not have selected a better one.

“Temple of Allah” literally breathes the fragrance of the East. Not only are you offered a tie-up with the incense itself—but for purposes of window display there is a varied assortment of incense burners which in themselves will make an alluring show.

Here again is a tie-up that will be effective in many ways other than to popularize your attraction through the medium of the town’s shop windows.

**‘Oriental Cream’**

In “Gouraud’s Oriental Cream,” Ferd T. Hopkins & Son offer you a box-of face rendezvous with beauty. For over eighty-five years this complexion aid has proven itself a boon to womanhood on both sides of the sea. And tied-up in a beauty window with stills of Alice Terry and Oriental scenes from “The Arab” it will prove a boon to your box-office as well.

There is also “Gouraud’s Oriental Comprimette” the cream in compact form—a soft, silky adhering powder containing all its subtle beautifying properties. All these products are attractively packaged with true parian artistry, and will make a display instantly compelling attention from femininity.

**‘Sanka Coffee’**

Here is another tie-up that presents exhibitors showing “The Arab” with opportunities for marvelously magnetic window displays. Sanka Coffee has gained national and international fame as a beverage absolutely devoid of caffeine—the drug contained in ordinary coffees which is decidedly deleterious in its effects.

The Coffee Products Corporation has stressed the Arabian idea in all its advertising. All its pictorial matter features sheikhs in snowy garments parading of the fragrant drink brewed from coffee beans.

**‘Oriental Rugs’**

Like the Orient itself, the imported product of Gullahi Gulbenkian & Company reflects an art that is centuries old. These woven masterpieces hold universal interest as do jewels. Not only for those who spend long years in the study of texture and color, but for those who merely appreciate beauty without possessing technical knowledge.

This firm is one of the oldest in the business, and it offers a tie-up as interesting and colorful as the picture itself. A display rich in the many-toned harmony of this product, together with stills such as numbers 311 and 636, will create a furore in your city.

**‘Perfumerie Ramses’**

No picture of the Orient would be complete without the haunting, subtle scent of perfume. In Le Blume’s perfumes you are presented with a National Tie-Up that blends with “The Arab” as moonbeams with the Nile. The names of the various scents are significant of how they fit “in the picture.” Consider “Ramses IV,” “Sphinx d’Or,” “Jasmin d’Egypte” and the rest.

The packaging of this latest Parisian perfume in perfume is distinctive and unique. Each scent is bottled in a Baccarat—the world’s finest, quaintest crystal bottle. And the motif in the design of each is strictly in keeping with the Oriental idea.
Box-Office Aces That Will Deal
'The Arab' a Full House

YOU can tie up with a very desirable element in your city when you show "The Arab." Perhaps you have long been awaiting the chance to make real friends with the churches. Here it is.

The story of this Rex Ingram production deals with the efforts of a Christian missionary and his daughter to keep the Cross ascendent in the land of the Crescent. The latter, you will remember, is the symbol of Mohammed and his Moslem followers.

 Churches Will Help

Tie up with the churches. Give a special performance for the benefit of the Missionary Society. Call on the pastors and arrange to have them deliver special sermons on the dangers encountered by the preachers who carry Christianity into far infidel corners of the world.

If there is a bazaar, ball or other costume entertainment scheduled in town a little before your play dates, make it a point to see the necessary committee, and offer a special prize for the best example of Oriental costume. Of course tie-up "The Arab" with this proposition.

With a little forethought—and action—you can have the town sitting up nights awaiting the arrival of "The Arab."

 Lobby Lure

In decorating your lobby do not overlook a few palms. An effective stunt would be to rig up a tent of brightly striped canvas, and have a costumed "Arab" sitting before it smoking a water pipe. Or have him distribute samples of the products with which you have tied-up the showing.

The Crescent is the symbol of Mohammedanism and the Moslem world, just as the Cross stands for the Christian portion of the sphere. Feature the Crescent in your lobby display. It is effective as decoration and will lend the necessary Oriental atmosphere.

Do not forget the incense. Have it burning in the lobby from high incense burners, or small ones on pedestals. You can also arrange to have it on sale, and have your tie-up partner's representative in costume to make the sales and distribute samples.

 It should be possible to tie up with an Oriental rug dealer in your city. Obtain a few rugs to hang on the walls of the lobby. The merchandise cannot be injured and a card, "by courtesy of," will bring him business.

 Costumed Bally

The idea of a ballyhoos consisting of a costumed rider is certainly not new. But an "Arab" parading your streets on a more or less spirited steed will most certainly attract attention to your show. And so will a walking "sheik" distributing samples of any of the tie-up commodities, throwaways, Arab love-charms for the girls, or simply acting as a perambulating costumed bally.

You may also costume your ushers effectively and inexpensively. A few yards of white cheesecloth will make robe and turban, and a colorful sash will complete the picture.

 Streets of Cairo

In fact, why not make your lobby a regular Oriental bazaar. Arrange with a number of the town's merchants to contribute toward the decorations and have various articles on sale by their representatives all colorfully clad in Oriental costumes. For instance, the confectioner could surely dispose of quantities of that sticky delicacy called "Turkish Delight." The smoke shop should dispose of plenty of Turkish cigarettes beside gaining publicity for his store. The tie-up merchants on the song, the coffee, the dates, the incense and all the other products will augment receipts. Dolls in Oriental dress should go well, especially if sold for charity. And, to make a long story short, there is no reason in the world why a dozen merchants should not combine in a unique advertising stunt of this nature which will pay for itself in sales and get front page publicity both for themselves—and most of all for your theatre and your show.

 Local Sheiks

You can interest your local newspaper in publishing a series of articles on "Famous Sheiks of History"—the description "sheik" being used in a strictly modern sense. And of course, Ramon Novarro, in "The Arab" would be the greatest sheik of all. Others might range from King Solomon down to the local lady killer.

 The School Kids

You can tie up with the kids on this picture, too. In the play there is a mission school which gives shelter to the child converts to Christianity. The school is attacked by the fanatical infidels—and saved by "The Arab." Through the schools offer prizes for the best drawings of camels, Arabs, horses, or Oriental landscapes. Have every drawing submitted prominently displayed in the lobby or out front. You will be surprised at the amount of publicity that will accrue to your theatre and the picture through this simple stunt. A school children's essay contest on "The Land of the Arab" would also be interesting.

 Beauty Tie-Ups

You can tie up Alice Terry with every article which in any way beautifies femininity. Rex Ingram's charming wife is as nearly the American ideal of womanly beauty as any girl in or out of filmdom. Stills of Novarro's leading woman in "The Arab" will attract.

Drug stores, hair-dressers, beauty parlors, manicure shops, stores selling womens' apparel—none should be overlooked in the exploitation of "The Arab" through Alice Terry's charm.
Getting Full Value From Tie-Ups

Some Helpful Ideas On How to Get 100% Results on National Tie-Ups

The Herati Wilton Rug tieup should prove a winner for the exhibitor. Rugs have always played an important part in the life of the Arabian, and as far back as history records there are records for the wonderful workmanship in this line of industry.

Practically every town or city in the country has a shop where these rugs are sold. Have the merchant arrange a window display showing rugs used on divans, floor coverings and the finer ones even as wall coverings.

The lobby can be draped in highly colored rugs and the merchant might have a display of them in the rest rooms.

Be as lavish as possible with the use of rugs, for they form an ideal means of exploiting "The Arab."

Write Metro-Goldwyn for still picture number 311 which shows an interior scene from the picture in which rugs are used for service and decoration.

* * *

Couraud's Oriental Cream may be of great importance in directing attention to your showing of "The Arab." Not only may very attractive windows be built for this tie-up, but there are a variety of other ideas which will boost business.

For instance, the thought of having a live model in the window demonstrating the "Magical Beautifier." If this is not practical for you—at least have a "still" window that is "alive." Do not make the window a dead thing. Get action in it.

Arrange to have samples of the various Couraud products given as prizes. Have tickets for your show on sale in this and every tie-up merchants' store. Give cut rates to purchasers of the tie-up products.

Don't overlook the idea of the summer sun and the desert sun—and that Couraud's Oriental Cream will restore beauty to freckled faces. Tie-up with summer resorts in your vicinity—do not limit your campaign to a radius of a few blocks close to your theatre.

Incidentally, if you give prizes in connection with the local contests elsewhere mentioned, nothing would please the feminine contestants more than Couraud's Oriental Comprimettes.

On the "Sanka Coffee" tie-up, you may utilize an idea that caused much comment along Broadway when used in connection with a picture bringing $2.20 top. This was simply to have small cups of this fragrant beverage served to the audience.

Another thought, of course, would be to have the tie-up merchants distribute a number of samples with appropriate cards extolling the virtues of the product and of your attraction "The Arab." The distribution might be made from the shops or by a "sheik" appropriately dressed who would parade the streets of the city.

The idea of serving "Sanka Coffee" may be carried out in another way by having a "sheik" or "sheikess" serve coffee to the patrons of the shops in whose windows the product is tied-up with "The Arab." There are stills of

This still portraying Ramon Novarro in the title role of Metro's "The Arab" will tie-up well with windows on cigarettes, shoes, beverages, or prove effective as "atmosphere."
Arabs drinking coffee, and these are the ones that should be specially stressed in arranging the window displays.

America is a coffee drinking nation, and as such is always interested in obtaining the best possible bean to brew its beverage. The Coffee Products Company has attained the ultimate inasmuch as it has succeeded in freeing its product “Sanka Coffee” of 97 per cent of the caffeine usually found. And in doing so has gained prominence here and on the Continent.

* * *

By all means burn “Temple of Allah” incense in your lobby during your showing of “The Arab” and also on the stage during the prolog. This is a picture that lends itself to colorful exploitation, and if you do not play this asset for all it is worth you are overlooking a bet.

The window displays on tie-ups with this product also give opportunity for real artistry in displaymanship. A few potted palms, stills from the production and the odd oriental incense burners with thin blue lines of smoke curling upward, will give you an atmosphere window sure to sell the show as well as the merchandise of your tie-up partner.

Play the mysticism of the East in conjunction with this Oriental “Metro” and you will not fail to make an irresistible appeal to every woman in your town. And do not forget that it is the woman who dictates, where the family shall go for an evening’s entertainment.

* * *

You can work wonders with Ted Barron’s new song hit “The Arab.” Of course, it is quite obvious that window displays of the song bearing the pictures and signatures of Alice Terry and Ramon Novarro, together with stills from the production, will attract unusual attention. But in addition to this, arrange with every music shop and music department of other stores to have the melody played and sung.

* * *

Oriental rugs—those of Galabi Gulbenkian and Company—offer display possibilities that will help turn your showing of “The Arab” into a real event. Not only may you attract throngs with windows, but the rugs may be used most effectively for display in the lobby, following out the bazaar idea, and also for interior theatre decoration.

As soon as you have your play dates let us know and you will receive further information as to how this Oriental Rug tie-up may be utilized to make your showing and your theatre talked about for miles around.

* * *

In addition to windows displaying the oddly bottled fragrance of “Ramses” perfumes, be sure to feature this product in your lobby bazaar, in split-a-page ads, and in every way in which this delightful perfume may be linked with the mystery, the lure, the romance of the Orient—and of “The Arab.” And the beauty of Alice Terry, the star.

Co-operate with your tie-up dealer, and the local paper to stage an Terry-Novarro resemblance contest. The idea is not new, but it always excites interest. Give prizes of “Ramses” to those girls most closely resembling Alice Terry. And if by chance they have talent let them stage your prologue.

Coffee forms an important item in the every day life of the Arabian. Still number 636 from Metro’s “The Arab” shows the natives being served the invigorating draught.
Your Friends On Main Street

Will Help You Sell “The Arab”

Through Local Window Tie-ups

Motor Cars

ARRANGE an Arab tie-up with one of your automobile dealers.

- Paint a sign to read “The Arab with his camel travels at the rate of five miles an hour. The Dash car can travel from camel pace to the speed of a bird. See ‘The Arab’ at Blank’s Theatre.”

Have the car bearing the sign travel through the streets. Dress the driver in an Arabian costume.

Three Ways

A show shop tie-up window should prove effective. A showing of bootie slippers, moccasins, and similar foot gear may be logically associated with the picture in conjunction with stills from the production. There might be a three way window on this by having the shoe man co operate with the cigarette shop as well as yourself. Clever cards suggesting “The Arab” walking a mile for a “Camel” in Blank’s shoes, would get a smile and attention to the merchandise displayed as well as your showing.

Millinery Tie-Up

Besides the National Tie-Ups there are many different ways in which you may secure publicity for your showing of “The Arab” through purely local co-operation.

For instance, every town has a millinery establishment, and it should not be hard to convince the proprietor that it will be to her advantage to dress a window with the type of hat called turbans during the engagement of your picture. The crescent-shaped pins, now so much the vogue, will lend an additional touch. A few striking stills of Alice Terry and Novarro will stop the crowds. And a window card announcing “The Arab” turbans, and your theatre’s attraction will increase business for all hands.

Beach Resorts

If there is a beach resort nearby don’t fail to have the cars going there placarded with signs to the effect that in “The Arab” the sands of the desert are hot—but at “little Coney Island” they are cool. Maybe some where in your town there is a restaurant that still revels in the pre-Volstead name of “The Oasis.” If so the proprietor will see the advantages of tying-up his resort with your picture.

Tobacconist Window

The local tobacconist can boost sales for himself and you, too, in a variety of ways. One might be to have a sheik sitting in his window puffing at the Turkish nargile, or water pipe, and surrounded with a display of cigarettes and modern pipes. Or a cut-out from the production will answer the same purpose. Excepting, of course, that the eye always follows motion. That is why living window displays never fail.

Desert Sand

There is no reason why a contracting firm would object to banners affixed to the sides of their trucks engaged in hauling sand. The signs might read “The Blank Construction Company is Hauling This Desert Sand to the City Theatre to Make ‘The Arab’ Feel at Home.” And banners on any sort of delivery wagons will help let the town know that you are playing the picture.

Confectioners

Almost any modern confectionery store will be glad to tie-up with “The Arab.” Have him arrange a cool looking window with his various drinks. Have a card bearing the statement that through generations of necessity, the Arabs have learned to curb their thirsts, but the people of (name of city) can step up to Brown’s fountain and be served with cooling drinks at any time. Work in the picture, name of theatre and date of showing.

A new drink called “The Arab” might be originated for the run of the picture.
THE famed film lovers in a history-making romance which Rex Ingram has brought gloriously to the screen. "The Arab" is a whirlwind production, gleaming with beauty, majestic in the sweep of its narrative. The war cry of a thousand avenging horsemen comes down the wind like a Fury. Heroes of a death-defying race plunging to victory for the love of a man and a maid. Rex Ingram has once more given exhibitors a brilliant Money-Maker!

"The Arab" is from the famous stage play by EDGAR SELWYN
Photographer John F. Seitz

Metro Goldwyn
LURE THEM IN WITH THE FRAGRANCE OF THE ORIENT.

There is a tie-up on "The Arab" which will bring big business to you and to the dealers who feature this window. Not only is there a big appeal in incense, but the burners are the last work in Oriental art.

TEMPEL OF ALLAH INCENSE

—and ‘The Arab’ Make A Perfect Tie-Up! That Will Sell Seats Like Magic

The lure of the East is forever "tied-up" with the mystic fragrance of Oriental Incense. And a co-operative campaign between exhibitors of "The Arab" and manufacturers of the famous "Temple of Allah Incense" will most surely cash a big bet for the theatre's box-office and the dealer's cash register.

A window display of "Arab" stills together with the attractively packaged Oriental air-scenter and the handsome incense burners will gather a crowd before any shop. And more—the display will sell the goods and will arouse the interest of every window watcher in your attraction.

A line to Exhibitors Trade Review giving your play-dates will be the only requisite to set the ball of efficient and effective publicity in motion. We are behind you to the limit.

JAMES DRUG CO., Inc.
172 Fifth Avenue
New York
Another Ted Barron Song Hit!

"THE ARAB"

A Lilting Melody of Burning Love
That Will Set the Town Afire
With Desire for "The Arab"

IT WILL SELL YOUR SHOW

HERE is a ballad of sheiks and desert sands written specially for Rex Ingram's great picture of Bedouin passion, dedicated to Alice Terry and Ramon Navarro, and featured as the theme song of the magnificent production. All you have to do is fill out the coupon and we will help you to get your town playing—singing—humming—whistling the tune—AND SEEING THE PICTURE.

FEATURE THE SONG IN PROLOG

THE bigger you play this great tie-up the better will be receipts at your box-office. Don't be content with window displays tying-up the love-song of the orient with stills from the production. Put on a prolog, have the song on sale in your lobby, have a phonograph concealed by palms in the lobby—and have the phonograph play the tune. You can't go wrong on this one. So play it every way.

TED S. BARRON, Music Publishers
224 West 46th St.
New York City

CLIP THIS COUPON

Get This Tie-Up

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please notify Ted S. Barron, publishers of the oriental love song called "The Arab" which is the theme song of the picture of that name, to get in immediate communication with me regarding the tie-up between the song and the picture. I have filled out the coupon giving my name, play dates, etc.
Dreams
that can come true

When You Show "The Arab"
Don't Miss This National Tie-Up

GOURAUD'S
ORIENTAL CREAM

Will Sell Out the House

We offer you a magic tie-up with an Oriental box-office charm. Gouraud's Oriental Cream is known where women care for beauty. Since 1840 it has been famous in many lands. Its appeal to womanhood is irresistible. A display in the windows of your city of our products tied-up with your picture "The Arab" will go a long way toward making this run a record.

There is no expense for you. When you know your play dates communicate them to Exhibitors Trade Review. They will advise us, and we will at once tell you what we have in mind to make this co-operative publicity campaign a big paying proposition for both our dealer and your theatre.

We will do all we can to help. So play this tie-up. It will improve the complexion of your box-office receipts.

FERD. T. HOPKINS & SON
NEW YORK CITY.
THE ‘ARAB’ ENJOYS ‘SANKA’

This National Tie-Up Will Make Patrons For Them Both

SANKA COFFEE is indeed a logical tie-up with “The Arab.” Coffee was discovered in Arabia, and is the national drink of that country as it is of America. Here is a big opportunity for you to exploit your picture through our product—not only by means of window displays but with other stunts and ideas that will make the plan a really big one for both your theatre and our dealers. The windows themselves may be made things of art. Commercial art. The kind that attracts attention and accomplishes its selling purpose. The public in your town is interested in good coffee and in good motion picture entertainment. In “Sanka Coffee” and “The Arab” you are offering both, and the combination will surely prove a gigantic stimulant to the buying urge for both your merchandise and ours. We will meet you more than half way to make this partnership bring big business.

LET us know your playdates for “The Arab” and we will write at once giving requisite details regarding how to get the very best results from this National Tie-Up. We will do our level best to help you and our dealers sell our product and your show one hundred percent in your territory. Let’s get together and put across a real big co-operative drive to clinch friendship with old customers and make new ones for your theatre and the

live merchants handling “Sanka.” Elsewhere in this issue of your business paper you will find ideas of various sorts which will prove second only to the window displays in attracting attention, stimulating sales and procuring patrons. Look them all over carefully. Let us know when you are ready for the tie-up, and we will join forces for a real old-fashioned selling jubilee. Big money for all.

COFFEE PRODUCTS CORPORATION
301 Madison Avenue
New York
Real Oriental Tie-Up For 'The Arab'

'RAMSES' PERFUMERIES

Window Displays Will Sell Seats For Your Show And Help Dealers

RAMSES PERFUMES date back to 1683 when the factories of this house were established in Cairo. Our product is as truly Oriental—as exotic—as "The Arab" itself. All the mystery and delight of the land of the Nile are in these scented essences and the Egyptian flasques containing them. Here is a truly fitting tie-up with your attraction. One that will surely bring business both to your theatre and to our dealers who will work with you. There is no cost to you. It is merely a matter of advising your business paper as to your play dates and you will receive immediate information as to what we have planned to make the showing of your picture a real Oriental event.

'RAMSES' LURES THEM TO YOUR LOBBY

RAMSES PARIS

LE BLUME IMPORT COMPANY, Inc.
4 West 16th Street
New York.

| EXHIBITORS TRADE REVIEW, 45 West 45th St., New York City. Please have Le Blume Import Company, forward their special "Rames" window display so I can take advantage of this tie-up. I have listed herewith my "Arab" play dates and the number of displays I desire. |
| Name |
| Theatre |
| Town | State |
| "Arab" No. of Displays |
| Play Dates Desired |
YOU have never been presented with a more interest-compelling National Tie-Up than is offered you with our importations in connection with your showing of "The Arab." The gorgeous colors of our rich carpets will complete the atmosphere of Oriental beauty which will lend your attraction universal appeal. Not only in window displays featuring appropriate stills of the production together with our examples of the rug-weavers' art, but in various other ways, this National Tie-Up will make your entertainment a positive sensation.

ALL OUR DEALERS WILL CO-OPE RATE WITH YOU

THE finest houses in the country are proud to handle our product, and the moment we receive word of your play dates through Exhibitors Trade Review, immediate steps will be taken to secure their co-operation.

Gullabi Gulbenkian & Company

Clip This Coupon

EXHIBITORS TRADE REVIEW,
45 West 45th Street, New York.

Please have Gullabi Gulbenkian & Co. get in touch with us regarding the co-operation of their dealers in the National Tie-Up effected between their company and "The Arab."

<table>
<thead>
<tr>
<th>Name</th>
<th>Theatre</th>
<th>Town</th>
<th>State</th>
<th>'The Arab' Play Dates</th>
</tr>
</thead>
</table>
TWO WAYS—ONE EASY

Do You Want to Trudge Along, or Ride in a Box-Office Limousine?

THERE are two ways to do things. One is hard. The other easy. Which way do you choose: Do you enjoy making things difficult for yourself? Or do you believe in the system and self-organization which tends to make tough problems simple?

Are you carefully filing every copy of Exhibitors Trade Review for ready reference—or are you conducting your business in a slip-shod manner? Eventually you will book National Tie-Up pictures. Then you will want the tie-ups and the exploitation that goes with them.

Save yourself future petty trouble and lose of time by keeping the section, the list of tie-ups and the exploitation on Tie-Up pictures where you can get them. Then it will not be necessary to waste time and energy to write for another copy of your business paper.

As you see, the Section has passed the hundred mark—in 1924 the Century run. Over a hundred tie-ups with national advertisers of nationally known products are at your disposal free for the asking. As a rule “the first hundred are the hardest.” But there never was anything hard about National Tie-Ups. It was a Big Thought. And it was acclaimed as such both in and out of the industry the very day that Exhibitors Trade Review broke the idea with “Beau Brummel.”

Every day since then letters of inquiry and congratulations have literally swamped the National Tie-Up Section editors. But they don’t mind. They are here to serve you. There is joy in service—even eighteen hours a day of it, and together with the augmented staff they will continue to give you real constructive stuff which will help you put your pictures over from a box-office angle.

Do your part. That’s all. Go at it with three hearty cheers. Enthusiasm will move mountains. You can make your theatre the talk of the town.

ROBBERY

It’s not so good to lose money. And when you overlook a chance to make it it’s the same as a loss. Don’t rob your box-office by failing to get all National Tie-Ups.

The Auto Vacuum Ice Cream Freezer
Beats Alaska For Keeping You Cool

The story of the Klondike—in the land of the Yukon—as told in “Checahcos,” so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better promotion tie-up for you than that you can get from the Auto Vacuum Freezer Company through their ‘CHECAHCO’S’ WINDOW DISPLAYS

All you have to do is mark the spot in the “Checahcos” coupon and the big cooperative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.
230 West 42nd Street New York City

National Tie-Up Windows Now Available

FIRST NATIONAL TIE-UPS

1. Ashes of Vengeance Book ... Book Shops
2. Ashes of Vengeance Song ... Music Shops
3. Boy of Mine Song ... Music Shops
4. Country Girl ... Book Shops
5. Evening Gown ... Clothing Stores
6. Every Devotion ... Hat Shops
7. Petrolod Clothes ... Clothing Stores
8. Perfect Fit Men's Hats ... Hat Shops
9. Kleanet Hairnets ... Beauty Shops
10. Propper Holster ... Women's Wear
11. CAPITAN JANUARY
12. Baby Peggy Handkerchiefs Children's Wear
13. Baby Peggy Hats ... Millinery
14. Baby Peggy Underwear ... Children's Wear
15. Baby Peggy Dolls ... Tiny Shops
16. Summit Aprons Women's Wear
17. Wayne Knit Socks ... Children's Wear
18. Junior Coats and Suits ... Children's Wear
19. Westphal's Shampoo ... Drug Stores
20. Baby Clark Aprons ... Millinery
21. Security Blanket Fasteners Children's Wear
22. Baby Pearl Beads Book ... Book Stores

FAMOUS TIE-UPS

76. Chex ... Drug Store
77. Coro Perfume Co. ... Jewelry
78. Aubry Sisters ... Beauty Shop
79. Berkley Knit Ties ... Haberdashers
80. Kleanet ... Drug Stores
81. Triumph Holster ... Women's Wear
82. Garcia Grande Cigars ... Cigar Store

SHOOTING OF DAN McGREW
36. Fashionette Hats ... Drug Stores
37. Amani Shampoo ... Drug Stores
38. Richelieu Pearl ... Jewelers
39. Victor Record ... Music Stores
40. Djer-Kis Compacts ... Drug Stores
41. Vanity Fair Underwear ... Women's Wear

SHERLOCK, JR.
51. Bebeo Tooth Paste ... Drug Stores
52. El Product Company ... Cigar Stores
53. Regent Pearls ... Jewelers
54. Gala Hair Lotion ... Milliners
55. Melco Reducing Cream ... Drug Stores
56. Djer-Kis Combs ... Drug Stores
57. Pomey Gloves ... Haberdashers

MIAMI
59. Cappi Perfume ... Drug Store
60. Vogue Hair Nets ... Drug Stores
61. Sigman's Tremet Tans ... Drug Stores
62. Jantzen Swimming Suits ... Women's Wear
63. Kleinet Bathing Caps ... Women's Wear
64. Gotham Gold Stripe ... Women's Wear
65. Chapin Harmon (Miami) ... Music Stores

BOY OF FLANDERS
68. Ingerrott Watches ... Jewelers
69. Jackie Coogan Hats ... Hat Shops
70. Jackie Coogan Chocolates ... Confectioners
71. Jackie Coogan Peanuts ... Confectioners
72. Groset & Dunlap ... Book Dealers
73. Therafina ... Grocery

THE SEA HAWK
42. Myxymus Perfume ... Drug Stores
43. Old English Lavender ... Drug Stores
44. Madam Hair Nets ... Drug Stores
45. Conde Cosmetics ... Drug Stores
46. Van Raalte Apparel ... Women's Wear
47. Blue Bird Pears ... Jewelers
48. Tudeo Silvertone ... Jewelers
49. Pomey Gloves ... Haberdashers
50. Groset & Dunlap ... Book Dealers
51. Jack Mills Music ... Music Stores

MISSING DAUGHTERS
53. Wonderstone Hair Eraser ... Drug Stores
54. Padouk Tooth Paste ... Drug Stores
55. Criss-Cross Brasieres ... Women's Wear
56. Pomey Underwear ... Women's Wear
57. Gordon Holstery ... Women's Wear
58. Djar Peaches ... Women's Wear
59. Gage Hats ... Milliners

PERFECT PLAPPER
74. Djer-Kis Products ... Drug Stores
75. Mineralava ... Drug Stores
76. Perp Rouge ... Drug Stores
77. Melco Reducing Cream ... Drug Stores
78. Hygienol Powder Puffs ... Drug Stores
79. Wonderstone Hair Eraser ... Drug Stores
80. Walken's Nourishment ... Drug Stores
81. Frances Faire Frocks ... Women's Wear
82. Vanity Fair Frocks ... Women's Wear
83. Regent Pearls ... Women's Wear
84. El Product Company ... Cigar Stores
85. Sterno Canned Heat ... Drug Stores
86. Jewelry ... Women's Wear
87. Chino Perfume Clay ... Drug Stores
88. Confectioners ... Grocery
89. Borden's Condensed Milk ... Women's Wear
90. Delton Yachts ... Jewelers

BEAU BRUMMEL
5. Mineralava ... Drug Stores
6. Vivaoudou ... Drug Stores
7. Glove Industries ... Women's Wear
8. Sampson Dress Jewelry ... Women's Wear
9. Personality Clothes ... Men's Clothing
10. Fashion Ties ... Haberdashers
11. Sta-Shape Hats ... Hat Shops

Name ___________________________ Theatre ___________________________
Town __________________________ State ___________________________
Tie-Up Numbers __________________ Play Dates __________________________
Tried and Proved Directors

CECIL B. DeMILLE

No director in this business can boast of an unbroken chain of box-office successes such as Cecil B. DeMille has to his credit. He is the master-showman of the film world. Have you gotten your money out of the tried and proved hits listed below?

Probably the greatest of all DeMille sensations. With two stars heading the great cast. Has broken countless theatre records. Adapted by Jeanie Macpherson from Alice Duer Miller's famous novel.

DeMille's flapper-classic that proves it's their parents who need watching. An all-star cast and a gorgeously mounted production. From the story by Jeanie Macpherson.

A big Fall DeMille super-special released this Summer when you need surefire pictures most. A society love-thriller. Adapted by Jeanie Macpherson from May Edgington's novel.

Coming in

Paramount's Famous 40

CECIL B. DeMILLE'S

"FEET OF CLAY"

With Rod LaRocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff, Robert Edeson and Victor Varconi. Adapted by Beulah Marie Dix and Bertram Millhauser from Margaretta Tuttle's novel and story of the same name which ran in The Ladies' Home Journal.

Paramount Pictures

Produced by Famous Players-Lasky Corp.
Tried and Proved Pictures

Rare Editions or Best Sellers?

As a Showman, Which Are of Greatest Interest to You?

A LOT of men with more money than they know how to use collect “First Editions” of books. The value of the contents of these books may be negligible—but the collectors value them for their age.

Charles Lamb was a writer. And a wise man. He once remarked: “I don’t collect first editions. I collect eleventh editions. They are much rarer.”

But if you are in business to sell entertainment for profit to the average American and his family, then put your bet on the eleventh editions—the “Tried and Proved” pictures.

Which Are You?

If you are an experimenter—one who loves to take a chance, and have plenty of money, don’t bother to read this. Just go ahead and book first runs—and pay the price—and have a lot of fun seeing whether or not you will make money.

But if you are in business to sell entertainment for profit to the average American and his family, then put your bet on the eleventh editions—the “Tried and Proved” pictures.

In Alaska

Up in Alaska there is an exhibitor. Each year before the river freezes he lays in a supply of film. In the beginning of each new season he shows pictures that are quite new in the country of the Northern Lights. But before spring comes, the stock is exhausted. So he starts in again and shows the pictures over again.

Not all of them. Only the ones that made a hit with the original audience—the “Tried and Proved” pictures.

And the funny part is that on this second showing he charges advanced prices. And he does bigger business on this “Tried and Proved” showing than he did at first.

Gambling Patrons

Folks are becoming weary of attending a motion-picture theatre on speculation. When they step out to forget the drab monotony of life by a brief excursion into the realms of silent drama, they wish to make sure that they will be entertained accordingly to their tastes—and not bored to death by some photoplay which for them holds no interest.

“Tried and Proved” pictures accomplish just this for your theatre. Your patrons have either seen them once and want to see them again, or they have missed them at the first showing and have been watchfully awaiting a second opportunity. Or they have read of the merits of the production and have heard its praises sung along the underground route known as “word of mouth” advertising.

On Broadway

An attractive lobby halted us before a theatre on the Great Wet Way. The house plays a different picture every night. Stills and paper from the coming week’s attractions drew the eye, one picture was a “Tried and Proved.” May as well call it by name. It was “Blind Husbands.”

Listening In

We didn’t mean to listen, but after hearing one or two remarks we loitered about to learn at first hand what Broadway picture-goers thought of “Tried and Proved” photoplays. It was interesting. So much so that we stepped in and shook hands with the house manager.

“You are going to have a big house Wednesday,” we told him.

“You’ve been reading my mail,” he laughed.

“Nop, been listening to the folks outside,” we answered.

“Who always have big houses for these ‘Tried and Proved’ things. We count on ‘em and they never disappoint. Come on in and see the show.”

“Not tonight,” we answered, “but, say, we’ll drop in on Wednesday and see that picture for the eleventh time.”

Leave it to others to play ball with their bank-rolls, just as you leave it to others to make a living at the track. Stick to safe and sane bookings—“Tried and Proved” pictures. Advertise them with exploitation ideas that have proven both inexpensive and efficient. Do these two things, and as Mr. Shakespeare says, “it follows as the night the day” that your theatre will yield you a larger and steadier income than ever.

There is no guess work to this. It has been demonstrated many times. We may only judge the future by the past.
HOW They Became Tried and Proved

The Stunts That Built Up Patronage

Bringing 'Em In

ARTHUR WELD, of the Strand Theatre out Waterloo, Iowa way, don't believe in waiting for them to line up. He brings 'em in.

Ten thousand cards have been mailed to prospects within a radius of forty miles from the city. They read:

"Make a date for a ride in "The Covered Wagon" which will leave the Strand Theatre stockade in Waterloo, Ia., daily at 1, 3, 5, 7 and 9 o'clock Aug. 31 to Sept. 6. Fifty cents a trip. (Signed) A. E. Weld, Scout.

* * *

Tag Day

THE Circle Theatre, Buffalo, N. Y., played Metro's "The White Sister" and the "tag" stunt with it.

Every motor-car in town was "tagged" with a red ticket looking terribly like the police tags affixed to naughty automobiles that violate parking regulations.

The little red badges got attention—and brought business to the Circle. The tags aren't new—but they are "Tried and Proved" exploitation. And they don't cost much.

An altogether animated and appropriate display is this used in Monmouth, Ill., while "The Stranger," a Paramount feature, was being shown at the local theatre.

The zoo consisted of a raccoon. A chap with a regular medicine doctor make-up did the barking, while a "Joey" sold the tickets. A white awning and canvas front did the rest. And a "good time was had by all"—especially Manager Ozier when he counted up the house.

Scandal

JOHN LAW, himself, helped the Strand, Vincennes, Indiana, to put over "A Society Scandal." Here's how. The theatre management tied-up with a local motor-car company. A snappy car sped along the streets with tormeciu completely draped with white curtains. A banner on the back read: "If you knew what was going on behind these curtains there would be "A Society Scandal" in Vincennes."

The Chief of Police is a good fellow. Through him it was arranged to have a motor-cycle cop stop the car every couple of blocks, motion it to the curb. A crowd would gather to see what all the shootin' was for.

Next day the same car appeared announcing that Gloria Swanson was going to appear in "A Society Scandal," at the Strand.

Kid Tie-Up

YOUTHFUL artists in Galveston, Texas, have a warm spot in their hearts for the Queen Theatre, and its manager, E. E. Collins.

Manager Collins ran a simple line cut of Jackie Coogan in "A Boy of Flanders" in one of the newspapers, and offered passes to the kids that could re-produce it on a two time scale. The size was to avoid any monkey business with tracing paper.

The simple stunt won out with the kids, parents and for the theatre.

The leading department store of Streator, Ill., used a book window to tie-up with Paramount's "The Confidence Man." The books were current on speculative fiction.
Tried—Proved—and making box office records!

VIRGINIA VALLI

Advanced to the forcrank of screen celebrities by the unanimous acclaim of critics and audiences alike, her best work is offered in these Universal Jewels—tried and proved pictures that bring a record of box office results.

A LADY of QUALITY

“Virginia Valli, the featured star, is charmingly aristocratic and sweetly spirited.”—Holyoke Telegram.

“We doubt very much that anyone could have played her role so charmingly, with such fire and passion, as well as sweetness.”—Photoplay.

“She gives the picture the necessary high bred touch.”—Detroit News.

“An appealing vision of youth and loveliness. Plays with a sparkling vivacity.”—Exhibitors Trade Review.

“The role is one of the best in which Miss Valli has ever been placed.”—Detroit Free Press.

“Gorgeously produced. Splendidly acted. Easily one of the most interesting dramas.”—Film Daily.

“A production of great beauty. Should mean great satisfaction everywhere.”—Moving Picture World.

“A splendid example of how a picture should be made.”—Motion Picture News.

“She is the picture! I sincerely congratulate her!”—Mae Tinee—Chicago Daily Tribune.

THE SHOCK

“Miss Valli brings us a demure yet very thrilling personality. Ability and a face of cameo beauty.”—Chicago Daily Journal.

“Her acting is sincere and altogether pleasing.”—The Milwaukee Journal.

“Miss Valli will be remembered for her work in ‘The Storm.’ Here she is equally effective.”—Exhibitor’s Herald.

“A spectacle one will remember, Miss Valli has wonderful opportunities for her special talents.”—The Milwaukee Sentinel.


“Virginia Valli is a charming heroine, beautiful, an artist to her finger tips.”—Exhibitors Trade Review.

“Miss Valli gives a wholesome characterization and looks charming.”—Moving Picture World.

UNIVERSAL JEWELS

Presented by CARL LAEMMLE

Nationally Advertised in the Saturday Evening Post

Make your summer count with tried and proved pictures from this list.

THE ABYSMAL BRUTE

From the famous story by Jack London, full of red-blooded smashing action. Directed by Hobart Henley and starring Reginald Denmy supported by a cast including Mabel Jullienne Scott, Hayden Stevenson and Buddy Messinger.

WHITE TIGER

A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

DARLING OF NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggie.

THE LAW FORBIDS

A gripping domestic drama of the lights of love of Broadway versus the strength of home ties. A powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Carrier, Joe Dowling and others.

A CHAPTER IN HER LIFE

A Lois Weber production based upon the story of “Jewel” by Clara Louise Burnham. Produced with a great cast including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer and others.

THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Harry Garson Production.

THE ACQUITTAL

This Year’s Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

MERRY GO ROUND

A remarkable story of the Austrian court, bringing an unsurpassed production to the screen and featuring Mary Philbin, and an exceptional cast, including Norman Kerry and George Hackathorne. Directed by Rupert Julian.

THE STORM DAUGHTER


DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

POOL’S HIGHWAY

From the amazing story “My Manhattan Rose” of Owen Kildare, reeving with life on New York’s famous Bowery, and featuring Mary Philbin. Directed by Irvin Cummings.

SPORTING YOUTH

The great American Speed Picture, starring Reginald Denmy, supported by Laura La Plante and an extraordinary cast. Byron Mercer’s daring story of the Younger Set. Directed by Harry Pollard.

THE FIGHTING AMERICAN

That laughing, gasping comedy thriller—now the big hit all over the country. Featuring Pat O’Malley, Mary Astor, Warner Oland, Raymond Harton. Directed by Tom Forman.

Every one is a summer money-maker. Book from this list and kill the slump.
Co-operative Publicity Aids Box Office

Strikingly appropriate was this excellent window bearing the caption "Dress Well and Triumph," during the run of the feature, advertising Paramount's picture, "Triumph."

McCreery's, the large New York Department Store, put in a window tie-up, co-incidental with the showing of the First National attraction, "The Love Master." The window showed teddy bears and toys in a most artistic manner. Here's an instance where Fifth Avenue retailers were quick to see how they could attract attention through motion picture tie-ups.

In Minneapolis, a window of Ligget's Drug Store was devoted to a display of Vivaudou's products for the engagement of "The Uninvited Guest," a Metro-Goldwyn production.

The central character of "Black Oxen" was used in this instance by a wide-awake store owner and properly apparelled in the latest styles, which were displayed during the entire presentation.

A Straw Hat display invited every purchaser to see Paramount's film "Men." In this way the tie-up was direct and certain and the box-office proved it.
Batter Up

BEFORE the classic cry of the ump concentrated attention on the local diamond at Augusta, Ga., Frank Miller, of the Modjeska Theatre, saw to it that three usherettes, clad with regard for the heat, handed out samples of cosmetics to every woman in the grand-stand.

This was the way he told them he was showing "Painted People," and they all came to see the show.

** **

Here Comes the Bride

STYLES in wives change. So does the vogue in wedding rings. And that was the thought that prompted a window display of rings in a big jeweler's window during the recent showing of "The Marriage Circle."

There were all sorts from the horse-collar thickness of a century ago to the horse-hair thinness of the modern trinket.

The jeweler did a lot of business in bringing the handcuff variety down to date with platinum finishes and orange blossom engraving. And he sold a lot of new ones, too.

Yes, the theatre did fine.

** **

Somebody's Darling

EVERY kid is somebody's darling. That is why Manager Kissock staged a resemblance contest for his showing of "The Darling of New York" at the Lyric, Minneapolis, Minn.

Old stuff? Sure. But it got across so well that during the seven day run there were from fifteen to thirty-two entries each night.

All the leading merchants in town donated prizes, and worked the split-page ad idea to their mutual benefit—and that of the theatre.

** **

Ringing the Bell

THAT'S what Universal's "Hunchback of Notre Dame" did at East Palestine, Ohio, with the help of the Liberty Theatre management. The film was rushed from Cleveland by special messenger. Meantime it was framed up that the bell atop Memorial Hall was to peal forth the glad tidings of the film's arrival in town.

The Beau Himself

GU Y KENIMER runs the Arcade in Jacksonville, Fla. He's full of tricks. Recently he showed Warner Brothers' "Beau Brummel."

Three times a day a young man clad as the "Beau" put in an appearance in the most prominent window in town. With his cane, the Beau pointed out ten persons in the crowd. These folks had only to step into the shop and receive a pass to the show.

A window card announced the hours of his appearance and at those times traffic was blocked.

In this instance the smart apparel of the male star was the tie-up, and during the run of First National's "Cytherea" a tailor featured the clothes worn by Lewis Stone.
Ideas That "Sold" The Picture

LOBBY display of the Coliseum, Seattle, Wash., featuring First National's "The Marriage Cheat." Panels were hand colored, and character cut-outs used to exploit it. The attractiveness of lobby displays usually furnishes just that necessary added incentive to invite greater patronage.

For "Lilies of the Field," a First National feature, the entrance of the Riviera Theatre, Knoxville, Tenn., was tastefully decorated with lilies.

A street ballyhoo, ordered to continue walking, advertised First National's "Galloping Fish." It isn't always the lavish expenditure of money on these ideas that count. It's the "selling" idea.

Below, the Strand, of Nashville, while showing First National's "Her Temporary Husband," effectively used cut-outs to exploit the picture.
Selected Headliners
As Disclosed By Their Past Performances in the Box Office Hall of Records

Universal

THE ABYSMAL BRUTE—Cave Man Romance. Reviewed March 8. BECAUSE it is a Jack London story with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceeding popular and well liked.

THE ACQUITAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Forensic Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Mystery Drama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

Paramount

BLUEBEARD’S EIGHTH WIFE—Re- reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 21. Matrimonial Romance. BECAUSE it is a James Cruse picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT’S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPER sonation—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted.

Selznick

A MAN’S HOME—Story of New Riches. Reviewed December 29. BECAUSE it skilfully fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inherit the story with humanity and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL, TEACHER—Rural Romance. BECAUSE it features Russel Griffen in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O’CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

‘FLAPPER WIVES’

The

TRIED AND PROVED

Picture

Getting The Money And That’s That

“The prints are in
FINE CONDITION”
ALL-PATHE PROGRAM MAKES DECIDED HIT

Pathé's program of short-subject releases achieved a remarkable record recently when the Dreamland Theatre at Bandon, Ore., employed Pathé releases exclusively for a period of one week. A dispatch from Portland, Ore., telling of this one-hundred per cent representation of Pathé output at the Dreamland, reads as follows:

"During the week of June 30 to July 6 every reel of film shown in this theatre was a Pathé release."

The week's programs included a number of Pathé's "All Comedy Carnival Shows." For the Fourth of July, the "All Comedy" bill comprised Mack Sennett's two-reel fun film, "Down to the Sea In Shoes"; the "Smub" Polkard comedy, "Jack Frost"; the Hal Roach two-reeler, "Brothers Under the Chin"; starring Stan Laurel, Harold Lloyd in "Nothing But Trouble"; Topics of the Day"; and the Aesop Film Fable, "Derby Day."

For the July 5 and 6 programs, the seventh of the "Chronicles of America" series, titled "Wolfe and Montcalm", formed the feature, with "Our Gang" in "No Noise" and the Aesop Film Fable, "Walrus Hunters," furnishing the comedy numbers.

* * *

WANDA WILEY RESTS

After completing work on "Some Tomboy," her latest starring vehicle for Century Comedies, Wanda Wiley left Hollywood for a much needed rest. Since coming to the Century lot, Wanda has worked continuously, making in all ten comedies for Century, four of which she has starred in. They are "Her Fortunate Face," "Sweet Dreams," "Snappy Eyes" and "Some Tomboy."

Wanda Wiley will go to her home in Texas to spend her vacation, which will probably last three or four weeks. She has several friends at the Texas Dental College, where she studied before going to Hollywood, to visit as well as her family.

* * *

McHUGH IN SERIES

Jack McHugh, the clever Juvenile actor, who attracted so much comment on his work in the recent series of Educational-Juvenile Comedies, has been selected to play leads in the new series of these comedies to be released through Educational Film Exchanges, Inc., during the 1924-25 season.

This young actor, who has not yet

Will Rogers, seated at the wheel of his biplane, is pondering over his Congressional candidacy in Pathé's series "Going to Congress" which have just been released.

reached his teens, has been appearing before the camera for the last two years, usually in comedy roles. He is of the ultra-freckled type and his infectious grin, unruly hair and mischievous eyes make him an ideal type for "kid" parts.

* * *

PATHE REVIEW

This is an excellent subject. It consists of flashes of scenes and activities that contain educational data. The scenes are not long enough to become tiresome yet they are long enough to thoroughly acquaint one with the subject.

The first, "Slaves of the Shuttle" is an interesting scene of the rug makers of San Miguel in action. The shuttles work ceaselessly and the pictures shows the great care necessary to produce the beautiful patterns.


This reel will make a good filler.

* * *

'FLYING FEVER'

Pathé 1 Reel

Paul Terry takes his characters in the air in this one. The scheme is an around-the-world flight in which the aviator tries to compete with nature's flyers. Terry injects a heap of originality in this and it is good for some laughs as it is exceptionally timely since there are several around the world flights in action at the present time.

Terry misses no opportunities to put over some original ideas in the aviation game and the tricks are good.

This is up to Terry's standard.

* * *

'KID DAYS'

Universal 1 Reel

A monkey is the center of interest in this picture. The animal is almost human in his actions and seems to take a delight in his work. The scene in which he carries water to the elephants is exceptionally clever and is worth a good laugh.

This one will go over big with the youngsters.

Charles Chase is called upon to do most everything in his fast moving comedies for Pathé, but in "Fraidy Cat" he is seen riding a fiery bull. Some stunt, we'll say!
GRAVES ON LOCATION

Ralph Graves, featured player in Mack Sennett Comedies, has left Los Angeles on a two weeks' trip to complete the exteriors of his third picture under his contract recently signed with the famous comedy producer.

Graves is accompanied on the trip by Ralph Ceder, his director, Hal Davitt, assistant director, Tay Garnett, gagman, George Crocker and Billy Williams, cameraman. The cast supporting Graves in the new comedy includes Alice Day, feminine lead, Vernon Dent, Tiny Ward, Andy Clyde and Thelma Hill.

* * *

'ROMEO AND JULIET'

Pathes 2 Reels

Can you imagine Ben Turpin as a dashing Romeo? Well, that is his part in this Mack Sennett fun producer, Ben only not takes the part of Romeo, but manages to fill the bill in fine form. His weakness for women gets him into many difficulties but he survives them all.

Alice Day is the lady fair and Vernon Dent is Ben's hated rival. There is keen competition for the hand of the lady and it seems that all is fair in love and war.

Natalie Kingston as an actress, and Billy Bevan, as an actor, help in the fun and with the combined efforts of the cast and excellent titles the picture goes over big.

Ben Turpin is always funny but it is seldom that he is given a role that offers such a range for his peculiar humor. At times he is pathetic in his endeavor to win the gal, but at the proper moments he becomes a dashing hero, sweeping the fair damsel off her feet.

You will laugh at this picture and your patrons will laugh with you.

'GOOD NEWS'

Educational 1 Reel

Cliff Bowes and Virginia Vance do their damndest to make something of this but it is a foolish subject from start to finish.

Cliff is supposed to come from a line of strong ancestors while he is an esthetic dancer and prances about the lawn in a Pan outfit. His father is disgusted with his son's actions, but the fond mother is inclined to encourage him.

He meets Virginia and they plan to elope, but he is forced, by his mother to don his dancing outfit, but he lays a tramp and steals his clothes, making his escape to a taxi where Virginia is waiting.

A policeman, mistaking him for a hold up man, beats him up and in the final fadeout he is being dragged away to the hoosgow.

This is a silly comedy but will do as a filler.

* * *

'TURN ABOUT'

Educational 1 Reel

There is little sense to this comedy. It has some laughable situations and Cliff Bowes and Virginia Vance do their best to create humor.

Cliff is the inventor of a patented mouse trap. He arrives at Virginia's home to give a demonstration. In an effort to repair a leak in a water pipe he shuts off the power and disconnects the water, vacuum and gas pipes and in replacing them he mixes the connections and as a result there is a riot when the various faucets are turned on.

There is heaps of slapstick and some funny situations. The scheme is new and is good for some laughs. The comedy is clean and fast moving and will make a good filler.

* * *

'SHORT KILTS'

Pathes 2 Reels

Stan Laurel shows the lighter side of the life of a Scot. Everything in the picture is kilts and the whole affair smacks of bagpipe and bonnie heather.

Stan takes advantage of every opportunity to create laughs and as a result he has made a clever comedy that will please. He is aided and abetted by James Finlayson, Mickey Danials, Ena Gregory and George Rowe.

Stan Laurel seems to have hit his stride for his last few pictures have been loaded with action and clever situations. He seems to be partial to the British Isles since his last picture had to do with life in old Erin.

We do not know whether or not Stan is of Scottish descent but he certainly knows the characteristics and weaknesses of the race and plays them for good comedy results.

* * *

'NEVER AGAIN'

Educational 2 Reels

Al St. John wrote and directed this comedy and it is full of laughs. It depicts a married man who is addicted to the flirt habit. His wife is of the Amazon type and gives him little opportunity to do flirting.

On one occasion his wife leaves him alone in a park and he starts to flirt with every woman in sight. He encounters some difficulty and in many cases is manhandled.

A roaming news photographer follows him and obtains pictures of all of his escapades and they are shown at a theatre, which his wife attends.

Of course Al lands in a hospital and the final fadeout shows him swearing off the frivolous life.

This is a good subject and will appeal to those who like fast moving comedies. You can book it safely.
The Exhibitors Round Table

Exhibitor Attacked
Virgil N. Lappen, manager of the Gris- wold Theatre in Troy, N. Y., was set upon one night last week by two hold up men, but managed to not only beat off his assailants, but to escape with his watch and money. The attack occurred on a stretch of six miles from Troy, and a short distance from Mr. Lappen's home.

It was driving his car at the time, but had been forced to stop when another car crowded him from the road. One hold up man jumped on the running board and pointed a gun at him as he tried to stop the other from that he throw up his hands. Lappen struck the man full in the face, the assailant firing at the same moment, the bullet missing Lappen and grazing the steering wheel. The other hold up man appeared on the other side of the car, and Lappen jumped out and grappled with him, receiving a heavy blow from a blackjack. Lappen managed to escape, however, but is now carrying a gun.

* * *

Clemmer in Seattle
James Q. Clemmer, old timer in Seattle's film history, has come back after several years spent in California, and again assumed the active management of the theatre he built here a number of years ago. Mr. Clemmer's first indentification with the "movies" was in the old Dream on Cherry Street and First Ave. Then he built the Clemmer, which was a model of everything that was up-to-date, and was predicted by some of the wise guys to be much too fine for the purpose. It was copied by numerous other theatre builders throughout the country, and is today still a house of great refinement and comfort.

Upon leaving Seattle, Mr. Clemmer sold his house to the Universal Company, which renamed it the Columbia. Mr. Clemmer announces extensive improvements, such as new decorations, lighting effects, projection machines, and other arrangements, also, the lineup of excellent attractions. Summer prices are in effect, but splendid programs are being offered.

* * *

Reduce Prices
There now is no extra charge for loge seats at the Newman Theatre, Kansas City. Forty-five cent exchange, the Motion Picture Committee of the Women's Club of the great benefits derived by inmates from motion pictures recently exhibited at the farm by the Kansas City Paramount exchange, the Motion Picture Committee of the Women's organization has voted to purchase a projection machine and equipment for the farm.

New Kansas Theatre
In accordance with its policy outlined at the time of its organization little more than a year ago, the Capitol Enterprise of Kansas City, a million dollar concern, has announced the erection of another new theatre—the Lincoln of Lincoln, Neb.—which is one of several to be announced in the last month.

The new house, which will be exclusively for motion pictures, will cost approximately $500,000 and will be one of the most artistic and modern theatres in the Middle West. Upon completion it will be almost an exact copy of the Criterion Theatre at Oklahoma City, Okla.

* * *

Alamo Changes
Having remained closed most of the Winter, the Alamo Theatre, one of Kansas City's larger suburban theatres, has opened its doors to summer business with an entirely new decorative scheme and new equipment. K. L. Darnall is the new manager.

"By impressing upon motion pictures that I have a cool, attractive theatre and by the careful selection of pictures, I hope to make a strong bid for a good summer business," Mr. Darnall said.

* * *

Troy Election
The motion picture operators in Troy will hold their annual election on the third Sunday in August. It is expected that Harry Brooks will be re-elected president. There will be no change, it is said, in the present wage scale. There has been some talk of a uniform wage scale for operators in Troy, Schenectady and Albany, but this will be rather difficult as Albany houses run but six days, while those in Schenectady operate seven. In addition, operators in Troy houses are paid on a sliding scale and those in Schenectady by the hour.

* * *

Strike Hurts Business
The garment-makers strike in New York City, is making inroads on the receipts at some picture theatres in several sections of the Catskills. There has been a marked falling off among summer tourists in certain places, as the direct result of the strike.

Theatre Changes
The Cozy and City Theatres, Junction City, Kas., have been purchased by the Midland Circuit of Theatre. A new manager was announced by M. B. Shanberg of that organization. The houses were purchased from R. B. Fegan, long time leader being signed on both theatres. As the Columbia Theatre in Junction City already is under the control of Mr. Shanberg, this places all theatres in the city under the same supervision. Both the City and Cozy Theatres have been closed and it is not likely, Mr. Shanberg said, that more than a week will elapse before the houses are re-opened.

Theatre Reopens
The Rialto Theatre, Winnipeg, Manitoba, a downtown house, has been re-opened after being dark for two months for overhaul and structural improvements. The interior of the house has been completely transformed under the direction of Sam Swarte who has gained considerable renown in Western Canada as one of the youngest exhibitors in the West. The theatre re-opened with the presentation of "The Great White Way," while another attraction is the "Fighting Blood" series.

* * *

Question Canadian Tax
The question of the legality of the Amuse- ment Tax in Canada, as imposed by the various Canadian provinces, has been brought up in the Dominion Parliament at Ottawa by T. L. Church, a Toronto member. Speaking before the Canadian House of Commons, Mr. Church declared that the "Government should check up the illegal amusement taxes of the Provinces or desert from their duty to make the tax laws illegal." Canadian exhibitors have seized upon this statement as their clue for action in the matter, and the subject has been officially brought up before the Canadian M. P. T. O. for official consideration. The abolishment of various taxes in the United States has also had the effect of spurring Canadian managers to increased effort in demanding tax reforms in their own country.

* * *

Theatre Sold
The sale has been recorded at Toronto, Ontario, of the Oriental Theatre at 1481-83 Dundas Street, West Toronto, by John J. Taglietti to Jacob Goldstein, the purchase price being $20,500. The theatre property has a 41-foot frontage with 121 foot depth and is situated at the busy corner of Dundas and Dufferin Streets.

* * *

Lucky People
Operators and stage hands at Proctor's Theatre in Troy received a handsome prize each of $100 last week, each being presented with $100 by the management.

Theatres in Troy, N. Y. are cutting down their overhead this summer by reducing their newspaper space. One theatre has cut out newspapers altogether.
Round Table Briefs

The co-operative spirit between the radio department of the Kansas City Star and motion picture theatre still continues to be of great advantage to both. This week a half-tone cut and story, "playing up" Lorraine, the flapper xylophone player at the Liberty Theatre, was used in connection with her gratis concert over the Star's radio.

** **

Dave Harding who, with his brother, Samuel, owns the Liberty Theatre, Kansas City, was a principal speaker at a meeting of the Rotary Club in Kansas City last week.

** **

Mrs. Mary "Hoof" Gibson of the Kansas City Universal office, after a two weeks vacation in Southern Missouri, is "hard at it" again. Mrs. Howard E. Jameyson, wife of the advertising director of the Miller and Palace Theatres, Wichita, is spending her vacation in Kansas City.

** **

Manny Gottlieb, veteran exchange manager of the Northwest is the latest addition to the sales force of the Kansas City Universal branch office.

** **

D. E. Griffith, who has been acting as sales representative for Fox in the Cincinnati office, has been transferred to the Kansas City office.

** **

George P. Walker, who owns and operates the Liberty at Atalla, Alabama, in addition to several other interests is a trap shooter of no mean ability and made good shooting in the meet held in Atlanta recently.

** **

Howard-Wells Amusement Company have reopened their Victoria Theatre in Wilmington, North Carolina, under the management of D. M. Bain, who has been with this organization for ten years. They are playing only the biggest pictures on a two-performance daily basis.

** **

H. L. Lazenby, who owns and operates the New Theatre at Monroeville, Alabama, has opened the Georgia, Alabama.

** **

R. B. Wilby and Cecil Grimes announce that their new house in Tuscaloosa, Alabama, will be ready for a grand opening by October first.

** **

Fred M. Schiller, of Loew's Grand, Atlanta, is vacationing with his family in Wilmington and Wrightsville Beach.

** **

L. L. Denton, of Fort Lauderdale, Florida, stopped over in Atlanta for a few days enroute from Tennessee in the interest of his Sunrise Theatre.

** **

C. B. Patterson of the Best Theatre, Pulaski, Tennessee, in order to kill competition in his town, bought the Strand, the opposition house and is dismantling it.

** **

Hugh V. Manning of Etowah, Tennessee, spent the greater part of last week in Carversville, Ga., where the Manning and Wink interests are adding another house to their chain. It is well under way and should open by early fall.

** **

Mrs. Dorothy L. Strauss is another successful woman exhibitor, operating the Honita Theatre, Copperhill, Tennessee.

** **

B. A. White of Madisonville, Tennessee, has opened his new house, the Norka.

** **

Michael McGraw, of the Troy Theatre, in Troy, N. Y., has figured in five automobile accidents thus far this summer, but fortunately carries accident insurance.

** **

Walter Powers, formerly manager of the Griswold in Troy, is now with R. V. Erk, in Ilion, N. Y.

** **

Colby Shaw, former conductor of the Mark Strand orchestra in Albany, N. Y., and who was coming east this summer, will not make the trip as he has been engaged with the Paul Whiteman orchestra at Santa Monica, Calif.

** **

Exchange Notes

The "Swedish Nightingale" they call him—H. J. Chapman. He started covering the territory for Universal recently. He was almost a total stranger at first, but today any exhibitor in his territory will give you a smiling nod if you ask him if he knows the "Swedish Nightingale".

** **

And still another salesman has been added to the Kansas City Selnick branch. J. H. Hill, formerly manager of the Goldwyn exchange at Oklahoma City, Okla., is making the key cities of Oklahoma and Kansas.

** **

The following out-of-town exhibitors were mending in Kansas City: exchanges last week: F. C. Weary, Farris theatre, Richmond, Mo.; C. L. McVey, Herrington, Kas.; Lee Gunnison, Royal and Crystal theatres, Atchison, Kas.; M. W. Jenks and G. L. Hooper, Orpheum and Novelty theatres, Topeka, Kas.; Lee Masters, Oak Grove, Mo.; C. W. Sears and William Sears, Star theatre, Nevada, Mo.; Roy Burford, Rex theatre, Arkansas City, Kas.; M. B. Shanberg, Midland Circuit of Theatres, A. T. Perkins, Harrisonville, Mo.

** **

A "long distance" manager is H. Roy Payne, owner of the Palace, Spring Hill, Kas. Although Mr. Payne is living in Kansas City, Mo., while operating the Palace he seems to be making a success of it, provided his cheerful disposition can be taken as meaning anything.

** **

J. E. Poland, manager of the Selnick branch at Kansas City, after a visit to theatres in Springfield, Mo., and Southwest Missouri, asserted that the outlook for summer business was better this year than it had been in several years among the theatres of the smaller towns.

** **

Gerald Aker's, Universal district manager; G. B. Howe, traveling auditor for Universal; Harvey Day of the New York office of Kinograms News weekly, and J. F. Payne, district manager for Selnick, were in Kansas City this week looking after routine business affairs.

** **

Miss H. Russell, Educational's chief inspector at Kansas City, is devoting her vacation to learning the technicalities of acoustics—high diving and all the fancy strokes.

** **

An extended trade trip into the territory is being made by H. E. Corby, A. H. Blank Film Enterprises branch manager at Kansas City. Harold Hollander, Universal branch manager, and Gerald Aker's, district manager, also are out in territory, while C. A. Schultz, manager, and C. W. Allen, assistant manager of the Kansas City Vitagraph office, are confining their efforts to Southwestern Missouri.

** **

C. C. Strebelt, Portland manager of Hamrick's Blue Mouse, has resigned to go to California. Fred Teufel, long associated with Mr. Hamrick, has taken over management of the Portland house. Ned Edris is new manager at Tacoma. Mr. Hamrick has inaugurated summer prices in both Portland and Tacoma (25c), but kept prices unchanged at his Seattle house.
**Production Chart with Review Dates**

*Here Will Be Found the Essential Details of Features That Have Been Reviewed in the Columns of This Journal in Preceding Months, Including Name of Director and Length of Film.*

### AUGUST

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<td>Love of Women</td>
<td>Claire Lise</td>
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<td>Varin' to Go</td>
<td>Buffalo Bill, Jr.</td>
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<td>Swords and a Woman</td>
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<td>Western Yards</td>
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<td>Who's Cheating</td>
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<td>One Law for the Woman</td>
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<td>Zina Weid, Jr.</td>
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<tr>
<td>There's Millions in It</td>
<td>Catherine Calvin</td>
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<tr>
<td>Tiger Thomson</td>
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<td>Unwanted Guest</td>
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<td>Daughters of Pleasure</td>
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<td>Lighter Shade, The</td>
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<td>lily of the Valley</td>
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<td>Late Chance, The</td>
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<td>Masked Dancer, The</td>
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<td>Paying the Limit</td>
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<td>Sea Hawk, The</td>
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<td>Soldier of the U. S. A.</td>
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<tr>
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<td>LaMar-Tearle</td>
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<tr>
<td>Death of the Desert</td>
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Cast
Cast
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Cast
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Special Cast
Special Cast

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Daniels

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Elaine
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Hammerstein

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Truart

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First National

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Compson

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Viola

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C.
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.Special Cast
.Special Cast

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Paramount

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Creative Prod.
Principal Pic.
First

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Her Code of Honor
Her Love Story
her Game

Frank Keenan
....Special
Ajrres
Special

Cast

Cast
Reginald Denny

Universal
Preferred
Universal

Metro
Vitagraph

Warner

Bros.

Universal

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Equipment Newssettes

Drinking Fountains

It is surprising how few of the smaller theatres having drinking fountains installed for the convenience of their patrons. Many, of course, have a water bottle in the rest rooms, but a small bubbling fountain located in the rear wall of the theatre or even in the lobby will do much to aid the patrons.

The small bubble fountain can be installed and maintained at exceedingly small cost but the returns for the thoughtfulness will be great.

If a fountain is installed in the lobby for the convenience of the public, it will make people accustomed to coming to your theatre. If they stop to drink they cannot help reading your posters and other announcements.

* * *

Phone Muffler

You can equip your office 'phone with an attachment that absolutely insures privacy for all conversations, and keeps lobby listeners from sitting in on your private affairs.

The device is marketed by the Hush-A-Phone Corporation, New York. The attachment is adjustable to any 'phone transmitter mouthpiece. You talk directly into it, and you cannot be heard three feet away.

Here is an ideal attachment for any exhibitor whose telephone connection is located in ticket booth, lobby, or office that opens directly on the lobby. If you require absolute privacy in 'phone conversations, this will give it to you. We know, for we use one ourselves. Wouldn't be without it.

* * *

Ventilation

A hot evil smelling theatre is on the sure road to failure. People have been educated to sanitation and will not accept poor conditions.

A few fans, properly placed, will do much to eliminate the condition. There are small blower fans on the market that will keep air in circulation and with a small fan installed in the roof or rear of the theatre to draw out the bad air will make the ordinary small theatre a comfortable place to sit and enjoy a picture.

Most small theatre owners are under the impression that a large expenditure of money is necessary to install proper equipment for ventilation. This is a mistake and the sooner he learns that ventilation plays a large part in securing patronage, the sooner he will reap the rewards.

* * *

New model spotlight offering many new and novel features. It is a Brenkert light.

Flashlights

There is a small inconspicuous flashlight on the market that should be supplied to every usher. It is about the size and shape of a fountain pen and is equipped with a clip that makes it easy to carry and no chance to be mislaid.

It should not be necessary for a patron to grope his way to a seat and bump all the bark off his shins when a few dollars will buy several small lights that will save many tempers.

* * *

Illuminating Signs

Do the signs in your theatre cause eye strain among your patrons? It is aggravating to sit in a theatre and have a small beam of light hit one in the eye. Cheap signs have a faculty of permitting beams of light to filter about the theatre and cause annoyance.

There are several varieties of signs on the market that are especially adaptable to theatre interiors. One in particular is a plate glass affair with glazed letters. A small light is enclosed in a guard on top of the glass and the light is forced to filter downward through the glass. This makes a soft light and presents a handsome appearance.

* * *

Color Goods

Your lobby can take on a new dress every week at small cost with the aid of color hoods. These hoods are made of colored glass and slip over the ordinary electric light bulb and give any desired color effect. They are slipped on and off in an instant and can be used indefinitely.

The hoods can be used in electric signs or in lobby decoration and are effective in exploiting your picture.

The cost of the hoods is small and they can be purchased in any quantity and color.

* * *

Rope Guides

There is always a time in every theatre when the crowd is so great in the lobby of the theatre that it is hard to manage the crowd. This difficulty can be overcome with the use of guide ropes placed to form lanes running to the ticket window or to keep the standees, in the theatre, in line.

There are several varieties of these ropes on the market. The most practical is one that is covered with velvet and is equipped with a clasp at each end to be hooked in rings.

There is another guide made of light chain which is covered with velvet. This one is very durable and practical.

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National Projector Carbons

throw on the screen all that is in the picture.

Pictures in light—these are your stock in trade. The best film in the world is only as good as the light you project through it to the screen. National Projector Carbons produce a light that is steady, brilliant, and gives the film its full value.

Use National Carbons

NATIONAL CARBON CO., INC., CLEVELAND, OHIO; SAN FRANCISCO, CAL. CANADIAN NATIONAL CARBON CO., LIMITED. FACTORY AND OFFICES: TORONTO, ONTARIO
Projection Hints

By WESLEY TROUT

Helios Reflector Arc Lamp

As a result of many years of experimental work and of many scientific tests, the advent of the Helios Reflector Lamp marks a pronounced advance in motion picture equipment for the projection room.

Some of the special features of the new Helios Reflector arc lamp are: it can be used on direct or alternating current, short or a long projection distance, with equal effectiveness it has an extra large reflector mirror made of special heat-resisting quartz glass; it also has a cooling plate in back of the reflector.

I have installed several different makes of reflecting lamps on the market and can sincerely recommend their use to my readers. They will save you many dollars in current as they use only 20 amperes, and you secure just as good picture with this small amount of amperage as you would with 75 amperes with the old style arc lamp. They also use very small carbons which will save the exhibitor many dollars in the purchasing of carbons. You can use them on a long projection throw and a large or small picture.

Magnesium Paint

The new Major-Lite Magnesium Screen Coating Paint is made of magnesium, which is used by some scientists to measure light, as it gives the highest relative surface without any eye strain or distortion, and is especially suitable for very wide angle picture theatres, also where projection results of the very best is wanted. This paint will make a very good screen and at a very small cost.

It is claimed that this coating paint will not flake off or change color after continued use, which is the case with a large variety of paints used to make projection screens with. This new screen paint is sold by a New York Firm.

Advice as to Alabastine Screens

Exhibitors and projectionists that are using a home made screen of paint or alabastine should recoat same about every two months to secure good results. A new coat of paint will give your screen a better projection surface and you will secure a much brighter and clearer picture. It takes just a few minutes and you should do it so as to give your patrons the best in projection. Better projection gives you better patronage.

Have You Any Projection Troubles?

Th writer of this department will be more than glad to answer any questions pertaining to projection or electricity free of charge. Please state your projection trouble as clearly as possible so that I can give you a correct answer to your question that you may wish to submit to me for answering. All questions will be answered just as quickly as possible.

Picture Jumps Badly on Screen

The writer of this department recently received a letter from an exhibitor from a small town in the middle West States. He writes as follows:

Dear Mr. Trout: I am operating a picture theatre in a small town where I can not get a good competent projectionist to operate my machine. One of our projection machines has developed a very bad "jump" on the screen and we can not seem to find the cause of same jumping so badly on the screen. Will you please tell us how to correct this jump in your department at an early date?

We certainly enjoy your articles and find many of them of huge value to us in improving our projection from time to time. Please do not publish our name if you will.

You do not say if the jump is at every turn of the intermittent sprocket, so it is rather hard to answer your question as I would like to. Dirty intermittent sprockets will cause a jump; under intermittent sprocket will cause a very bad jump, a worn pin cross, cam or star wheel will cause your picture to jump. Take a look at your movement and see that the star wheel and cam fits snugly against each other, but remember that they should not fit too tightly. There should always be a little play between the star wheel and cam.

Another thing that will cause a bad jump in your picture is a spring star wheel shaft. In placing a new sprocket on your machine you should be very careful to not spring this shaft as it will cause picture to jump. Secure a small Pulco "V" block and place same in a vise and then remove the intermittent sprocket very carefully by placing the sprocket and shaft in this "V" block. If you are using the star and cam movement, look at the pin in the cam and see that it is not worn too badly; also take a look at the star wheel and see that the slots are not badly worn. If you are using a Powers machine you should see that the cross and cam is not worn badly. See that you have the proper tension on the film at all times. Be sure that the tracks on the aperture plate are not worn too much.

New Piccadilly Has Many Showmen’s Angles

(Continued from page 11)

runs of pictures in structures devoted to screen entertainment.

He cites as an example what has been done in Los Angeles, with one-seventh the population of New York. He sees no reason why with players of the rank of Tom Meighan or Gloria Swanson at the head of the cast a good picture should not run on Broadway for twelve or fourteen weeks without any difficulty.

"It's just a question of exploitation," said Mr. Ochs last week, "between the short run and the longer one. I'm sure of that point. As I see the situation in order to carry a picture on a longer journey we must recognize the fact that Broadway presents a problem that is different from that of the theatre situated in the Bronx, for example.

"We have come to do something that will arouse to the entering point the interest of the throngs of residents and non-residents that each day pass through this thoroughfare. That is the problem I have been working on and one for which I believe I shall have a solution.

"If in other days a Douglas Fairbanks picture, I think it was 'Mark of Zorro,' can go the distance of a dozen or fourteen weeks at advanced prices in Los Angeles I see no reason why New York today cannot do much better at regular picture house rates.

"A good picture should run longer than two weeks on Broadway; it should run, as I say, twelve or fourteen or even sixteen and perhaps longer. I don't mind saying I have pretty well mapped out in my own mind just how I am going to do it, too."

**

New Theatres

Manchester, Conn.—Samuel Kempner, former Mayor of New Haven, and Samuel Poxner, formerly of New London, have awarded a contract to a Hartford builder which calls for a theatre and office building. **

* * *

Eugene, Ore.—Plans for a new theatre were announced by A. H. McDon-ald, president of the McDonald-Scaefers Corporation, which filed at Salem, with capitalization at $75,000. **

* * *

Los Angeles.—Plans for the construction of a new $560,000 West Coast theatre have been completed and building will begin at once.

* * *

Roseville, Cal.—F. L. Farbow and Ira Gordon have completed plans for a picture house that will seat 1200. **

* * *

Richmond, Va.—Construction on a new two-story theatre, seating 1000, has started.
**Classified Opportunities**

**Hotel Accommodations**

**Hotel Gregorian**

42 West 35th St.
NEAR 7TH AVE.
New York City

A High-Class Fireproof Hotel in the Very Heart of the City.

Close to All Department Stores and Theaters.

Within a few minutes to Penn. and Grand Central Terminals.

ROOMS WITH BATH FROM $3.00 PER DAY

FOR 2 PERSONS $5.00 PER DAY

SUITES $6 PER DAY

Very Attractive Rates by Day, Week, Month or Season. Ownership Management Assuring Personal Attention.

**Hotel Harding**

542 ST. AT BROADWAY
NEW YORK CITY

SINGLE ROOM WITH BATH $3.00
TWO ROOM SUITE $6.00
EXCELLENT RESTAURANT

**Lobby Display**

**LOBBY DISPLAY**

The Fashion Floodlight
Write for literature and prices.
With Spotlights Beam and color unit
Brieff Mfg. Co.
119 Lafayette Street,
New York

**Added Attraction**

**BOOK “MAKING MOVIES”**

It's an on and off stage exhibition of movie studio life, action and detail.

**YOUR THEATRE A BEE-HIVE**

A moving picture made right on your stage in front of your audience, produced with local players and scenic units, as shown next. For details write Box 1553, Exhibitors Trade Rev.

**Better Projection**

**“HAFTONE”**
For Motion Picture Projection

The screen that knows no ages.
Raven Screen Corporation
345 West 39th Street
New York City

**General Supplies**

**WELDED WIRE REELS**

For Sale by
Howells Cine Equipment Co.,
707 7th Ave., New York

**FOR WHOLESALE ONLY**

**EVERY WEEK YOU MAY BE MISSING A REAL OPPORTUNITY IF YOU FAIL TO READ THE ADS ON THIS PAGE.**

**Local Films**

**MOTION PICTURES** made to order, Commercial, Home or Industrial. We have excellent facilities, the best camera men and lights for your budget. Ruby Film Company, 727 Seventh Avenue, New York.

**For Rent**

**MOTION PICTURE** and “Silh” Cameras rented, sold or exchanged. Portable lighting and complete stage and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

**For Sale**

**EXHIBITORS AND PROJECTIONISTS**—We have discontinued handling a general line of these supplies and specialize only in the following.

POWERS, SIMPLEX INTERMITTENT SPROCKETS, $5.98; EDISON and MOTION PICTURE INTERTWELL SPROCKETS, each $10.98.

Our stock is being sold at a sacrifice. We handle all of the above and these regularly, and are anxious to get rid of this stock.

**SPECIAL PRICES**—Veneered Chairs from $1.50 up; Upholstered Chairs $2.50 up; Changeable Attraction Signs $2.75; Baird Transflector 75-75 amps, brand new $250.00; Double Machine Asbestos Booth $50.00 up; All makes motion picture machines $100.00 up. Capitol Motion Picture Supply Co., 142 West 46th Street, New York City.

**PRE-INVENTORY SALE—2**

Simplex Type 5 Machines, motor driven, like new $300 each; 2 Powers 5L machines, motor driven $250 each; 1 Hallberg generator, 30 to 70 amp motor generator, perfect condition $75; 1 Hallberg generator new, 60 to 90 amp motor generator $150; 1 Hallberg 70 ampers latest type, new $75; 1 General Electric double 50 amp motor generator, used for demonstration only $50; 1 Double 78 ampers General Electric motor generator single, rebuilt by factory, guaranteed $75; 1 Westinghouse double 90 ampers generator with resistors, used one month $50; EXTRA SPECIAL—Mahogany ticket boxes, white enamelled top and base $35.00 each. Independent Movie Supply Co. Inc., 729 Seventh Avenue, New York City.

**THEATRE CHAIRS,** veneer, $1.50 up; theatre chairs, upholstered, $4.50; Powers machine chairs, $6.50; $150; Powers machines Nos. 6B, $200; Simplex Type R, $175; Simplex Type S, $150; Simplex Type S, $150; Simplex Light, $35; Admission Brass Sign, $3.00, with changeable price tags; Triumph Terminals $175, $1.25. Our prices are always cheaper, compare them and send us your orders. Crown Motion Picture Supplies, 128 West 46th Street, New York City.

**LEGGED SYSTEMS,** now available to all showmen. A complete Time Saving System for showmen, postage prepaid, $2.00. Send the following upon request. Exhibitors Trade Review, 45 W. 45th Street, New York City.

**Wanted**

WURLITZER PIANO PLAYER in good condition at state price — Box 41, Middleton, N. S., Canada.
Even before you see the picture on the screen you know that the release print bearing the identification “Eastman” “Kodak” in the margin is of the finest possible photographic quality.

Eastman Positive Film carries quality from studio to screen.
HAL ROACH presents

The King of Wild Horses

A Feature

Story by
HAL ROACH

Directed by
FRED JACKMAN

Conceded To Be the Big Novelty Picture of the Year With a Remarkable Record of Success

“A most remarkable picture. Of its kind it is without equal.”
—Billy Watson, Sherman Theatre, St. Cloud, Minn. (Amusements)

“Broke the five year’s house record with this picture, pleased 99% of the patrons at advanced prices and made good money. A better picture has not been made.”—Jack Tiller, Temple Theatre, McCook, Neb. (Ex. Herald)

“We played ‘King of Wild Horses’ here and at the Palace, Lane, S. D., to packed houses, against Chatauqua opposition. They left the Chatauqua to see this picture. It’s the best small town picture ever filmed.”
—W. H. Welch, Opera House, Letcher, S. D. (Amusements)

“Pleased 100%. Rex the horse is great. Don’t pass this picture.”

“The best Western you ever saw and draws people who would not go to an ordinary Western. Pleased everybody Saturday and Sunday. It has everything a picture could have.”—Louis Van Alstyne, Quality, Cullom, Ill. (Ex. Herald)

A Clean-Up Picture for Exhibitors, With a Remarkable Record for Success
Don’t Envy a Wurlitzer Organ — Own One!

Wurlitzer

Unit Organ

Junior

A Copy of the Mighty Wurlitzer Organs
Owned by the Great Theaters of the Country’s Foremost Exhibitors
In Smaller Compass
for only $5500
f. o. b. factory
and on a
SPECIAL SELLING PLAN
Which Brings WURLITZER Music Within Reach of the Average Exhibitor

Here’s the List of the Larger Wurlitzer Branches—
Mail the Coupon to the Nearest One.

CINCINNATI
121 East Fourth St.
NEW YORK
120 W. 42nd St.
CHICAGO
329 S. Wabash Ave.
SAN FRANCISCO
250 Stockton St.
LOS ANGELES
607 W. Seventh St.
CLEVELAND
1017 Euclid Ave.
PHILADELPHIA
1031 Chestnut St.
PITTSBURGH
615 Liberty St.
BUFFALO
674 Main St.
DETROIT
339 State St.
ST. LOUIS
1006 Olive St.
KANSAS CITY
114 McGee St.
Even before you see the picture on the screen you know that the release print bearing the identification "Eastman" "Kodak" in the margin is of the finest possible photographic quality.

Eastman Positive Film carries quality from studio to screen.
W. C. Graves, Jr., presents

**Unseen Hands**

with

**WALLACE BEERY**

*Beery in the kind of role that has made him famous*

They'll love (and hate) Beery in the role of "Jean Scholast."

You know Beery, the arch villain of the screen. In this picture he has the kind of role that made him famous.

Imagine a man with whom women were a hobby; a man who would plot and plot to gain his ends; who would outwit and outthink the woman he was after. Yet while he could dominate woman he could not dominate his own conscience.

It's melodrama with a kick; acting that you'll remember.

Ask to see it at the nearest Associated Exhibitors Office.

Directed by Jacques Jaccard

**ASSOCIATED EXHIBITORS**

Arthur S. Kane, President

Physical Distributor
Pathe Exchange, Inc.

Foreign Representative
Sidney Garrett
Paramount's Famous Forty

The reception already accorded the group of pictures now known nationally as "The Famous Forty" has far exceeded Paramount's fondest expectation. Exhibitors have been quick to see the value of each of the pictures, based on their own knowledge of the drawing power of the great stars and directors represented and the entertainment value of the stories, all of them from famous books and plays.

Some of the Famous Forty have been tested in pre-release runs. The value of such pictures as "Manhandled," "Wanderer of the Wasteland," "The Enemy Sex," "Unguarded Women," "Changing Husbands," "The Covered Wagon," "The Side-Show of Life" is now easy for exhibitors to determine.

But successful as these have been, even greater things may be safely predicted for the others to come. Any group that contains such material as "Feet of Clay," "Monsieur Beaucaire," "The Alaskan," "Sinners in Heaven," "Merton of the Movies," "Her Love Story," "Open All Night," "Empty Hands," "The Fast Set," "Forbidden Paradise," "The Border Legion," "Peter Pan," and all the others to come may be held, without exaggeration, to be the leading group of the greatest photoplays in the field today.

The following pages contain a corrected list of the Famous Forty pictures with the details as to stars, director, cast, author and scenarist.

It is only true to say the industry has not before seen any group of pictures that can begin to match these productions.
GLORIA SWANSON
"Manhandled"
AN ALLAN DWAN PRODUCTION

FROM Arthur Stringer’s Saturday Evening Post story of the same name. Breaking records everywhere. The best Swanson picture ever made. A proven super-success. Screenplay by Frank Tuttle. Pre-release reports show that "Manhandled" will make more money for exhibitors than any Swanson picture ever made and that’s going some!

A Paramount Picture

ZANE GREY’S "WANDERER OF THE WASTELAND"
AN IRVIN WILLAT PRODUCTION with JACK HOLT
KATHLYN WILLIAMS • NOAH BEERY • BILLIE DOVE

Presented by Adolph Zukor & Jesse Lasky
Filmed Entirely in Colors
A $2 road show delivered straight to you. Critics and public acclaim this. A record-breaker of the first magnitude. Screenplay by George Hull and Victor Irvin.

A Paramount Picture
Rudolph Valentino
"MONSIEUR BEAUCAIRE"

With
BEBE DANIELS, Lois Wilson
Doris Kenyon, and Lowell Sherman

VALENTINO'S return! A gorgeous super-production of incalculable value to you. Screen play by Forrest Halsey, from the novel by Booth Tarkington and play by Tarkington and Evelyn G. Sutherland.

A James Cruze Production
"THE ENEMY SEX"

With Betty Compson

Supported by
Percy Marmont, Kathlyn Williams and Huntley Gordon

ANOTHER Cruze knock-out! A guaranteed box-office picture that is all entertainment. They’ll flock to this one. From a novel by Owen Johnson. Screen play by Walter Woods and Harvey Thew. Betty Compson’s finest role since “The Miracle Man.” Sumptuously produced.

A Paramount Picture
"CHANGING HUSBANDS"

With
Leatrice Joy

Supervised by
CECIL B. DE MILLE


A Paramount Picture

"UNGUARDED WOMEN"

With
Bebe Daniels, Richard Dix
and Mary Astor

An ALAN CROSOLAND Production

RICHARD DIX, America's new favorite, and Bebe Daniels, idol of thousands, in an adaptation of the Saturday Evening Post story, "Face," by Lucy Terrill. Screenplay by James Creelman.

A Paramount Picture

POLA NEGRI

in "Lily of the Dust"

A DIMITRI BUCHOWETZKI PRODUCTION


A Paramount Picture
THE Famous Forty is so filled with super-productions, it is extremely difficult to pick out the high lights. "The Covered Wagon" is of course one. "Manhandled" is another, "Beaucaire" a third. But then, there are such gorgeous money makers as "Wanderer of the Wasteland," "The Enemy Sex," "The Alaskan," "Sinners in Heaven," "Feet of Clay," "Her Love Story," "The Fast Set," "Merton of the Movies," "Tongues of Flame," "Open All Night," "North of 36," "Argentine Love," etc., etc. As a matter of fact Paramount has not 5 super-productions but at least 25 productions that can't be equalled for drawing power by any others in the field today. And they'll get 16 pages of national advertising, half of them in color, to 15,000,000 people.
"FEET OF CLAY"
Cecil B. De Mille's
PRODUCTION

"MANSLAUGHTER" and "Male and Female" rolled into one. With Rod La Rocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff, Robert Edeson and Victor Varconi. From the Ladies' Home Journal story of the same name by Margareta Tuttle. Screenplay by Beulah Marie Dix and Bertram Millhauser.

A Paramount Picture

THOMAS MEIGHAN
IN
JAMES CURWOOD'S
"THE ALASKAN"
A HERBERT BRENON PRODUCTION

THE greatest Meighan picture ever made! And that's saying something. Screenplay by Willis Goldbeck.

A Paramount Picture

PARAMOUNT offers you today, in The Famous Forty, the greatest, most consistent and most dependable program of good pictures that the film industry has ever known.

Any plan, any theatre backed by these pictures is underwriting success in advance. Any exhibitor who hooks onto The Famous Forty is assuring himself of the nicest crop of Fall and Winter profits he has ever harvested.

The values are there. Analyze thoroughly this announcement. Stars, directors, titles, stories, advertising material — there's nothing like them anywhere in sight!

In all its twelve years of supplying exhibitors with the best pictures in the field, Paramount has never had a program to present like The Famous Forty.
EVERY one of the Famous Forty will be brought before the public in double-color double-page and double-color single-page advertisements in the Saturday Evening Post; a four-color double-page and four-color single-page advertisements in "Liberty," the new, million circulation, color-roto magazine; advertising in the Ladies' Home Journal, the first black and white ads in the magazine, up among the reading matter; pages in all of the motion picture magazines; and Paramount Week advertisements in 4,000 newspapers of the United States.

For eight years the intense white light of national advertising has played steadily on the name Paramount Pictures.

Today there are millions of people who think automatically of Paramount the moment the word pictures is mentioned.

You can kid yourself all you want, but that is an asset that thousands of exhibitors consider it lunacy to neglect.

The public knows Paramount. The public will know the Famous Forty to the exclusion of everything else in pictures this season.

The Famous Forty will come to you, not out of the ice-box but hot off the fire.

You know that means something to you!
Sinners in Heaven
An Alan Crosland Production
WITH
BEBE DANIELS
AND
RICHARD DIX
THIS is the name of the book by Clive
Arden that won the British prize
competition for the best novel. Made
into a marvelous picture-romance with
some of the finest acting the screen has
even seen. Screenplay by James Creelman.
A Paramount Picture

Open All Night
With
VIOLA DANA, JETTA GOUDAL,
ADOLPHE MENJOU AND RAYMOND GRIFFITH
SOMETHING new! Subtlety and charm inter-
mingled with physical action and punch, fine
humor and a highly entertaining story. The six-
day bike race offers a distinct novelty. By Willis
Goldbeck, suggested by Paul Morand's stories. Here's
a big one that'll start the town talking. Directed by
Paul Bern.
A Paramount Picture

William Farnum
"The Man Who Fights Alone"
WITH LOIS WILSON AND EDWARD EVERETT HORTON
FARNUM'S return to the screen in a
story by William Blacke and James
Hamilton. Screenplay by Jack Cun-
ningham.
“EMPTY HANDS”

with Jack Holt
Supported by Norma Shearer
A VICTOR FLEMING Production

ALREADY this picture has received nationwide publicity on the front pages of every newspaper. A guaranteed goldgetter if ever there was one. From Arthur Stringer’s Harper’s Bazaar story of the same name. Screenplay by Carey Wilson.

A Paramount Picture

Betty Compson

in

A SAM WOOD PRODUCTION

“The Female”

A COLORFUL, elaborate picturization of Cynthia Stockley’s Cosmopolitan story, “Dalla, the Lion Cub.” Thrills, drama, intrigue and a different sort of triangular love story. Screenplay by Agnes Christine Johnston.

A Paramount Picture

Bebe Daniels

in

“Dangerous Money”

SCREENDOM’S favorite starring in a golden box office production.
From "The Story Without a Name" and "The Border Legion", Adolph Zukor and Jesse L. Lasky present Zane Grey’s tale of the frontier.

**The Story Without a Name**

- **With**: Agnes Ayres, Antonio Moreno
- **An Irvin Willat Production**
- **Big Title Contest**: to select a title for a great Paramount Picture
- **Based on the Photoplay Magazine $5,000 prize title contest story by Arthur Stringer**
- **A fast-moving, up-to-date melodrama. Adapted by Victor Irvin.**

**The Border Legion**

- **With**: Antonio Moreno and Helene Chadwick
- **Mark this down as a grade A money-maker, Zane Grey at his best. A clean, wholesome, typically American story. Chock-full of action, power, drama and love. Directed by William Howard. Adapted by George Hull.**

Both films are presented by Paramount Pictures.
Thomas Meighan

"Bed Rock"


A Paramount Picture

Worldly Goods

starring

Agnes Ayres

Directed by Paul Bern

From Sophie Kerr's brilliant Ladies' Home Journal serial. A stirring domestic drama with a brand new twist. Luxuriously mounted and lavishly staged. The women will flock to this one. Screen play by A. P. Younger.

A Paramount Picture

Richard Dix

"Where Honor Ends"  
(Tentative Title)

Presented by Adolph Zukor and Jesse L. Lasky


A Paramount Picture
"Merton of the Movies"

A JAMES CRUZE PRODUCTION

starring

Glenn Hunter

with Viola Dana

The money picture of the year! Again the master dramatic-comedy director hits the box office bullseye! Made from the story by Harry Leon Wilson and play by George S. Kaufman and Marc Connelly. Screenplay by Walter Woods.

A Paramount Picture

---

Rudolph Valentino

in Rex Beach's

"A Sainted Devil"

A JOSEPH HENABERY PRODUCTION


A Paramount Picture
Adolph Zukor and Jesse L. Lasky present

"PETER PAN"

From the immortal story by J. M. Barrie

Millions are waiting to see it! A screen masterpiece that will go down in cinema history. A super-production of the very highest type. Roy Pomeroy, assisting Mr. Brenon.

Herbert Brenon Production
A Paramount Picture

Presented by Adolph Zukor and Jesse L. Lasky

with

JACK HOLT
ERNEST TORRENCE
NOAH BEERY
LOIS WILSON

A MAGNIFICENT successor to "The Covered Wagon." In size and action a real road show—it goes direct to you. A magnificent spectacular production. A sure-fire profit maker! Adaptation by Victor Irvin.

A Paramount Picture
James Cruze's

"The City That Never Sleeps"

Entertainment de luxe that will register 100%. Jazz, pathos, comedy, lavish clothes and gorgeous settings—this picture has them all. From the McCall's Magazine story, "Mother O'Day," by Leroy Scott. Screen play by Walter Woods and Anthony Coldewey.

A Paramount Picture

A JAMES CRUZE production

BETTY COMPSON

in

"The Garden of Weeds"

Cruze's treatment of this unusual story is brand new, startling, revealing in every foot of film the great showman. From the sensational stage play, by Leon Gordon and Doris Marquette. Screen play by Walter Woods and Anthony Coldewey.

A Paramount Picture

"Argentine Love"

with Bebe Daniels

Ricardo Cortez

An Allan Dwan Production

by Vicente Blasco Ibanez

The most vital dramatic plot the master of romance has ever written! Supreme entertainment, colorful backgrounds, picturesque settings, consummate acting, and a great title!
GLORIA SWANSON in "Wages of Virtue"

AN ALLAN DWAN PRODUCTION

NOTHER exhibitor gold mine! Gorgeous Gloria at her superb best. From the novel of the same name by Capt. Percival Wren, Screenplay by Forrest Halsey.

A Paramount Picture

THOMAS MEIGHAN in "Tongues of Flame"

Peter Clark MacFarlane


A Paramount Picture

POLA NEGRE in "A Woman Scorned"

title to be changed

THE dynamic Pola in a flashing, unforgettable love-drama. Pola will pack them in with this one! Directed by Paul Bern.

A Paramount Picture
Exhibitors Trade Review

**BEBE DANIELS**

"**MISS BLUEBEARD**"

A SPARKLING romantic comedy, screamingly funny from start to finish. A Simon-pure clean-up! From the popular stage success, "Little Miss Bluebeard," by Avery Hopwood and Gabriel Dregely. Directed by Frank Tuttle.

*A Paramount Picture*

**RICHARD DIX**

"**Manhattan**"

An R.H. Burnside Production

From the Definite Object by Jeffrey Farnol

with Jacqueline Logan

THE fastest growing male star in America in the greatest role of his screen career! Produced by the man who staged the New York Hippodrome shows. A sure-fire money-maker! Screen play by Paul Stoen and Frank Tuttle.

*A Paramount Picture*

**INTERLOCUTORY**

(Tentative Title)

Starring **Agnes Ayres**

An Alan Crosland production

THE scarcest article on the market—a clean, fast, really funny comedy-drama. Sumptuously produced by Alan Crosland. From the Saturday Evening Post story by Charles Brackett.

*A Paramount Picture*
Screenplay by Jeanie Macpherson

**SOLID** gold at the box office! From the Pictorial Review serial, "Tomorrow's Bread," and the novel entitled "The Golden Bed," by Wallace Irvin. As always in Cecil De Mille pictures, the cast will include an imposing list of box-office names.

Production

**"Locked Doors"**

An original by Clara Beranger—a modern story of universal interest with a tremendous theme and a happy ending. To be portrayed by a stellar cast. Destined to be one of the season's outstanding hits!

**Famous Forty Release Dates:**

**AUGUST**
MANHANDELED
WANDERER of the WASTELAND
CHANGING HUSBANDS
Monsieur BEAUCAILE
UNGUARDED WOMEN
THE ENEMY SEX
LILY OF THE DUST

**NOVEMBER**
MERTON OF THE MOVIES
WAGES OF VIRTUE
INTERLOCUTORY
A SAINTED DEVIL
TONGUES OF FLAME
THE BORDER LEGION

**SEPTEMBER**
THE SIDE-SHOW OF LIFE
THE COVERED WAGON
THE MAN WHO FIGHTS ALONE
SINNERS IN HEAVEN
THE ALASKAN
FEET OF CLAY
THE FEMALE

**DECEMBER**
THE GARDEN OF WEEDS
THE CITY THAT NEVER SLEEPS
MANHATTAN
PETER PAN
ARGENTINE LOVE
NORTH OF 36

**OCTOBER**
HER LOVE STORY
EMPTY HANDS
OPEN ALL NIGHT
THE FAST SET
DANGEROUS MONEY
FORBIDDEN PARADISE
STORY WITHOUT A NAME

**JANUARY**
COMING THROUGH A WOMAN SCORNED
WHERE HONOR ENDS
WORLDLY GOODS
MISS BLUEBEARD
THE GOLDEN BED
LOCKED DOORS
Coming

Alluring

HELENE CHADWICK

IN

"HER OWN FREE WILL"

From the popular story by
ETHEL M. DELS
Directed by Paul Scardon
Produced by EASTER PRODUCTIONS Inc.
Screen Dramatization
By GERALD C. DUFFY

Released By
Producers Distributing Corporation
FOREIGN DISTRIBUTOR W. VOGEL DISTRIBUTING CORPORATION
Season 1924-1925
Thirty First-Run Pictures
Promise and Performance

Last year Warner Bros. promised the motion picture Exhibitor EIGHTEEN productions for the 1923-24 season. The promise was more than exceeded by the performance. Actually TWENTY big productions are being delivered, among them several mighty masterpieces which rank as the finest examples of the silent art ever produced.

For the year 1924-25, TWENTY big “Classics of the Screen” is the promise from Warner Bros., who point to their past record of performance as an indication that the promise will be fulfilled to the letter.

These TWENTY productions are being made from popular novels and leading stage successes. Thus are their stories of proved value. To this will be added the usual high standard of Warner production, careful casting, masterful direction and the sure-fire box-office “pull” found in all Warner pictures.

Save TWENTY dates for the new Warner TWENTY:

- Rin-Tin-Tin in “Find Your Man”
- “The Dark Swan”
- “This Woman”
- “The Narrow Street”
- “Eve’s Lover”
- “A Lost Lady”
- “Three Women” Ernst Lubitsch Production
- “The Eleventh Virgin”
- “The Dear Pretender”
- “The Lover of Camille” (“Debrau”)”
- “The Age of Innocence”
- “Broadway Butterfly”
- “Recompense” Sequel to “Simon Called Peter”
- “My Wife and I”
- “The Bridge of Sighs”
- “Lighthouse by the Sea”
- “The Man Without a Conscience”
- “How Baxter Butted In”

—and a SECOND Ernst Lubitsch Production
ELZNICK DISTRIBUTING CORPORATION offers a representative and diversified array of productions for the coming season, which includes all of the product of Selco Pictures, Incorporated. These pictures have been selected because of their uniform box-office appeal and because they will reach all types of audiences.

"MISSING DAUGHTERS"

"What happens to the girls who vanish every day?" is answered in this melodrama of far-reaching human interest and exploitation possibilities, played by an exceptional cast including Eva Novak, Rockcliffe Fellowes, Pauline Starke, Eileen Percy, Robert Edeson, Claire Adams, Walter Long and Walt Whitman. A Choice Production.

"THE PASSIONATE ADVENTURE"

Society drama, to make which Alice Joyce, the star, and Marjorie Daw, a featured member of the cast went to England, where the picture was filmed under the supervision of Myron Selznick. Clive Brook, who won such praise in "Woman to Woman," and Graham Cutts, who directed that success, give their talents to this picture. A Gainsborough Picture.

"LOVE OF WOMEN"

A Whitman Bennett Production, starring Helene Chadwick, supported by Montagu Love, Mary Thurman, Maurice Costello, Lawford Davidson, Marie Shotwell and Frankie Evans. Its theme is based on the interlocutory divorce; its drama, the human elements back of the cold legal decree.

"THE GREATEST LOVE OF ALL"

Starring George Beban, one of the screen's finest character actors, this picture is so lovable and human, such a downright fine blend of emotions and action—pathos, humor, sturdy drama—that there is no doubt of its overpowering appeal to any audience.

On these two pages are listed such of our pictures as are wholly completed and available for exhibitor scrutiny. The titles of a number of others will be announced as soon as these productions, now under way, are completed.

Thematic Cue Sheets available on all Productions.

Releasing Thru
ELZNICK DISTRIBUTING CORPORATION will have available for exhibitors during the coming season at least twenty-six high-test productions, and present plans indicate an even larger output. Exhibitors have our assurance that these pictures will be released in the order of their completion, none being held back for any reason whatever.

“THE BOWERY BISHOP”

New York’s famous street—the colorful and turbulent Bowery—is the setting for this vivid drama, in which Henry B. Walthall gives his finest characterization as “The Bishop,” supported by Edith Roberts and Leota Lorraine. A Rellimeo Production, supervised by Grace Sanderson Michie.

“THE WORLD STRUGGLE FOR OIL”

Capt. Hank Butler’s graphic picturization of the contest for the world’s oil fields and the power that goes with them, has been hailed by newspaper critics as “gripping drama,” “romance” and “the best of its kind yet put forth.” A drama with whole continents as “location” and nations as actors.

“PASSIONS OF THE NORTH”

Filmed actually on the wind-swept, snow-covered Tibetan plateau, in sight of Mt. Everest, this picture gives the essence of real adventure, with human beings stripped down to elemental passions, and with wolf packs and herds of wild horses as unusual features of the drama.

NELL SHIPMAN’S “LITTLE DRAMA OF THE BIG PLACES”

A series of two-reel dramas of the Northwest, simple and powerful, with Nell Shipman and the myriad wild inhabitants of the region, against backgrounds of hills, snow-covered trails and woods of authentic beauty. “The Trail of the North Wind” and “The Light on Lookout” are the first two of the series.

NEWSPAPER FUN

A weekly one-reel subject, composed of the best humor of the daily papers, which will put the desired lighter touch in your program.
TANDARD CINEMA CORPORATION, although just rounding out its first year in the short subjects field, has acquired the product of two of the greatest comedians on the screen, Jimmy Aubrey and Stan Laurel, in addition to the Dinky Doodle series of Bray Cartoons and E. V. Durling's Screen Almanac.

JIMMY AUBREY STAR COMEDIES

This is the second series of comedies made by Aubrey for Standard Cinema, and to those who have seen and played his first series, nothing need be said of the unusual comic quality, freshness and spontaneity which invest everything that Aubrey does. Aubrey has been long before the screen public, and his popularity is greater year by year.

This new series will make new records of laughs per foot. Aubrey has surrounded himself with the most expert of "gag men," he has picked his directors from among leading screen comedians, he has chosen stories with the real comic twist in themselves. "King Dumb" is the title of the first release, "Polly Voo" that of the second.

STAN LAUREL COMEDIES

The acquisition of Stan Laurel by the Standard Cinema Corporation is an event of distinct importance and interest. Laurel, as a Pathe comedy star, under direction of Hal Roach, reached the pinnacle of film funny men. His work for Standard maintains that high quality, and his reputation and past performance will be an asset to every exhibitor, now as in other times.

Laurel has made his mark for doing things differently from others, and extraordinary care has been taken, and expenditures incurred, in order that this series will be ahead of the field in originality and quality. That he has succeeded, is amply shown in "Detained," Laurel's first Standard Comedy, and in "Over the Bottom," the second.

On this and the following page, we give a brief outline of the Standard Cinema short subject features arranged for the coming season. Other subjects will be announced as soon as they are made ready for exhibitors.

STANDARD CINEMA CORPORATION

Releasing Thru

SELZNICK DISTRIBUTING CORPORATION
STANDARD FEATURETTES, hereby presented, are two-reel productions, which have been edited down from full-length classics, so that what remains is solid entertainment—every foot crammed with drama or comedy. Furthermore, the biggest box-office names in films head their casts—Valentino, Constance Talmadge, Eugene O’Brien, Conway Tearle, among others. Standard Featurettes have everything in short.

STANDARD FEATURETTES

“The Wonderful Chance,” first of the series of Featurettes, has both Valentino and Eugene O’Brien in its cast. It is a rapid-fire melodrama, with Valentino as a swaggering crook, and O’Brien playing a dual role. Two thousand feet of action.

“Sauce for the Goose,” the second release, stars Constance Talmadge, supported by Harrison Ford. It is a comedy drama of married life that never lags for an instant, with Miss Talmadge at her best.

“A Pair of Silk Stockings,” also with Constance Talmadge, is a delightful farce, with enough thrills and a whirlwind finish to keep the most blase audience on edge all the time.

“Chivalrous Charley” gives Eugene O’Brien a chance to mix comedy and action in a way to satisfy every taste. As the guileless youth who falls for every hardluck tale, he gets into enough trouble to make a two-reeler breaking all speed and laugh-limits.

Other Featurettes will be announced as soon as ready.

DINKY DOODLE SERIES

This is a new series of one reel cartoons from the Bray Studios, and are a welcome addition to any program. Maintaining the excellent record for quality associated with the name Bray, these cartoons will succeed in getting a following which will always look for them, just as millions are devoted to the comic strips of the daily papers.

SCREEN ALMANAC

An intimate record of leading figures in the world of entertainment—screen stars, legitimate players, musicians—as you would like to see them, at home or at play, playing some different role. “Behind the Scenes,” “Broadway to Hollywood” and “Among the Girls” are the first three releases, each crammed full of pep and interest.
They'll find Semon's first feature length picture a great evening of fun.

CHADWICK PICTURES CORPORATION presents

LARRY SEMON with
"The Girl in the Limousine"

From the New York stage success by AVERY HOPWOOD

Depend upon FIRST NATIONAL that contract for next season is the best buy on the market!
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

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August 9, 1924

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WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

What's in the Air

S TATION E. T. R.,
45 WEST 45th
Street, New York,

broadcasting a column of
brief thoughts for the
leisurely perusal of
those who subscribe to
our Industry's most con-
structive business paper
—Exhibitors Trade Review.

It's a good idea to get to the office
on time in the morning. But it's what
you do after you get there that counts
most.

When you cease to be interested in
keeping ahead of motion picture pro-
gress—when you mail each week to har-
vest the crop of showmanship ideas in
these pages—when you feel that you have
nothing more to learn about your busi-
ness—it is time to write your own epi-
taph and that of your theatre.

Men are a lot like dollar bills. They
get some rough usage and are pretty
badly battered up. But accept both
at their face values. There aren't so
many counterfeits.

Be purposeful in your work. Make
every move carry you toward your
goal. There is a lot of motion to a
merry-go-round—but it doesn't get
you anywhere.

The boss only kicks when the em-
ployee is worth keeping. A handing
out is proof you are worth correcting.
When no constructive criticism is
forthcoming, then its time to look for
another job.

A bad season is one which may be
improved by courage, confidence and a
change of tactics. To battle with and
triumph over adverse conditions will
make of you a super-showman. Good
sailors aren't made on mill ponds.

Increased interest in the motion picture
industry means increased income derived
from it. If you don't enjoy your work
you're in the wrong line. There is no room
for pessimists.

Casting Director: What have you
done? Have you some talent—some
beast as they say?
Girl Applicant: Well, I'm a taffle
knock-kneed.
"The Alaskan," a James Oliver Curwood story, depicts life in the open. Thomas Meighan is the featured player in Paramount's presentation.
**EXHIBITORS**

**Trade REVIEW**

*The Business Paper of the Motion Picture Industry*

## NEWS AT A GLANCE

Wallace Beery, noted screen villain, has announced his engagement to Miss Mary Arriea, of Parkersburg, W. Va. The wedding will take place in Los Angeles late in August.

Harry Buckley denies that Earl Carroll's Vanities will take over the Liberty theatre, in September, thus ejecting "The Thief of Bagdad."

Charles Brabin will direct First National's "So Big" instead of "If I Marry Again" as was originally planned.


May McAvoy has been engaged by Universal to be featured in "Jazz Parents." This is her first appearance under the Universal banner.

The Urban Motion Picture Industries, a $10,000,000 concern at Irvington-on-the-Hudson, has been thrown into bankruptcy.

Warner Brothers start work on "Lovers of Camille" from the stage play "Deburau."

Producers Distributing Corporation announces the completion of "The Siren of Seville," starring Priscilla Dean.

Myron Selznick has arrived in New York with the negative of "Human Desires" which was produced in London, Berlin and Paris.

"The Ten Commandments" has averaged $14,000 weekly for its 31 weeks on Broadway.

According to the latest figures, United States supplies 73 per cent. of the films shown in Germany.

Emil Shauer, head of Famous Players foreign department, is seriously ill in London with pneumonia. He is expected to recover.

Rumors from Europe carry the tale that Miss Lois Wilson, famous film star, will wed Barney Baruch, Jr. The young couple will neither affirm or deny the report.

Jack Dempsey is recovering from injuries received in a motor accident on the Coast last week.

Metro admits Brabin has $23,000 due him but denies "Ben Hur" damages.
Advertising By Posters
Business Has Been Most Highly Developed for Exhibitor

By PHILIP CHANDLER
Installment No. 2

THE exploitation of a motion picture is one of the most complete publicity plans that have ever been developed by any business, and no small part of this work is the designing of the posters, which as a rule consist of ones, threes, sixes, eights, sixteens, twenties and twenty-four sheets, as well as window cards and lobby cut-outs.

To each of these sizes they must create a series of designs. Once this has been completed, they are turned over to a lithographer and while in the process of being reproduced in their full colors, the press staffs are busy sending out monotone reproductions to the exhibitors throughout the country in order that they may make the choice for the poster panels in their locality.

It has become quite the accepted thing for the exchange to furnish the paper without charge, leaving the exhibitor to pay only for the space. This is the point at which the opinion of the exhibitor is called into play as to whether or not "art" posters or sensational posters will best meet his needs.

Experience has taught the poster art directors of exchanges that the old-fashioned sensational type are in greater demand than the more dignified style.

Cluttered Shelves

It is discouraging to note that in the stock rooms of nearly all the principal producers the "art" posters are cluttering up the shelves. There is little doubt but what there is something to be said on all sides.

It is not the great masses of the people who spend their leisure hours in the great art galleries of this country; and then again, art as applied to poster advertising is difficult to describe.

Looking back over the past ten years, it seems as though almost every motion picture poster has been nothing more or less than an enlarged and colored photograph of a scene from the play, or else a photograph of the film favorite featured in the production.

Even this latter style of a poster would be most acceptable if not done too frequently, providing the poster design could equal the charm of the 24-sheet designed by Warner Brothers for the auction of Lenore Ulric in "Tiger Rose."

The color scheme for this poster was a dark blue background with a brown decorative figure on it in semblance of tapestry. To the left, a golden frame with a large crimson rose contained a portrait of the "star."

Many Distinguished Artists

The lettering of player and play was done in yellow and black, which produced an effect of tiger stripes and was decidedly in keeping with the name.

The producers have not been hesitant about engaging worthwhile artists to produce the designs for the posters, but unfortunately, there is something more required than the mere ability to paint a beautiful picture.

This is ably demonstrated by the posters of national advertisers, for while there are in the United States there or four hundred distinguished artists who are famous in their line, not more than fifteen of them have yet been able to catch the spirit of poster advertising technique.

Just recently an artist of the highest standing was engaged to make a poster for a prominent film player, and when the finished work was submitted it was approved by everyone called in for their opinion; and yet, when it was produced in the size and shape of a 24-sheet poster, it was so decidedly ineffective that the distance of two hundred feet its entire effect was lost.

An unusual side of the poster advertising of motion pictures in the 24-sheet size is the fact that in many cases the artist is advised of the necessity of so creating the 24-sheet that it can be mounted on beaver board with the white space cut out and used as a float.

Lobby Display

Still another method of using the 24-sheet outside of its regular form is to mount and cut it out for the purpose of lobby display. While on the subject of lobby displays, it has often been remarked that if the type of art work used in the theatre lobbies should be carried out in 24-sheet form, it would mark a new day for outdoor publicity.

By this we do not mean lithographed cut-outs, but rather work similar to the exquisite batik posters as used for the "Hunchback of Notre Dame" or the cleverly handled colored lighting as used for the "Ten Commandments."

True, the lobby is, as a rule, seen (Continued on page 90)
An Answer To The Defamers of Motion Pictures

By Victor Hugo Halperin

The Bible heroine is pictured on the screen in a modern setting. She faces the same obstacles and pitfalls, and she emerges commendably—usually much more so than our heroines of the Bible. We have our Magdalenies of the screen—our women who have fallen beyond help, and others who see the light and become good celluloid women.

And these examples are what the visionless members of the Church have railed about. They have no hesitancy about assigning chapters in the Book of Job and the Songs of Solomon to the young, but they hide their faces in despair when these same youngsters show a desire to see the movies.

Naturally, there have been pictures deserving a certain amount of criticism. As an author and producer, I know. But should the church take this upon its shoulders?

The strongest institution in the world today is the home fireside. Parents should take the place of these calamity howlers. They know the kind of a picture their children should see. Their supervision should be enough.

Before I start to make a production, I first weigh the elements of good and evil. I try to see the different roles and situations that pile up through the eyes of the different classes that attend the theatre. And, if you please, I do not omit the devout churchman. He is the personality I am wrestling with, for in some cases—and only a few, God be praised—he is the barrier to the future of the motion pictures.

In each of us is a certain amount of egotism. Each one of us is our own particular hero. When we read a book we look upon the leading character as ourselves. It is the same in a cinema play. Youth looks at youth with himself in the leading role. Old age sits hand in hand and recalls those rosy days of the past.

True to Life

Whether I make a melodramatic picture like “When a Girl Loves,” or a comedy production like “Tea With a Kick,” I analyze my characters and make them as true to life as possible. I build my characterizations with a thought of registering the good and evil elements, and make my story stand for justice to all.

The screen teaches as fine a moral lesson as does the sermon, and, in almost every case, it remains in the onlooker’s mind longer. Any message in pictures lives much longer than does the spoken word.
BLASCO IBANEZ, author of "Four Horsemen" and of the new "Circe" in which Mae Murray is starred, in a formal statement tells how he has been impressed with the possibilities of the motion picture which for a long time the majority of leading literary persons treated with slight regard. "Circe" is Mr. Ibanez's first effort in the way of direct screen writing. He was not deterred from creating the story by the seemingly genuine horror expressed in certain literary circles including among others even his personal friends. The author's chief satisfaction in his new work is that it affords a medium containing methods of expression which heretofore he has not sounded. He says the work altogether has proved so artistically satisfactory that he believes it will go far in opening the eyes of his literary colleagues to the substantial worth of the screen.

S. WOOD, the director, makes a plea for better working conditions for directors, who he says are hampered in giving their best efforts to the screen because of the failure to apply the theory of selectivity in assigning directors to film stories. He cites as example the enterprises which have continued with increasing success on the silver screen of their founders and ascribes this condition to the wisdom displayed by the former executives in the selection of their chief aids. The suggestion was made that if there were a larger element of discrimination on the part of producers in choosing directors, failures on the screen would be far between.

AMON NOVARRO while working in Paris on the interiors of "The Arab" employed his evenings in visiting the Montmartre. He did not travel in the garb of a sightseer but rather as one of the residents of the quarter. So if the interpretation of his role in "The Red Lily" indicates the Apaches sometimes are human beings and not the unvarying bad men they are represented it will be understood the basis for the portrayal is through firsthand contact.

MAY ALLISON has returned from Huntington, Tenn., where she completed work on the exteriors of "The River Road," an Ernest Shipman production. This picture, it is said, will prove Miss Allison's contention that she is absolutely through with the "Fluffy Ruffles" type of role.

AT the Rivoli Theatre in New York last week the De Forest Phonofilm presented Eva Leoni, coloratura soprano, in "The Shadow Song" from Dinorah. It was one of a series of subjects in which were shared talks by Chauncey Depew and Governor Al Smith. Plainly the singer, from the reproduction standpoint, has a decided advantage over the operatic. The physical presence of Miss Leoni was almost complete. Registering with especial definiteness are the extremely high notes. The entire production is the most creditable as well as the most enjoyable of any of the series which we have seen and incidentally heard.

Charles Lundgren has opened a branch office at Indianapolis for Producers Distributing Corporation. The new manager has been connected with the industry since 1907. He began with George Kleine prior to the formation of the General Film Company and has been a salesman on the West Coast and manager of an independent exchange in Chicago. He has been with the present company four years.

Whitman Bennett is now titling and editing "Two Shall Be Born," production of which recently was completed at the Whitman Bennett Studios in Yonkers. Mr. Bennett feels that in this screen adaptation of Marie Conway Oemler's famous story he has an unusual picture. Jane Novak, Kenneth Harlan and Sigrid Holmquist head the cast.

Rod La Rocque has been chosen for the leading role in "Pola Negri's Paradise," which Ernst Lubitsch, loaned by Warner Bros., for the picture, will produce for Famous Players at the West Coast studio. Mr. LaRocque will be seen as Count Alexis Czerny, an army officer.

Walter Wanger, formerly general manager of the department of production for Famous Players-Lasky, has been engaged by Jesse L. Lasky to resume his former position. Mr. Wanger for nearly three years has been in Europe. He returned to New York last week in company with Mr. Lasky and will take over his duties at the Famous Players offices immediately.

Jois Wilson, according to word that comes from Paris, is being seen very much these days in the company of Barney Baruch Jr. Questions as to whether or not Jois Wilson may be heard in the near future are greeted with a smile by both parties. If the guesses of the wirecapers prove to be true photoplayers will be mightily interested to know if it means the loss of a favorite artist.

Elmer Clifton writes from the Maunganin, en route to Tahiti: "We lost a day crossing the 180th meridian. It is rather a queer feeling to lose a day out of your life. It is also funny that this happened to be the day I had set aside for meditation and good resolutions."
Director Henry King Says Censorship Has Helped Film Industry

HENRY KING, director of "The White Sister" and "Romola," was the speaker of the day at the weekly luncheon of the Associated Motion Picture Advertisers' Thursday, July 24. Mr. King caused the diners to sit up for a moment when he declared he believed censorship had been a good thing for the industry in that it had compelled writers and directors to think, and that as a result of the thought they had been compelled to expend on their product it had been materially improved.

Another speaker was J. D. Williams, just home from a trip to Los Angeles. He paid his respects to Mr. King, saying he considered him one of the best directors, if not the best, in the country. "If you see 'Romola,'" he added, "I think you will agree with me.

"There is no director whose stock is higher than his today, and personally I don't think anyone can touch him.

"The time will come when people will go to see pictures because of the directors just as today they go because of the star."

Speaking of the Hays organization, Mr. Williams declared he did not think any other agency had done so much for the business in so short a time.

"It has only started to function," he said. "I am not a member of it, but I hope to be shortly. If you let these suggestive pictures run wild there is no limit to the harm that may follow—the business will be ruined in a very short time.

"There has got to be censorship, yes, but it must come from within.

The man who makes a motion picture unfit for the family to see and tries to sell it to the public is committing a great wrong.

"We are whipping the censorship thing through the Hays organization, and you advertising men can do a lot of good in helping the work along.

"From what I have seen in Los Angeles I believe you are going to see during the coming season some of the finest pictures that have been made.

"Big pictures made by big directors and big stars have the same effect on this business as the evangelist has on religion in the small town. They are the influences that stimulate business. Take out of the market ten or twelve of the big pictures during the past year and the industry would experience a serious drop."

Mr. King in opening said that when he went away from the country some time ago censorship was a very large topic, but that on his return he heard nothing about it. "I wonder if it is dead," he remarked.

"I believe if pictures could be made to suit the general public rather than the tastes of the individual theatre managers there would be less trouble to get patrons in the houses," he continued.

"Yet I believe the greatest progress the industry has made has been in the theatres themselves. They are far better than the productions we are giving them for exhibition."

Answering questions as to making pictures abroad Mr. King said there were some advantages. Among these he cited the work of artists employed in the making of "Romola," whose work was so different a quality he said it would have been impossible to have equalled it in this country because of the attendant expense. Some of it, he said, was so artistic it seemed a shame to destroy it when the scenery was struck.

One director had encountered opposition from the municipal authorities in Rome because he had sought the cooperation of the Italian ambassador in Washington before starting, and as a result local officials because of jealousy were not disposed to assist.

"I believe," said Mr. King, "if a director goes into an Italian city and proceeds along lines absolutely paralleled to those he would follow in New York or any American city he will have no trouble in the world. We had the very best of co-operation. If 'Romola' had been attempted in the United States on the same scale as that we followed in Italy the price would have been prohibitive."

The speaker praised the electricians associated in the making of the picture, saying they were the best workmen he had ever met.

"When going into a foreign country to make pictures you must go with the pions; feeling," said Mr. King in conclusion. "You must not expect in the Sahara desert to find a fully equipped Hollywood studio."

Among those presented to the members were Wythe Williams, foreign correspondent, and Robert Carlyle Ellis and Harry Cohen.

Kansas-Missouri Exhibitors Will Join Forces

At a meeting of the board of directors of the M. P. T. O. Kansas, was attended by representatives of the M. P. T. O. Kansas City, and M. P. T. O. Western Missouri, in Kansas City, July 21, the initial step towards the proposed formation of one of the most powerful exhibitor bodies in the Middle West was taken. The M. P. T. O. Midwest has been suggested as a name for the new association, which will incorporate the above mentioned exhibitor organization.

It was estimated that the proposed new body, which is the result of a need felt by three associations in the same trade territory, will have minimum resources of more than $30,000 annually. Problems of representation and possible affiliation with the Allied body are yet to be ironed out.

The Kansas body now is affiliated with the Allied, but Kansas City, and Western Missouri are not, both these organizations having announced it as their policy to await developments at the Allied meeting in Kansas City in August. However, as both the Kansas City and Western Missouri associations have announced that they were in sympathy with the Allied, it is more than probable that the new M. P. T. O. Midwest will become merged with Allied, it was said.

Although Kansas City officials favor the consolidation of the three bodies, as a step of precaution questionnaires will be sent to all exhibitors in the State of Kansas on the matter. A joint convention probably will be held early this Fall, at which complete organization will be affected.

Kansas City and the M. P. T. O. Kansas, as a preliminary step, this week, are sharing the same headquarters, the former having moved into the same building with the latter. C. E. Cook, general manager of the Kansas association, under whose efficient management that body has gained national recognition, will be retained as general manager of the new body, according to Kansas City, Mo., and Western Missouri officials.
‘GIRL SHY’ TO REOPEN KEITH THEATRES

Following its long run at the Cameo Theatre, Harold Lloyd’s latest Pathé production “Girl Shy” will reopen eighteen B. F. Keith Theatres that have been closed for the summer.

The United Booking Office bookings will start over the circuit at the beginning of the regular season September first and will play each of the theatres that run a combination of vaudeville and feature length pictures. To date the attendance record at the Cameo Theatre where the picture is now playing has been unusually good. Despite the heat and unpleasant weather conditions the business of “Girl Shy” at this theatre continues to hold up after a long run.

* * *

MABEL NORMAND WILL CONTINUE WITH SENNETT

On the return of Mack Sennett from a fishing trip, he announced that there is no truth in the rumor that he had broken with Mable Normand, the brightest star in his studio.

Mr. Sennett is quoted as saying that as long as there is a demand for Miss Normand’s pictures, he will continue to make them.

It is understood that now that Sennett has returned, Miss Normand will start work very soon on “Mary Ann.”

* * *

FOX TO BUILD

Owing to inability of the Fox organization to break into the Los Angeles first run field, the Fox Company will erect a 5,000 seat theatre on property at Broadway and Sixth Street, in the heart of the Los Angeles theatre district.

* * *

CAREY ON LOCATION

Director Tom Forman with Harry Carey and the entire “Roaring Rails” troupe left Los Angeles this week for the Klamath Falls region in Oregon.

This is the spot at which is located the only railroad construction camp now in operation anywhere in the United States, it is said by railroad officials and Stromberg has obtained the full co-operation of the railroad men in connection with the picture.

* * *

‘NEVER SAY DIE’ IS WELL RECEIVED

First reports from the Coast indicate that Douglas MacLean has bettered the remarkable record he created for laughs in “Going Up” and “The Yankee Con sul,” his latest comedy “Never Say Die,” adapted from Willie Collier’s greatest stage comedy success.

After screening ‘Never Say Die’ for the Writers Club in Los Angeles, Bo-

gart Rogers, general manager of Douglas MacLean Productions wired New York: “Writers Club thinks ‘Never Say Die’ by far best MacLean picture yet. They laughed and roared with long, loud applause at end. Charles Ray, Rob Wagner, King Vidor, Hobart Bosworth and others call it unqualified knockout. Wuerz, new manager of California Theatre, Los Angeles, where ‘Never Say Die’ plays world’s premiere, saw it for the first time and is just plain tickled to death. He says it will knock California audiences cold.”

UNIVERSAL ACQUIRES ANOTHER THEATRE

Universal announces the acquisition of the Dawe Theatre, Bridgeport, Conn., one of the finest houses in New England. Although controlled by Universal, the Dawe Theatre will not confine itself to programmes of that company, but will present worth while product of other independent concerns, as well. The purchase of this theatre, of fifteen hundred capacity, assures Universal a first run house in that territory.

* * *

READY FOR ‘PETER PAN’

Herbert Brenon, Paramount producer, shot the last scenes for his new Thomas Meighan picture, “The Alaskan,” Saturday at the West Coast studio and is now on his way to New York to prepare for the production of Barrie’s “Peter Pan,” which will be made at the Long Island studio. Accompanying Mr. Brenon is Willis Goldbeck, who has written the continuity for the Barrie picture and will assist in the picture in an advisory capacity. Roy Pomeroy, technical expert, who will act as co-director with Mr. Brenon, will come East in a few days.

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STONE SELECTED

Following the completion of “Husbands and Lovers” for John E. Mayer, for release through First National Pictures, John M. Stahl is casting his next production, “Fashions for Men.” Mr. Stahl has engaged Lewis Stone for the leading role.

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CHANGE CHANGED

“Sinners in Silk” will be the title of Hobart Henley’s first Metro-Goldwyn-Mayer production, originally known as “Free Love,” when it reaches the exhibitors of the country.

* * *

MAJOR HALSEY

Forrest Halsey, who recently completed the adaptation of “Wages of Virtue,” Gloria Swanson’s new Paramount picture, and who is the author of many of her other successful pictures, has been commissioned a major in the reserve corps.

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BEN LYON CHOSEN

Ben Lyon, who recently played a leading role with Pola Negri in “Lily of the Dust,” has again been loaned by First National to the Famous Players-Lasky Corporation. He will play opposite Gloria Swanson in “Wages of Virtue.”
Strong Moral Lesson Taught In ‘Love of Women’

How can a man and woman be married and not married at the same time? How can they be legally tied, yet by law forbidden to see each other? How can they be half divorced?

These are not puzzles or conundrums, asked for idle amusement, but the basis of an unusual theme, founded on present interlocutory divorce laws, around which is woven the absorbing story of the Whitman Bennett production, “Love of Women,” one of the latest releases of the Selco Picture. It is a Selco Picture.

It is believed that this is the first time that the interlocutory decree has been dramatized and its extraordinary features used as the background of a motion picture. Whitman Bennett, the producer, had long felt that a really vital, human story could be told about it, and he found just what he wanted in the scenario of E. C. Holland.

The story is of Ernest and Cynthia Herrick, a young couple who, after several years of married life, find that their interests have somehow gone along separate paths. Cynthia’s is centered in their son, while Herrick, feeling neglected, turns from his literary pursuits to the company of other women.

The inevitable scandal flares up, and Cynthia is awarded an interlocutory decree of divorce. This is nothing more or less than a trial divorce—to hold good for six months. If, at the end of that time, the couple still find that they desire to go their separate ways, the decree is to be made final. Otherwise, the decree is vacated, and they live together once more.

When the trial period is almost up, a serious accident happens to the child, and the parents, in a flash, are brought together and realize, in their hour of misfortune, just how much they need and have always needed each other. Needless to say, there is no divorce, and another marital crisis is averted.

“Love of Women” has been seen and endorsed, both for its theme and its entertainments, by representatives of leading women’s organizations, social workers, and judges and other officials who have first-hand knowledge of the intricacies and difficulties of modern marriage and the dangers which beset it on all sides.

Helene Chadwick and Lawford Davidson play the roles of the young couple with sincerity and sympathy. Montagu Love, as a wealthy suitor of the girl before her marriage, and a “framer” of the divorce, is smoothly malevolent, and, as always, the artist to his finger-tips. Maurice Costello, as the father, Mary Thurman, in a vamp part, Marie Shotwell and Frankie Evans, complete a well-balanced cast.

**BUTTERFLY PREMIERE SCORES BIG HIT**

Universal’s Jewel Superfeature “Butterfly” was given its world premiere at the Forum Theatre, in Los Angeles, on July 25. The picture was used to reopen the theatre and attracted such huge crowds that hundreds were unable to gain admission to witness Kathleen Norris’ famous story.

The cast of the picture includes Laura La Plante, Ruth Clifford, Norman Kerry and Kenneth Harlan.

The picture was directed by Clarence Brown who entertained the cast, working staff, press and trade paper representatives at an elaborate dinner at the Forum Roof Garden before the opening of the production.

**THE SPEED SPOOK GIVEN TRYOUT**

At eleven o’clock on the evening of July 26 at the Rialto Theatre in Whitestone, Long Island, Johnny Hines’ latest feature “The Speed Spook” was given its initial tryout by C. C. Burr after the Rialto patrons had witnessed two features. The picture was put on “cold,” for the audience had no intimation that they were to view this latest Johnny Hines effort. Despite the lateness of the hour, “The Speed Spook” went over with a bang, and kept the audience in a continual state of laughter.

This tryout performance was arranged by producer Burr to obtain the audience reaction on this Hines special which in its present form is eight and one half reels in length. Burr’s big task was to ascertain just which parts of “The Speed Spook” were to be cut in order to get the production down to six reels, but he received little help here, since the audience gave unprecedented ovation to the entire picture.

**EILEEN PERCY TO CONTINUE TOUR**

Eileen Percy, one of the stars of the Selco picture “Missing Daughters,” whose personal appearances with that Selzick production were interrupted by illness, will shortly resume her tour, it is announced.

She will first be seen when “Missing Daughters” starts an engagement at the Strand Theatre, Milwaukee, on July 27. The first four days of the week of August 3, Miss Percy appeared with the picture at the Strand Theatre, Niagara Falls, while the rest of the week she was at the Haven Theatre, Olean, N. Y. The week of August 10, the star will be seen at the Broadway Strand Theatre, in Detroit.

Hunt Stromberg has again produced a winner in the new feature “The Siren of Seville.” Priscilla Dean gives a most animated characterization of the title role. The production is shortly to be released through Producer’s Distributing Corporation.
Famous Dozen

Twelve Noted Directors at Work on First National Features

A DOZEN motion picture directors of the highest standing and the greatest ability in their profession, are now making productions for First National release during the Fall and Winter. Several of these productions are being made by First National, the rest by independent producers.

Sidney Olcott, is directing the new Norma Talmadge production "The Sacrifice" for Joseph M. Schenck.

Frank Lloyd, producer of "The Sea Hawk," is now well started on his new First National picture "The Silent Watcher" from Mary Roberts Rinehart's story "The Altar on the Hill."

Edwin Carewe is making "Madonna of the Streets" from W. B. Maxwell's novel, "The Ragged Messenger." Nazimova returns to the screen after an absence of two years to play the leading feminine role with Milton Sills opposite her.

Chester Franklin is directing for Joseph M. Schenck "One Night" in which Constance Talmadge is starred.

Irving Cummings is now directing for M. C. Levee "In Every Woman's Life" from Olive Wadley's novel, "Belonging." The cast includes Virginia Valli, Lloyd Hughes, George Fawcett, Vera Lewis, Marc MacDermott, Stuart Holmes and Ralph Lewis.

Harry L. Hoyt, having completed one First National special, "Sundown," is working on another special production under the supervision of Earl Hudson, "The Lost World" from Sir Arthur Conan Doyle's novel.

George Fitzmaurice, who is now engaged editing and cutting "Tarnish," which he has produced in association with Samuel Goldwyn for First National, upon completing that will begin preparations for a new joint production.

George Archainbaud, who has recently directed a number of pictures for First National, is now at a megaphone for Thomas H. Ince on "Christine of the Hungry Heart" in which Florence Vidor plays the lead.

Lambert Hillyer, who wrote and directed most of the W. S. Hart successes, is directing the picture from Joseph C. Lincoln's novel, "Doctor Nye," for Mr. Ince.

Robert Z. Leonard, husband and director of Mae Murray, is ready to start photography on the first scenes of "Wilderness," in which Corinne Griffith will be starred.

Charles Brabin is making preparations for early production activities on Edna Ferber's novel, "So Big," in which Colleen Moore will be starred.

John Francis Dillon is preparing to start work on "If I Marry Again" in which Doris Kenyon will have the featured role.

* * *

Bessie Love as she appears in First National's special "The Lost World," which was written by Sir Arthur Conan Doyle.

Pathe Brochure

Beautiful Book of Coming Attractions Completed

THE art, advertising and exploitation departments of the Pathé Exchange, Inc., came in for considerable amount of praise in film circles this week with the release of the Pathé Announcement book on their product for the 1924-25 season.

The book, which was used as an insert in the national trade papers, consisted of twenty-eight pages in five colors of process plating. Eighteen thousand copies were bound in heavy morocco paper and circulated among the exhibitors. The front page, beautifully designed, was hand lettered and took one artist one week to complete. The first two pages inside were given to Charles Ray and his coming attractions on the Pathé program.

Hal Roach features (4), his Our Gang comedies, The Spats and Hal Roach Star Comedies lined up for the next four pages, while the five pages that followed were turned over to Mack Sennett productions. There followed pages, riotous in color, on Pathé one reel subjects and serials. Harold Lloyd productions closes the book.

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WEIL WITH LUMAS

Jesse Weil, has been engaged as advertising and publicity director for the Lumas Film Corporation. Mr. Weil will also handle special promotion and advertising for the Gotham Productions of which Samuel Sax is the head.

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FIRST GOTHAM SPECIAL IS COMPLETED

Samuel Sax, President and General manager of the Lumas Film Corporation which are distributing a series of six special Gotham Productions for release on the independent market, announces that the first picture of the series "Unmarried Wives" with Mildred Harris, Gladys Brockwell, Lloyd Whitlock, Barnard Randall and Mabel Coleman in the cast, has been completed and prints will be in the New York offices within the next few days.

The picture was directed by James P. Hogan who will also direct the other five pictures of the series, the titles are "Black Lightning," "Woman and Gold," "The Night Ship," "You Can't Fool A Woman," and "Every Woman's Secret."

"Unmarried Wives" will be released on the independent market on August first and will be backed by an intensive advertising and exploitation campaign that will cover the entire country.
Dr. Shallenberger Finds Exhibitors Optimistic

D R. W. E. SHALLENBERGER, president of Arrow, returned to New York July 28 after an absence of nearly six weeks. During the course of his tour he visited Pittsburgh, Cleveland, Detroit, Chicago, Kansas City, Denver, Salt Lake, Los Angeles, San Francisco, Portland, Seattle, Vancouver, Calgary and Minneapolis.

The doctor talked with many exchange men and exhibitors as well as with quite a number of exhibitor organization leaders.

Exhibitors as a whole the distributor found more optimistic than for three or four years. This was true not only on the United States side of the border but also in that section of Southwestern Canada where he visited.

As to the exchanges the independent division Dr. Shallenberger found to be better regulated and better operated than ever before. All of these were doing a fairly good business.

One of the chief topics of discussion is the problem of the theatre circuits—whether eventually they will be owned or controlled by one of the national distributors or hooked up with a booking combination and operated out of New York.

There is more block booking being done this year than ever, according to the observation of the doctor. "Many exhibitors are just afraid not to block book," he said.

He added that in his view the practice was unhealthy and should be discontinued by the exhibitor. "The fear behind signing up a block," he said, "is that there will be a scarcity of product. They fear something untoward will happen if they don't get the material on their books. Possibly also there is the thought that there may be mergers among or absorptions by some of the larger concerns."

Asked if he saw any indication of an inclination on the part of owners of several theatres to discontinue acquiring any more, the doctor thought a moment and said he did not know as he did.

When the remark of a prominent distributor was quoted to the doctor that the present was an exhibitor's market he readily agreed that such was the case.

"It not only is, but some time has been an exhibitor's market," added the doctor, "and that is the reason why there is no occasion for block booking."

As to production conditions at the coast, the returned traveler said, everything was progressing to the apparent satisfaction of every one concerned.

"Due to the very fine crop outlook in Iowa, Nebraska, Kansas, the Dakotas and Minnesota, the business situation is better in those territories than for a long time," the doctor concluded. "New banks are opening up in the agricultural districts, and there is a distinct air of prosperity pervading that country."

"California in the southern part was hit by a drouth, which brought on a lack of electric power. An effort now is being made to convert current from the northern part of the state, where there is a plentiful supply.

"Then again the foot and mouth disease dealt California a jolt, but that condition has been remedied and the situation is improving very rapidly. I believe California will be back absolutely normal in the course of sixty to ninety days."

* * *

SIGN MAUD FULTON

Maud Fulton, best known as author and stage star of "The Brat" and "The Humming Bird," has been signed on contract to write a series of original stories and adaptations for Metro-Goldwyn-Mayer. Negotiations were made through Irving G. Thalberg and it is under his supervision that Miss Fulton will begin work for the screen.

RAYART PICTURES OPEN NEW OFFICES

W. Ray Johnston, president of the newly formed Rayart Pictures Corporation, moved his desk from 220 West Forty-second Street, where he has so long been associated with the Arrow Film Corporation as vice president and general manager, to 723 Seventh Avenue on Thursday, July 24, which date marked the advent of Rayart in the distributing field of motion pictures.

The opening of Mr. Johnston's new company was the occasion for the gathering of a host of friends of the young executive to wish him "Good Luck" in his new venture. Among those present were Joe Brandt, Bobby North, Joseph Simmonds, J. V. Ritchey, George Blassdell, John Spargo, Larry Moen, Dave Mountain, Gen. Charles Cole of Boston, O. W. Biarner, Mark Ditenfass, Richard Fiedler, Gus Barth, Harry Thomas, J. Charles Davis, 2d., Dell Henderson, P. B. Dana, Jessie Bishop, Herbert Cruikshank, A. Lowens, Mr. and Mrs. Eddie Lyons, Mr. and Mrs. Billy West, John L. Russell, Tom Davises of London, England; M. A. Kraut, S. Goodman, Richard Weil, Master Russell Griffen and mother, Jack Tannenbaum, J. W. Van Zile and the entire executive and office staff of the Arrow Film Corporation, who called en masse to extend their best wishes to their former "boss."

The office of the new company was filled with floral tributes from Ray's many friends and his old associates at Arrow made him a present of a beautiful desk set. Hundreds of special delivery letters and telegrams were received from well-wishers all over the country.

Sidney Olcott, Carl Fleming and Fred Fleck, returning to their Paramount studios, via, of course, the old, unused and almost forgotten Bleeker Street trolley route.
IMPORTANT CONTRACTS
CLOSING BY GRAINGER

James R. Grainger has returned to New York from an extended trip through the West Coast territory during which he reviewed a number of forthcoming Metro-Goldwyn-Mayer productions, and closed important contracts with leading exhibitors.

Mr. Grainger reported that the studio organization of Metro-Goldwyn-Mayer at Culver City, under the direction of Louis B. Mayer and his assistant executives, Harry Rapf and Irving G. Thalberg, is accomplishing results that have already been felt in the enthusiasm expressed by exhibitors throughout the territory visited by Mr. Grainger, over the coming Metro-Goldwyn-Mayer product.

Mr. Grainger states that exhibitor sentiment was pronounced in approval of the great product now in the making by the organizations combined under the recent merger. This sentiment, said Mr. Grainger, is steadily being reflected everywhere by the contracts for 100 per cent Metro-Goldwyn-Mayer product. One of the largest contracts closed by Mr. Grainger was with West Coast Theatre, Inc. All Metro-Goldwyn releases will play the entire circuit of West Coast houses.

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CLARA BERANGER BUSY

Three pictures are now claiming the simultaneous attention of Clara Beranger, special scenarist for William de Mille productions, who recently arrived at Paramount’s West Coast Studio.

Mrs. Beranger took with her to California the finished manuscript of an original screen play which Mr. de Mille will produce following “The Fast Set,” which he is now making and which Mrs. Beranger adapted from the Frederick Lonsdale stage success, “Spring Cleaning.”

* * *

KELLY MAKES DEBUT

Gregory Kelly, whose work in “Seventeen,” “Penrod,” “Tweedles” and other stage productions has put him in the front rank as a delineator of youthful characters on the stage, is making his motion picture debut this week at the Paramount Long Island Studio. He has an important part in “Manhattan,” Richard Dix’ first starring picture for Famous Players, which R. H. Burns, side, of Hippodrome fame is directing.

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METRO PRODUCTIONS
FOR DENMARK

Exclusive distribution rights in Denmark for current and recent Metro releases have been obtained by Mr. N. H. Nielsen of Copenhagen. The deal was closed in New York last week between Mr. Nielsen, who is owner of the Big Cirkus Theatre, Copenhagen, and Arthur M. Loew, manager of the Metro-Goldwyn foreign department.

Under the terms of the contract, Mr. Nielsen will distribute “Scaramouche,” “The Whiz,” “Our Hospitality,” “Long Live the King,” and other productions. While in New York the visiting film leader reviewed a number of the pictures he will distribute under the contract just concluded, and investigated the American motion picture situation at present.

* * *

Baltimore Cuts

Motion picture theatres in Baltimore have returned to the old prices minus the war tax. It is said that not one has raised the price of admission to the amount which included the war tax. The tax continues on the seats selling for more than 50 cents as it was not repealed on such admissions.

Reports from many sections of the State of Maryland also are to the effect that the public has been given the advantage of the repeal of the war tax.

Here’s an informal snapshot of Fred Niblo, who just completed the direction of Metro’s coming feature, “The Red Lily.” With him are Loris, his daughter, and Buddha, his chow pal.
United Artists Will Hold Griffith to Contract

The controversy that is being carried on regarding the signing of David W. Griffith to produce a series of pictures for Paramount is still waging.

Hiram Abrams, president of United Artists Corporation, has issued a statement covering the situation for his company, which says his directors have thrashed out the situation and decided to hold Mr. Griffith to his contract.

Following is Mr. Abrams' statement:

"A meeting was held in the apartment of Mr. and Mrs. Douglas Fairbanks at the Ritz Hotel, New York City, on Wednesday, July 23, 1924, at which were present the officers of the United Artists Corporation, Mary Pickford, Douglas Fairbanks, a representative of D. W. Griffith and a representative of Charles Chaplin, and off the latter being away from New York City.

"Hiram Abrams, president of the United Artists Corporation, was authorized by all persons concerned to deny there had been any negotiations of any kind or character tending toward a merger of the United Artists Corporation with the Famous Players-Lasky Corporation, which had been announced in the press.

"That this announcement, in their judgment, was emanated from a statement given to the public press by Adolph Zukor, president of Famous Players-Lasky Corporation, that he had no intention of entering into a contract with D. W. Griffith to direct three motion picture photoplays for Famous Players-Lasky Corporation upon the expiration of his present contract with the United Artists Corporation, and in which it was represented that Mr. Griffith had but one more motion picture photoplay to produce for the United Artists Corporation.

"In answer to this announcement Mr. Abrams—Mr. Banzhaf, representing Mr. Griffith, protesting—was advised to state that at the annual meeting of the stockholders and owners of the United Artists Corporation, held at the office of the United Artists Corporation, 729 Seventh avenue, New York City, on Friday, March 28, 1924, at which were present Mary Pickford, Douglas Fairbanks, and D. W. Griffith in person, and Charles Chaplin, by proxy, it was unanimously decided upon by all of the parties concerned to renew and extend their contracts for a period of three years, excepting Charles Chaplin, who had eight pictures still to deliver to the United Artists Corporation.

"And a memorandum to that effect was signed by all parties concerned and a photostatic copy of the same was published generally in the press. It is the sense and purpose of the United Artists Corporation to enforce the respect of contracts as exist and as they have been renewed with all of the above individuals, including D. W. Griffith.

"Albert H. T. Banzhaf, representing Mr. Griffith, stating and contending that it was the belief of Mr. Griffith and himself, who were present at the above meeting, that the above signed memorandum was intended solely for publicity purposes and had no further meaning.

"It is inconceivable Mr. Zukor will make any further claim to Mr. Griffith's pictures. UNITED ARTISTS CORPORATION, "By Hiram Abrams, President.

On behalf of Famous Players-Lasky company E. J. Ludvig, had said before the United Artists statement was issued: "We hold a contract with Mr. Griffith. If Mr. Griffith is involved in any controversy, it must be between himself and United Artists. We have nothing to do with it. I have no doubt that Griffith is amply responsible for his actions. If he has made a contract with us, I presume he can respond. If Griffith has broken his contract with United Artists, they are, of course, entitled to damages, based on what profits would have accrued from the distribution of his product." 

HUGE POWER PLANT FOR UNIVERSAL CITY

Plans have been completed at Universal City for a quarter million dollar power plant, large enough not only to supply all the studio's current needs, but also to supply sufficient electric current for the entire San Fernando Valley. The new plant will generate 30,000 kilowatts, and, augmented by the equipment now in existence at the studio, will make Universal City independent of outside facilities in every way. The studio now has its own water, sewer and gas system. The plant will add its own electricity, completing its total independence from the outside world for service supplied by public service organizations.

COMIC CARTOON SERIES FOR EDUCATIONAL

Earl Hurd has completed arrangements whereby he will produce, for release through Educational Film Exchanges, Inc., a series of thirteen single reel animated cartoon subjects to be known as the "Pen and Ink Vaudeville" series. The subjects will be released one every four weeks during Educational's 1924-25 season. The first release will make its appearance on the program during the week of August 31.

Each release will present a complete comedy vaudeville bill done in Hurd's inimitable cartoon comedy style. The first subject of the series will be "Bone Yard Blues." 

LEVEE AT WORK

M. C. Levey has begun work at the United Studios on his next First National picture, "In Every Woman's Life," from Olive Wadley's novel, "Belonging." Virginia Valli has been signed for the leading role, and Irving Cummings as director. This will be the first appearance of both in First National releases.

Eva Novak and William Fairbanks in a pleasant moment from the thriller "Racing for Life," presented by C. B. C.

C. B. C. DEAL


The territory involved in the deal comprises the State of Utah and the southern part of Idaho.

AUTHOR TO SUPERVISE

Joseph Hergesheimer, many of whose stories have proved good screen material in the past, will become actively engaged in the production of motion pictures at the Paramount Long Island studio when one of his first successful stories, "Three Black Pennies," is put in production. He will have the position of supervising director during the filming of the picture, which Paul Bern will direct.

START 'SO BIG'

Colleen Moore has started work on her first starring venture for First National, "So Big." Edna Ferber's remarkably successful novel. Officials at the United Studios are predicting a great triumph for Miss Moore in this production. She is preparing for it with an earnestness and enthusiasm that insure success. John Francis Dillon will again direct the young star.
A New Version of Divorce Is 'Love of Women'

Selznick's new picture dramatizes the interlocutory divorce decree, for the first time on the screen.
THE motion picture industry boasts a goodly number of surviving pioneers still in active business. One of the more prominent of these is Louis Auerbach, who has specialized in exporting and importing motion pictures.

His initial connection with the business was with the European Feature Film Company, which was organized in 1911 for the purpose of bringing foreign pictures to the United States. Then he joined the Woods and the Godsell organizations in Germany.

The latter company had intended to build theatres in Germany. Eight had been completed when the war broke and operations were suspended. Mr. Auerbach and his associates, among whom the foremost was Ben Blumenthal, returned to the United States, and for a period there was indecision as to the business future.

This did not last long, however, for Mr. Auerbach and Mr. Blumenthal formed the Export and Import Film Company, which has been very much in evidence on the film map ever since.

It was the first organization to place pictures on the foreign markets and to pay especial attention to trade marks.

The company went into South America, where at that time American pictures represented 5 per cent of the total, the remaining 95 per cent going to Europe. Today it is probable the figures are reversed, with the American producers doing practically the lion's share.

One of the first moves of the new company was to place Metro pictures in Continental Europe. From this point the activities of the concern were extended throughout the world.

When the big demand came for serials Export and Import was the first company with the exception of Pathe to produce and distribute an independent serial. That was the Houdini subject, which created such a sensation the producers were encouraged to make seven more.

The impetus given to motion pictures by the serials was responsible for opening up the whole eastern territory to the American picture. The strong liking for serials in foreign countries still persists in Japan today.

Many of the larger strokes accomplished by the company were in the importation of pictures that made an impression on the American market. Among these were "The Cabinet of Dr. Caligari," "Othello," "Passion," "Deception" and "Mad Love."

AISO they were responsible for bringing to the United States a trio of artists all of whom have been warmly received by Americans: Pola Negri, Ernst Lubitsch and Dimitri Buchowetzki. Offers were made to Emil Jannings that were on this side of the water regarded as rather large, but that player did not see fit to accept them.

Mr. Auerbach is a native of the Quaker settlement of Philadelphia, although he was educated in the public schools of New York City and in New York College.

Following his graduation he entered the house of one of the greatest leather importers and exporters in the country. From that he went into the mining and banking business, where he remained until he became interested in the film industry.

Throughout the past eleven years Mr. Auerbach has been most closely identified with Mr. Blumenthal. The latter now spends the large majority of his time in Europe, where more and more he is becoming heavily interested in the theatre department of the industry.

How large a factor Mr. Auerbach has been in the promotion of American films abroad may be judged when it is stated that the company, with which he is so prominently connected has each of the several preceding years sent throughout the world from 50 to 100 features annually.

Perhaps the biggest deal in the history of international film relations was the sale abroad of 100 Metro features for Continental Europe. And it was a cash transaction.

This one operation went far to force sales of American pictures abroad, to open up the market. In France one house took the entire list, and a Scandinavian buyer did the same thing.

So it will be seen Mr. Auerbach and his associates are entitled to rank as pioneers.

Export and Import's activities are growing. At the present time several large contracts are pending. In the face of none too favorable conditions the concern has just bought on this side for shipment to Europe sixty-six features.

The company has offices in London, Paris and Berlin. Mr. Auerbach has found in his experience that there is a failure on the part of the industry as a whole to realize the importance of the foreign market to the producers and also the exhibitors of the United States.

One point stands out, and that is the value in the foreign market of established trade marks. A picture made under a well-known brand is worth far more money than a production possibly its superior but put out by a company the name of which is unknown on the other side.
EDITORIAL PAGE

Robert Gilbert Welsh

THE motion picture industry has a right to take deep and abiding pride in the heroic passing of Robert Gilbert Welsh, dramatic critic of the New York Telegram-Mail, even while it is expressing its great sorrow.

Mr. Welsh was one of those humble, genial souls who was content to leave a good word here and there and into whose being there crept no savoriness or bitterness.

With those who would turn a smart phrase and injure a worthy production rather than say the plain truth and be unnoticed the critic had nothing in common.

He was a man of broad charity, a poet of charm and a citizen of the world who saw life as it is.

Years devoted to following the tinsel of stage and screen had in no measure affected the quality of unsuspected heroism that resided behind his characteristic smile.

A girl who is a total stranger to Mr. Welsh is caught in a bit of treacherous Bermuda water. The critic, a strong swimmer, without a second's hesitation plunges to her aid. The task is beyond his powers, but he sinks with the woman to whose call of distress he had responded. There is no turning back.

Our condolences are extended to Mr. Welsh's family, his associates and—his readers.

* * *

Block Bookings

WITH that light yet sure touch which marks the treatment of serious subjects by British film men C. M. Woolf, managing director of W. and F. Film Service, declares his position on the controversial subject of block bookings.

The film man in a letter to Kine Weekly suggests that "We small independent renters who have to be content with the crumbs from the rich man's table are hit more by this process than exhibitors could possibly be."

He adds that they are continually up against books which have been filled to overflowing by the "leviathans of the trade." Therefore personally he is a bitter opponent of block booking in theory, but intimates that in practice the situation is different.

The writer points out that the articles assailing block booking fail to take into account the fact that the average exhibitor is quite a sound and intelligent business man, "who knows perfectly well how to conduct his affairs and what is good for him and what not."

Mr. Woolf concedes there is a large percentage of exhibitors who would not under any circumstances nor at any price fill their books with films they have not seen, but he points out there is a still larger percentage who are willing to be tempted by a well known good output if they may obtain it at what they know by experience to be an advantageous figure.

"To my simple mind," continues the writer, "if this particular [latter] class of trader wishes to do business in this way and can find a distributor willing to accommodate him the transaction concerns these two alone and nobody else."

Mr. Woolf sees the situation to be the result of the inflation which was not confined to any one business, but simply the aftermath of overtrading in boom times, and says that had the condition been maintained the speculators would have continued to reap the profits their more cautious competitors failed to gather.

The film man takes the position the controversy is one that should be left to the individual concerned, a declaration which will appeal with varying force to exhibitors and exchange men in the United States.

Sane Reorganizing

FOLLOWING the action of New York state exhibitors in reorganizing their plan of representation so as to avoid duplication in dues and other essentials the theatre owners included in three organizations centering in Kansas City have taken steps looking to a merging of their interests in one body.

The idea of organization by states has been the subject of assault for a long time. There are many instances where the jurisdiction may be established to far better advantage by following the boundaries of exchange centres rather than of states.

The men of Kansas and Kansas City and Western Missouri are recognizing this fact, and they are to be commended for their good judgment.

The question of future affiliation, whether with the M. P. T. O. A. or the Allied States Organization, has nothing to do with the present case. It is a matter for determination in the future.

What is of larger importance is that exhibitors with identical community interests, and these must be established by the geographical situation of the exchange supplying them, shall be in one body.

Then they will be in a position to "talk turkey" to those with whom they may be in controversy, whether city or state officials or others.
Helping Exhibitor To Please Public
Is Keystone of Pathe Program

By J. E. STOREY
General Sales Manager, Pathe Exchange, Inc.

It has always been a fundamental part of the Pathe policy that the Exhibitor should be given every possible variety of aid in connection with his efforts to sell his programs to the public. The program for 1924-5 emphasizes this policy and provides for intensive service to Exhibitors on all Pathe productions, including the short subjects distributed by Pathe as well as its feature releases.

A campaign book is provided for every feature and serial and it will be found that the contents provide an unusual range of valuable advertising, exploitation and publicity ideas, all of them thoroughly practical. Included are ready-to-clip press sheets, exploitation plans in detail, and illustrations of many novelties that may be used in connection with each subject.

In connection with each two-reel and single-reel special the Exhibitor will receive a comprehensive press sheet supplying publicity stories ready for clipping, exploitation suggestions, advertising displays and illustrations of posters, lobby stills, and cuts and mats available.

The poster service is distinguished by splendid art work and the sales copy is the sort that will really sell. On all feature releases it includes one 24-sheet, a six-sheet and an assortment of three- and one-sheets.

Poster Service Complete

With the Patheserials will be provided one 24-sheet and a stock six-sheet, together with a special six-sheet, a three-sheet and a one-sheet on the first episode and a three-sheet and a one-sheet for each subsequent chapter. The single reel subjects carry effective poster service and on the two-reel comedies there are a variety of colorful three- and one-sheets.

Broadside are supplied regularly with striking photographs designed to stimulate interest in the Pathe program and build larger volume for the Exhibitor.

More than 2,000 photoplay editors regularly receive "Photoplay Side-lights" each week. This publication is made up for the convenience of editors, everything being provided in form ready to cut and paste, and contains all sorts of news and feature stories built around Pathe's product and players appearing in Pathe pictures. A free mat service covering the cuts for illustration of these stories are provided and a large amount of this material is found available for use by newspapers and magazines in all parts the country.

The whole program for the coming year has been analyzed most critically to insure proper balance and the result, without question, may be termed exceptional in that it emphasizes the Exhibitor's requirements throughout.

During the last year exhibitors have shown a steadily increasing tendency to employ programs consisting entirely of short-subject units. Pathe's plans for the season of 1924-5 have been laid with an eye to this fact and this company has already launched at its various allied studios production schedules greater in proportions than any heretofore attempted.

The industry's horoscope for the 1924-5 reveals no surer signs than those pointing to a wider use than ever before of the all-short-subject program by exhibitors.

Expanding Schedule

Nor is this development purely a freak of chance; it finds its origin as most other things in the law of cause and effect.

First of all, even a cursory survey of the short-subject field will reveal an unusual amplitude of short-subject product awaiting the exhibitor wise enough to take advantage.

A partial reason for this abundance of short-subject output is the espousal of the policy of restricted feature lengths by various feature producers within recent months.

The Pathe short-subject release schedule for the new season will be abundantly stocked to provide for the increased demand.

Another cause for the exhibitor's increasing tendency to the all-short-subject program is that the protest by trade and public alike to the distressingly padded feature has served to concentrate more forcefully than ever before the theatre-owner's attention on the genuine audience value possessed by the diversified program.
Pathe Expanding Two-Reel Comedy Program

Two years ago Pathe began a campaign for all-comedy programs that has proved overwhelmingly successful. Exhibitors generally have reported a substantial increase in the public demand for comedy entertainment and say, too, that theatre-goers are becoming more exacting in their expectations with regard to the quality of comedy presented.

As the Pathe organization had much to do with the developing of greater interest in all-comedy programs and has consistently worked in the direction of better comedies, Pathe officials have given special attention to building a program of short-subject comedy releases exceeding in quantity and surpassing in entertainment value any previous attempts in this direction. The program for 1924-1925, consequently, stresses this policy of more and better short-subject comedies.

The chief sources of these productions will be the Mack Sennett Studios, Los Angeles, and the Hal Roach Studios, Culver City. Both have built large organizations for the task, their stock companies including the foremost comedy players of the screen, providing well-balanced talent, and everything possible in the way of mechanical equipment has been provided. The investments of these studios in properties and studio equipment run into startling proportions.

In player personnel the Mack Sennett and Hal Roach Studios represent the cream of the comedy field. On the Hal Roach lot are found such well-known comedians as Arthur Stone, Glenn Tryon, Charles Chase, Marie Mosquini, Edna Gregory, Blanche Mehaffey, Billy Engle, Jim Finlayson, Frank Butler, Sidney D'Albrook, Laura Roessing, Jack Ackroyd, and the "Our Gang" kids—Mickey Daniels, Farina, Ernest Morrison, Jackie Con-
Day, Natalie Kingston, Madeline Hurlock, Dot Farley, Charlotte Mineau, Fred Spencer, Vernon Dent, and Andy Clyde. The presence of such an array of talent assures comedy casts of the highest calibre.

That behind this line-up of human talent and mechanical equipment are brains with original ideas and progressive aspirations is proved by the 1924-1925 schedule which provides for no fewer than three brand new comedy series. Of these, one series will come from the Mack Sennett Studios and two will come from the Hal Roach plant. From the Hal Roach lot will emanate as a fresh contribution to its already extensive line-up of short-subject comedies a new series of two-reelers, with Arthur Stone in the featured role. Mr. Stone is a former vaudeville headliner and is declared by Hal Roach to be a genuine comedy "find" who will attain the foremost ranks of popularity during the next season. Another new series coming from the Hal Roach lot is to be known as the Hal Roach Star Comedies, in which such well-known players as Glenn Tryon, James Finlayson, and others of screen prominence will be featured. There will be twelve comedies in the Hal Roach Star Series, while the Arthur Stone group provide for two series of six comedies each. On the Mack Sennett lot work has already begun on a new series of two-reelers. This series will feature players of demonstrated ability on the screen and will be known as the Mack Sennett Star Comedies. There will be twelve pictures in this group. The first has been completed with Ralph Graves in the featured role, and will be made available by Pathé on August 25.

The Pathé program will include, besides the new series mentioned eight Ben Turpin Comedies, one of which will be released every six weeks beginning August 3; twelve Mack Sennett Comedies, and the second and third series of the Harry Langdon Comedies. There will be three pictures in each of these two Harry Langdon series, the first being released August 17.

On the Hal Roach lot at the present time is being started the first subject of the third series of "The Spats" comedies in which Frank Butler, Sidney D’Albrook, and Laura Roessing are featured. There will be twelve films to the series. August 10 has been chosen for the release of the initial offering of this series. Thereafter there will be one release every four weeks. The "Our Gang" youngsters will be seen in twelve new two-reelers, the sixth series made by this celebrated aggregation of kid players for release by Pathé. These films will be released at the rate of one every four weeks.

A recent development in the Pathé sales organization is strikingly significant of the tremendous popularity that has accrued to the Pathé program of two-reeler comedies during the past season and which demands such unprecedented provisions for the 1924-1925 release schedule. To meet the demands of the market for its program of two-reel fun offerings, Pathé has found it necessary to number it a two-reeler comedy department by over forty additional field representatives. This expansion speaks eloquently of the universal vogue enjoyed by the various brands of Hal Roach and Mack Sennett comedy brands distributed by Pathé.

Pathé Program Provides Minimum of Ten Features for 1924-1925

W HILE the Pathé program for the 1924-1925 season exceeds anything heretofore attempted in short subjects, including 104 two-reel comedies and 312 single-reel releases, the distinctive "Chronicles of America" series and numerous specials, the program of features is also worthy of note, including as it does a minimum of ten full-length productions.

Two of these features will be provided by the Harold Lloyd Studios, with Pathé’s master comedian, Harold Lloyd, in the star roles. The Harold Lloyd organization, which during the last year entered the field as an independent enterprise, is formulating important plans for expansion deemed necessary as the result of the tremendous success of past releases such as "Grandma's Boy," "Dr. Jack," "Safety Last," "Why Worry?" and the current release, "Girl Shy." A new studio is planned to take care of the star’s production staff and to offer adequate studio facilities for the use of other independent companies.

Harold Lloyd’s recent successes have been marvelous and each subsequent release has seemed to establish the young star more firmly in the regard and affection of "fans" everywhere. While the opinion has been expressed in connection with several previous comedies that a better comedy could not be turned out, it is a matter of record that "Girl Shy" has broken box-office records in all sections of the country, demonstrating that Harold can continue to heighten his own records for the sort of comedies the public wants.

The first of the two feature comedies planned is now nearing completion. It bears the title "Hubby," and recounts the thrills and amusing mishaps that befall a young married couple when their folks-in-law visit them. It is said to abound with laugh-provoking "gags," special attention being given this phase of the comedy construction, although a genuine story and highly amusing characterizations are also involved. The new feature will probably be ready for release sometime in October.

A n important addition to Pathé’s 1924-1925 program of feature releases will be the series of four productions starring Charles Ray. It will mark the return of Ray to the type of country-boy role with which he won his initial popularity. Ray’s return to his former characterizations is being made under the same auspices that first ushered him into national prominence. The four Ray productions will be presented by Thomas Ince whose personal supervision will insure their box-office success. Ray’s resumption of the type of role that is reminiscent of "The Cloghopper," "The Egg-Crate Wallop," "The Punch Hitter," and "Scrap Iron" will be a source of immense gratification to the great host of followers that Charles Ray has won since his earliest rise to screen fame. And Pathé with the realization that Ray’s return to his earlier type of screen characterization will be hailed gladly by exhibitor and public alike has launched a nationwide publicity campaign to herald this message everywhere. This national campaign, which has been in progress for the past several weeks, is to pave the way for the successful launching of the first Charles Ray vehicle of the new Thomas Ince series, titled "Dynamite Smith," which will be made available by Pathé early in the fall.

"Dynamite Smith" is based on an original story by C. Gardner Sullivan, who wrote all of the earlier Charles Ray successes. The association of C. Gardner Sullivan as author with Thomas Ince and Charles Ray in this new producing enterprise assures still further the box-office success of the first Ray feature to be distributed by Pathé. In the matter of supporting cast, as in the case of authorship and
producer auspices, "Dynamite Smith" is most auspiciously equipped. Opposite Mr. Ray in the title role appears Jacqueline Logan as Kitty Gray, the sweetheart of "Dynamite Smith," Wallace Beery is cast at "Slughter Rourke," the villain of the plot, while Bessie Love appears in the role of "Rourke's" pathetic wife.

THE Hal Roach Studios at Culver City will furnish four more of the ten Pathe features scheduled for release on the 1924-1925 schedule. Two of this quartet of Hal Roach produc-
tions will feature Glenn Tryon, a new "find" for whom Mr. Roach predicts a rapid rise in popularity. The first of these entitled "The Upstate Slicker," is a comedy drama presenting Tryon in the role of a rube who ventures to New York and is befriended by a chorus girl, Blanche Mehaffey, the popular comedienne of the Hal Roach lot, is opposite Mr. Tryon. The preliminaries for the second of the Hal Roach comedy dramas, starring Glenn Tryon, are now under way.

Among the real screen innovations of the past year must be numbered Hal Roach's sensational novelty feature, titled "The King of Wild Horses." This production features in the title role "Rex," a magnificent thoroughbred Morgan stallion, whose performances have been hailed everywhere.

Due to the great success of this initial novelty feature and in response to the insistent demand for another production with the equine star in the featured role, Mr. Roach has in preparation a second story which will be put in production in the near future on the West Coast.

Pathe to Develop Greater Serials

In January of the present year Pathe inaugurated a campaign of "new and greater" serials which has gathered impetus with the passing of each month and has already achieved an unusual measure of success. This campaign proceeded from the newly stated Pathe serial policy; "Hereafter the successful serial must be something better than the dime-novel variety of blood-and-thunder picture; it must have more carefully constructed plots; it must embody times lifelike characterizations; and at the same time it must contain action incident and thrilling situations, more enhancing and more compelling because proceeding more naturally from a logical development of the story."

An important innovation launched by Pathe during the past season is that of releasing serial and feature versions of the same story. This was done for the first time in the history of the motion picture serial in the case of "The Way of a Man." George B. Seitz, who directed this serial, provided throughout the period of production for the filming of a feature version in addition to the chapter picture. The release of a feature as well as a serial of the same story has had a remarkable effect on the serial situation. The release of "The Way of a Man" in feature form has served to bring to the attention of exhibitors not regularly interested in serials the high standards of production, direction, and acting to be found in the Pathe chapter-productions. As a result, "The Way of A Man" feature has served to pave the way for the subsequent presentation of Patheserials in a large number of houses which have heretofore eschewed the chapter-picture. A feature version of "The For- tieth Door" has also been produced which will shortly be made available by Pathe.

For the coming season Pathe has arranged for the release of a minimum of five serial productions to be produced in accordance with its policy of "new and greater serials." Among the writers whose works will furnish the basis for the new Pathe serials are Philip Barry, the famous dramatist and author of "You and I," the Harvard prize play; and Albert Payson Terhune, whose novels rank among the best-sellers of the day. Another celebrity who is listed among the authors of Pathe serials for 1924-1925 is Richard E. Enright, Commissioner of the New York Police Department.

Two of the new season's serials are now in production, one on the West Coast and one in the East. The former is being made by C. W. Patton in Hollywood under the title of "Ten Sals Make A Man." This is an original story written by Philip Barry and brilliantly upholds the high standard of story values set by Pathe under its new serial policy.

In the East camera work has just been completed on "Into the Net," which was adapted from a story by Richard E. Enright, Commissioner of the New York Police Department. This thrilling narrative is covered in the National Tie-Up Section this week.

Preliminaries are now under way for the launching in the near future of a Patheserial adaptation of Albert Payson Terhune's "Pirate Caesar's Clan." Other important plans for forthcoming Patheserial productions are in the making and will be announced later.
With the Olympic Games coming this summer;
With more attention paid to sports than ever before;
With women taking an ever-increasing part in outdoor sports;
With every school child intensely interested; and with thousands upon thousands of colleges striving for athletic supremacy;

With Grantland Rice, the country's greatest writer on sports, supervising, editing, planning each picture of this series;
Then you may know that a Sportlights, showing every phase of out-of-door sports, intelligently, beautifully, fascinatingly, is one of the best little features you can put upon your program.

Produced by J.L. Hawkinson
The Patheserial Policy—
The Best Authors and Feature Production

The same kind of stories that are eagerly sought for super-features are being bought for Patheserials. The proof of this is given by the fact that Emerson Hough, Philip Barry, Albert Payson Terhune and Mary Hastings Bradley are among the authors identified with Patheserials during 1924.

These stories are being given feature production. Patheserials are true features, continued over ten weeks. That means ten weeks' good business instead of one.
serials Each

Edna Murphy

The 40th Door
(Now Showing)
From the book by Mary Hastings Bradley
With Allene Ray
Produced by C. W. Patton
Directed by George B. Seitz
Love and adventure in the Orient: intensely interesting, superb production.

A Police Serial
(Not yet titled)
By Richard E. Enright, Commissioner of Police, New York City
Novelized by Sinclair Gluck
With Edna Murphy and Jack Mulhall
Directed by Geo. B. Seitz
One of the best stories of thrill and mystery that ever came into the Pathé office. A story of the police and their battle with the strangest of mysteries.

Ten Scars Make a Man
By Philip Barry, dramatist, author of "You and I"
Production to be begun shortly.
Thrills in New York and on a Western ranch.

Black Caesar's Clan
By Albert Payson Terhune, celebrated author
A ripping mystery story with action laid in Florida.

Watch the exhibitors' reports on Patheserials as published in the trade papers.
If you don't know what these serials will do for you, you owe it to yourself to find out. They represent the chief source of profit for many exhibitors.
Hal Roach knows comedy as Tiffany knows a watch.

For ten years the one-reel Hal Roach Comedies have been the last word in quality, variety and audience value.

They represent the utmost money’s worth in short comedies. They are the best known, the best liked. Ask the man who runs them!

Charlie Chase, Mohan and Engle and others of like calibre will appear in them during 1924-1925.

Plan your program to include them.
The past season has marked one of the greatest innovations in the history of the motion picture industry. Reference is made to Pathe's group of historical dramas which are being released under the general title of the "Chronicles of America" series. Fifteen of the thirty-three subjects provided for under the group have already been completed. The remaining numbers of the series will be made available during the coming season at intervals of about one a month.

Each of the "Chronicles of America" is an epic in the complete picturization of the dramatic highlights of America's past. To designate them as dramatic and thrilling is but to attribute to them the qualities inherent to all truly entertaining pictures. While the "Chronicles" possess these essential points of merit, their appeal is far deeper; far dearer to the heart of the American people. Their keynote is patriotism. They are pure American pictures depicting the struggles, sacrifices, adventures, conflicts and accomplishments of our forefathers. They represent the first picturesque, entertaining and authentic presentation of the birth and development of America. Their authenticity is a notable asset since the events portrayed are so gripping in themselves, their dramatic effect so powerful and the qualities of courage, faith and patriotism so humanly revealed that the narrative becomes an engrossing story.

The "Chronicles of America" are unique and distinctly original productions. The motion picture industry has long recognized the lure of the historical background. Yet it remained for the Yale University Press bringing to the industry its prestige and vast resources, to faithfully, accurately and authentically re-create the great events of our nation's past in this cycle of photoplays, which, completed will represent 33 pictures, in excess of 100 reels, from Columbus to the close of the Civil War.

Both Pathe Exchange and the Yale University Press render unusually valuable exploitation service on the "Chronicles," reaching not only the general public through the newspapers and such accustomed channels of publicity but by directing the attention of public officials, civic organizations and schools to the showings of the photoplays and enlisting their cooperation. Each of the pictures cover an important highlight, so to speak, in the story of the nation. "Columbus" recounts the adventures of the great mariner culminating with his discovery of America in 1492. "Jamestown" is the true drama of the first permanent Eng-

Hal Roach, director of Hal Roach Studios, responsible for most of the Pathecomedies.

C. W. Patton, who is directing the production of Pathe serials on the West Coast.

Mack Sennett

Harold Lloyd, whose Pathe comedy plays are features upon the screen everywhere.

fish settlement in America in which the Indian Maiden Pocahontas is the heroine. "Vincennes" is a stirring account of the midwinter campaign of George Rogers Clark against the British in the Northwest in 1779. "Daniel Boone" reveals the courage and unconquerable spirit of the early pioneer as typified by that intrepid colonizer and Indian fighter. "The Frontier Woman" reveals the courage and fortitude of the pioneer women and their inspiring part in the winning of the frontier. Thus outstanding topics throughout the Nation's history are effectively handled.

Now in production are "The Eve of the Revolution" and "Dixie." The former depicts the stirring days leading up to the war.
THE dawn of the 1924-5 season finds Pathe News firmly established by reason of organization and achievement in the field of screen journalism. Its plans for the coming season have been laid out along lines more ambitious than any heretofore contemplated. They provide not only for a more thorough covering of news events both at home and abroad but for more expeditious transmission of news reels to the screens and ampler service to its host of exhibitors.

An important development in its policy of expansion for the new season concerns its foreign organization. George Ercole was recently summoned from his headquarters in Paris by Pathe News Editor Emanuel Cohen to discuss the matter of expanding the news reel's foreign organization and to study the methods of the American news cameraman with a view to improving the service of the Pathe News field force in foreign countries.

From its central editorial bureau in New York, Pathe News' reportorial ramifications spread to the ends of the earth. In every American city of importance are located Pathe News representatives always on the alert to record events of interest. Abroad, too, program is axiomatic. The palatial first-run finds it as indispensable as the most lowly type of neighborhood house. But the full value and serviceableness of the newsreel is not always appreciated in the smaller town and village. Very often in these localities there is found a notable lack of any comprehensive pictorial service in the newspapers. The mechanical limitations of such newspapers as serve these localities will often not permit any extensive treatment of the world's news pictorially. Hence, if it be true that Pathe News is a vital part of the Broadway program it is even more so in the case of the isolated town or village.

The popularity of the diversified program is so well established as to need no discussion. Variety still remains the spice of life, and it is this trait of human nature that accounts largely for the popularity of the Pathe News Reel.

William R. Fraser, who is the General Manager of the Harold Lloyd Corporation.

Pathe News Plans for 1924-5 Provide for Greater Achievements

George B. Seitz, director of Pathe Serials and responsible for their excellence.

Charles Ray, whose comedy characterizations for Pathe are universally known.

Pathe stars, Harry Langdon, Charley Case, Arthur Stone and Edna Murphy in comedies to be released in the future.
ANOTHER SWANSON BOX OFFICE HIT

Dramatic Values, Crisp Comedy Touches and Jazz Act Invest 'Manhandled' With Real Appeal


CAST AND SYNOPSIS

Tessie McGuire ........... Gloria Swanson
John Hogart .............. Tom Moore
Rickard ................. Frank Morgan
Piddick .................. Julian Towse
Paul Garrettson ........ Paul McAllister
Brandt ................. Ian Keith
Salesman ................ Frank Allswright
Boarding House Keeper .... Carrie Scott
Chip Thornyde ............ Arthur Housman
Entertainer ............. Artie Pennington
Entertainer ............. Brooke Johns

Tessie McGuire, shopgirl, has a mechanic lover, Johnny Hogan, but pines for a good time. She and her store chum, Piddle, go to a party at the studios of a clothing store, where Tessie makes a hit. She works for Rickard, proprietor of a dress establishment and also pores for Branch, attends with Piddle to a night club, and gets off several pressing suitors. Johnny, disgusted, goes to Detroit where he meets fortune with the invention of a new carburator. Returning, he finds Tessie, averaged out and leaves her heartily. But she finally convinces him that she is on the level.

By GEORGE T. PARDY

THE attractive shopgirl with a desire for a good time and expensive clothing which she gratifies through the medium of daring but harmless flirtations with wealthy rounders, is a threat again in "Manhandled." The picture is strictly up-to-date in every way and possesses all the earmarks of a successful box-office proposition. It should draw well in any house, large or small.

The feature has a general audience appeal because of its human interest quality and the skilful direction of its costlier sequences by Dwan. Mingles melodrama, pathos and comedy into a perfect whole, with a shimmery background of music and dance, in the hands of Dwan, getting over the ultra-modern touch, yet keeping the main theme of the giddy little saleslady's real heart affair always in view. Many of the women's clothes are for good clothes and longing for the gutter of the white lights, is a familiar type in everyday life whose appearance on the screen alone would make sympathetic echoes in the breasts of her numerous female contemporaries. Although matcher the sparkle of tinsel for genuine gold, she is quick to discover her error after a few experiences in the "manhandling" line and remains true to her better instincts.

The story moves rapidly from the beginning and is disinterested throughout by crisp, sappy action. There are no dragging interludes or unnecessary attempts at padding. It's a Swanson knockum, all right, sure to arouse enthusiasm among her many admirers. Tom Moore is his own gentil self as Johnny Hogan, a part which suits his person and which makes a creditable material. Glenda Farrell's performance is excellent. Superb photography characterizes the entire production.

Yet the picture is not the least bit pretentious in raising this picture to the limit in your exploitation. Tie-ups with department stores are in order on the strength of the heroine figuring as a saleslady. The results should welcome a chance to "come in" as an advertising asset in connection with Miss Swanson's shows. Don't forget the entertaining stunts of Artie Pennington and her partner, and play up the feature's title.

FARNUM RETURNS IN DIFFERENT ROLE

'The Man Who Fights Alone' Is Clean Love Tale of Strong, Silent Man

THE MAN WHO FIGHTS ALONE. Paramount Photoplay. Adapted by Blackie Sherrod from the story "The Miracle of Hate" by Jack Cunningham. Director, Wallace Worsley. Length, 6,637 Feet.

CAST AND SYNOPSIS

John Marble ............ John Farnum
Marion .................. Lois Wilson
Bob Alten .............. Edward Haston
Meggies ............... Lionel Belmore
Tom O'Hallin ............ Barrie Kirkland
Dr. Raymond .......... George Irving
Dorothea ............. Dawn O'Day
Clare Sullivan .......... Rose Tapley

John wedes Marion after a friendly rivalry with his pal Bob Alten. They have a daughter, Dorothy. John suffers a paralytic stroke. He becomes bowed while the news that Marion and Bob would be happy together if he were out of the way, and determines to commit suicide. During a big storm he pushes his white chair toward a weakened bridge which he knows must collapse. Dorothy also runs toward the bridge. John tries to save her but lacks the strength. Bob rescues the child. The scene mingles tragedy and humor as the wife of his limbs, and finds that both his wife and his friend are true to him.

By HERBERT K. CRUKHSANK

ALTHOUGH trite in theme, "The Man Who Fights Alone" offers fair entertainment for average audiences. And admirers of William Farnum will be glad to welcome him back in pictures after a long absence.

The film itself will benefit by cutting, as it is slow in getting under way and contains rather too much non-essential footage.

Farnum is at a disadvantage in a picture that fails to give him a chance to use his strong right arm—and the left too—against one or a dozen villains, and apparently he finds it hard to sit in a wheel chair and register emotion with mere facial contortion.

However, there is appeal in the thought of a strong man rendered helpless by illness and tortured by the thought of his best friend. The scenes in which he contemplates and attempts self-destruction are sufficiently touching, and this leads to a most promising and deeply moving interest always brought by a pretty child who, incidentally, demonstrates real screen ability.

Lois Wilson makes a satisfactory figure as the wife, giving an even performance which while lacking in originality of interpretation in keeping with the character. Edward Horton, as the best friend, has his part well in hand. The remainder of the cast offer able characterizations.

The scenic effects are good, as is always the case where nature stages the set. Panoramic views of mountain grandeur will make warm weather audiences feel the coolness of the great open spaces. And there is an electric atmosphere to the storm scene that lends an added thrill.

The setting of the picture is as clean and wholesome as the story itself, and offers you a fine opportunity to make a strong appeal for family patronage.

The management of this picture has proved of value as drawing cards, and the title presents an opportunity for various forms of exploitation. Farnum's character has a personal picture, and stress the fact that it is absolutely clean and has no element of sordidness or suggestiveness.

The best people of your town can be interested in this picture, and the title may well be made the subject of sermons from local pulpit. Engineering societies may also be enlisted, as Farnum is cast as one of that profession.

TESS AN ARTISTIC BUT MORIBID FILM

Screen Version of Hardy's Novel a Powerfully Depressing Story of Doubtful Commercial Value


CAST AND SYNOPSIS

Tess ................. Blanche Sweet
Angel Clare ............ Conrad Nagel
Alex D'Urberville ... Alec B'house
Bartolome Bboldy ... Bertram Holmes
John Durbeyfield ....... George Paece
Tessie .................... Lois Moran
Bob ...................... John van Eyke
Mark ..................... Walter Greene
Bematte ................ Harry Neely
Rowley .................. James Hall
Nead ..................... Edward Craven
Jennings ................ John Farley

Tessa, British country girl, goes to work for the 'D'Urberville family, to which she is remotely related. The family is bankrupt. A baby is born, but dies. Tess obtains employment on a farm, meets Angel Clare. He falls in love with her and weds her. A note she writes him confessing an past misconduct and a new marriage unessential.

When Clare learns the truth he leaves her. Tess again comes under Alex D'Urberville's influence. He weds Tess, and she is overaken by others of the D'Urbervilles. Tess moves to Paris.

By GEORGE T. PARDY

VIEWED from the aesthetic and artistic standpoint "Tess of the D'Urbervilles" ranks as a very fine screen achievement, which will doubtless be enthusiastically received by the so-called highbrow element. Considered commercially, the picture's future seems gray so much is being said for saying the fact that Thomas Hardy's literary masterpiece is internally morbid in its original form. Transferred to the screen, however, it remains a depressing study in gloom, unreleased by a single cheering ray of light.

Submerging a film heroine in a passion vortex of trials and tribulations is a traditionally sure and legitimate method of stirring up an audience sympathy in favor of the picture. Such has been the case when it comes to haging her at the finish, it's a safe bet that ninety per cent of the movie fans will feel badly cheated and react unfavorably to such an ending.

Yet, under the circumstances, Director Marshall Nelan deserves credit for remaining true to the spirit of the novel and providing a feature with the courage to risk commercial failure in the interests of art. Many of his directorial contemporaries would most assuredly have switched to a conventional happy ending, thereby relieving the generally sombre trend of the feature, and perhaps making it a solid box-office asset.

It all simmers down to the question of whether a producer can afford to please a critical minority, while taking a dub-u-much with the majority of the audience. This story of an unfortunate girl's betrayal and unhappy demise is sheer, black tragedy and provides some of the most emotional moments. Chief among these are the terrible scene where Tess realizes that her husband has cast her off; the slaying of Alec D'Urberville, which was so well suggested, but not actually shown; and the tremendous situation in which Angel Clare, standing outside the window of his home, watches the hoisting of the flag signal that which the girl has been executed.

Besides the principals, each member of the cast is well known and provides substantial support. Stress the story's intense pathos, its tragedy and pitiful romance. Tie-up with book stores on Thomas Hardy's novel could be arranged and a bid made for the patronage of literary societies and women's clubs.
FAIR PROGRAM ATTRACTION

"Defiance" Presents Exciting Plot Carried by Lively, Larid Action


CAST AND SYNOPSIS

Lucia: Rene Adoree
Guido: Gilbert Roland
Pietro: Lew Cody
Laure: Jayne Standing
Dr. Fop: James B. Lehn
Lucia's Uncle: Charles A. Post
Secretary: Katherine O'Donnell
Maria: Evelyn Adomson
Ailda: Margarette Kohn

A typical family affair in which grants, find themselves destitute and decide to commit suicide. The plot is decided fairly-fetched,contrasted somewhat on the serial order, with one exciting situation hurrying close on top of the other. The emotions persist constantly intriguing and battling in feverish attempts to secure possession of the much desired illegitimate daughter.

Yet the market for the films of this kind is by no means restricted and however lacking in logic the story of "Defiance" may be, it is well made to develop along stereotyped lines. Michele Brescia and his daughter, coming to the land of freedom in expectation of finding happiness, and finding instead a cold welcome and threatening starvation, are unusually pathetic figures, who win sympathy right from the beginning.

A brutal old ruffian known as Francisco, first infuses the girl's reputation by scandalous gossip, and not content with that, kidnap his, Pietro andSally, and even the letter is an artist and Guido's uncle, who also meddles in smuggling. After a medley of exciting adventures, Lucia escapes from her enemies and is united to Guido.

By GEORGE T. PARDY

LOTS OF ACTION HERE

"Western Feuds" Excels in Fast Riding Stunts and Fierce Combats

WESTERN FEUDS. Arrow Film Photoplay. Author, Isabel Bloedgett. Director, Francis Ford. Length, 4908 Feet.

CAST AND SYNOPSIS

Ed Jones: Stanley Hull
Sally: Lucilda Leighton
Black Pete: John L. Howard
Black Jack: Frank O'Connor
C. J. Allen: Don Page
John: James C. Allen
Kelly: Robert Leslie Carlisle
White Joe: Asston Deorro
P.J.: Frank Ford

Bill Warner, sheep-raiser, is prevented from gaining access to a nearly river by the neighboring cattleman, Ed Jones. This cattleman is the son of Warner's daughter, Sally. She is rescued from Black Jack, who is trying to capture her. Black Jack is a friend to her father, Sally impresses a spy who gives his name as Brown. She is abducts by Black Pete, escapes in time to save Ed from being killed, always finds that Ed is the son of the big cattle boss, who has been passing as Brown. Sally and Ed are married and the feud between sheep-raisers and cattlemen ends.

By GEORGE T. PARDY

FAIR FOR AVERAGE HOUSE

"Single Wives" Built Around Worn Idea, but Passable Entertainment


CAST AND SYNOPSIS

Betty Jordan: Corinne Griffith
Perry Jordan: Milton Sills
Dorothy Jordan: Katherine MacNamara
Marion Edridge: Phyllis Haver
Tom: Paulatin Winters
Dexter: Dr. Walter Lane
Jere Austin: Martin Prayle

Lou Tellegen

THOUGH it may not be a high-light picture for the first-run house, you ought to be able to handle this one on a basis that will be satisfactory. It is a thoroughly clean and wholesome presentation of a very common domestic problem.

For the audience that is not overly sophisticated this picture may be an excellent introduction to the remote possibility of another type-ideal interest. The ordinary people are always interested in seeing how the supposedly upper stratum of millionaire society passes its leisure. Gorgonesses, Marquessings and the rest of the trappings seem to contribute considerably to the success of such pictures as this. It contains nothing new or novel and while the action moves smoothly enough, there are no outstanding features that might be termed unusual.

Assuming that every community contains its quota of women who feel that their husbands are too little like them, its little niceties of life, failing, for example, to recall anniversaries, etc., and that still another group live in fear that their husbands will eventually become rather like themselves is be said that this is first, all a married woman's picture, though the husbands, guiltless and otherwise, with their friends, are a few points of interest bearing on the conduct of wives generally, with particular bearing on those who expect too much.

The Corinne Griffith portrayal of a somewhat headstrong young woman who is governed chiefly by impulsive temper is entertaining, even if not convincing to the point of arousing sympathy when her husband takes advantage of an anniversary reception to engage in a business conference. Milton Sills handles effectively the scenes involving a rather like husband, but rather falls short of the possibilities in his exhibition of grief when facing the loss of a wife, the chief evidences of his emotion being a series of grimaces which are largely unpleasant.

The introduction of two triangles, one involving the mother and the other the daugh-
ter, is naturally potent, and helps develop an angle of interest that is not so worn as the main theme itself and adds another possible rapprochement.

There are opportunities galore for tie-ups with retailers in such lines as jewelery—Betty throws her pearls around regardless of her husband's wishes, which will naturally drive Betty's varied trockets and gowns, house furnishings, decorations, etc. It will pay to exploit this angle to the fullest, and the picture contains no possible "kick-backs," but may be safely boosted in any way that will appeal particularly to the women.
THREE UNITS AT WORK
AT SENNETT STUDIOS

Three comedy companies are at the present time working simultaneously at the Mack Sennett studios on the Coast in the production of pictures for Pathé.

Harry Langdon started work on a new "laugh getter" as yet untitled under the direction of Harry Edwards, Natalie Kingston is his leading lady in the production. Under the direction of Ralph Ceder, Ralph Graves has started to work on another two reel farce with Alice Day in the leading feminine role. In another portion of the Sennett lot Del Lord is shooting on a celluloid comic operetta, tri-featuring Billy Bevan, Sid Smith and Medaline Hurlock.

A fourth company that features Ben Turpin is idle pending the star's return from a brief vacation.

* * *

WAGNER BROTHERS ARE SIGNED

Blake and Jack Wagner, probably the two best known gag men on the Coast have gone to work at the Mack Sennett studios to write special stories and gags for Ben Turpin, Harry Langdon, Ralph Graves and other comedians working under the direction of F. Richard Jones on Pathé releases.

Until Allen Holubar's death Jack Wagner had been his closest associate in the making of that director's biggest productions. Blake Wagner was at one time known as one of the best cameramen in the motion picture industry before he gave up his camera work to take over the using of a typewriter. The pair are at present preparing Turpin's next comedy, which will be a burlesque on "The Virginian."

* * *

'The Puritans'

Pathe 3 Reels

This is the twelfth chapter of the Chronicles of America series and measures up to the high entertaining and educational value of the preceding chapters. It is full of valuable information and presents a visual lesson in history that makes an indelible impression.

All the details are worked out with great care and the direction and photography are excellent. The cast is composed of very capable actors and they portray their historical roles flawlessly.

The picture presents a true portrayal of the Puritan life and the hardships that were encountered in building the foundation of the Nation.

The subject should be shown in all the schools and before every historical society in the country.

Give it good advertising and it is sure to please your patrons.

* * *

'HOT DOG' READY FOR RELEASE

"Hot Dog," a novelty film comedy acted entirely by dogs, rabbits, monkeys, turkeys, chickens and a rat, the only thing of its kind ever done on the screen, is now ready for release, according to an announcement by C. B. C. Film Sales Corporation.

It took two years of training the various animals before production was started, and judging by their effective performances the efforts on the part of the producers and animal experts were not in vain.

The settings are in a miniature village inhabited by the animals dressed as people. There is a real plot wherein the villain kidnapped the bride and escapes with her to the city. He takes her to a cabaret where a jazz band composed of rabbits play the latest numbers, and a score of chickens perform as dancers.

The prospective bridegroom pursues in a miniature automobile but is evaded when the run-away couple board a train operated entirely by monkeys. There is a train wreck, leaving disaster in its wake, and final reconciliation in which the bride returns to the wedding.

* * *

CENTURY ANNOUNCES FALL PROGRAM

Julius and Abe Stern, president and vice-president of the Century Film Corporation, producers of Century Comedies which are released through Universal, are enjoying a well earned vacation period in Europe. Before leaving they had their product for next season all lined up and most of it completed or in production, all of which insures them a vacation free from cares or business worries.

With the pictures scheduled for release way into the winter months, completed, an advance announcement for September releases was decided on and Julius Stern wired his New York office to issue it. There will be four pictures one for each week, with Harry McCoy, Buddy Messinger, Al Alt, "Pal," the wonder dog of the screen, and others as the stars. The famous Century Follies Girls will also be seen in the September releases.

The titles are "Traffic Jams," "Mind
'A Hard Boiled Tenderfoot'
Pathe

The Spat family figure in this Hal Roach comedy. The breadwinner of the Spat family decides to tame the wild and woolly West. Once he starts on his escapades he finds that his nerve is not as strong as it once was. He finds the great open spaces filled with hard boiled eggs that are not easily frightened and always on the alert for trouble.

The picture has a number of very funny situations and the titles are worth some good laughs. The comedy is up to the standard of the Spat family series and their many followers will find this picture very entertaining.

* * *

Pathe Review

This is an interesting subject of short scenes. It includes "The Phantom Canoe," "Flying Feet," "Fable of the Future," and "Pipe Organ Rocks."

This will make an excellent filler for your program.

*Semen Featurette Is Progressing*

Word was received at the office of Chadwick Pictures Corporation from I. E. Chadwick that the first of the Larry Semen Featurette which Chadwick Pictures corporation and Larry Semen are producing for Educational Films is now in its fourth week of production.

Title of this production is "Her Boy Friend" and according to advance reports it is something out of the ordinary and is expected to be one of the best comedies this popular comedian has ever made.

* * *

'Hodge-Podge'

Educational

The most interesting scenes in this reel are those of packing of ice. The ice is cut and sent up a runway on an endless chain. When it reaches the top it is run through a cutting machine that makes each cake of uniform thickness. The cakes are then sent to the icehouse where they are neatly piled for summer use.

The other scenes were the chameleon; collies; and a scene on the Suane River.

Ben Turpin, if you please, essays the role of the balcony lover in "Romeo and Juliet," a Mack Sennett comedy distributed by Pathe Pictures Corporation.
SHOWMANSHIP

As An Exhibitor

What About Exploitation?

Asks LON YOUNG
Director of Advertising and Publicity
Warner Brothers

In these very United States," as Rupert Hughes remarked, "we have several thousand exhibitors but very few showmen.

The distinction lying in the man who tries to get the most out of the pictures he books by using every available means at his disposal and the exhibitor who simply books his film, goes through a few routine motions and then trusts to luck and the weather for big box office receipts.

Time and again an inferior picture has come into a town and "cleaned up" against a really meritorious production simply because one man knew how and did and the other fellow did not care a damn and did not.

We have had schools for almost everything including salesmanship for film salesmen but a course in showmanship is one thing that is necessary. It is true that the Keith organization and one or two of the larger theatrical institutions have pursued modern methods in the training of their managers but it is impossible to overcome the natural lethargy of the individual who simply will not learn.

There is often a very natural antipathy between the local exhibitor and the exploitation representative which had its origin in the fact that certain individuals, instead of approaching their work with the proper tact and diplomacy, "breezed" into town, in so many words told the local theatre man he did not know what it was all about and was going to show him how it was done in New York. This in many cases caused a reaction whereby the local man instead of trying to put the picture over actually was delighted to see it "flop" in order to show up the exploiter.

The scales balance on both sides however, and it is quite, an ordinary thing to have an exhibitor come in and ask for a suggestion or two for exploiting a certain production and when asked if he had read the exploitation suggestions in the press book the reply was—"Oh that's a lotta applesauce, I never read it."

It may be true that every exploitation idea is not a 100 per cent "wow" but there is usually the germ of an idea concealed in it somewhere which is worthy of development. Press book suggestions can only be of a general nature, you cannot make a suit to fit every man but you can often do a bit of alteration which makes an acceptable job.

A striking instance of a press book suggestion which was worked out by the exhibitor came up during the recent engagement of "Beau Brummels" in Seattle. The suggestion was made for the exhibitor to work with his newspaper to ascertain who were the local "Beau Brummels." The idea was developed far beyond the creators most vivid imagination and the result was literally pages of real live local publicity with cartoons and gags that the newspaper threw in for good measure because it was "good copy."

The answer is, any exploitation idea is good—it works and if it is put to work intelligently, but work is one thing that a lot of theatre managers do everything else but.

Standardization is a wonderful thing for efficiency and economy but sometimes too much of it works with reverse "english."

When a picture is booked today, Mr. Exhibitor sub-consciously matters his usual "standing order" of "two threes, four ones, six, a mounted 24, set of lobby displays, 250 heralds and a slide." Then he smugly smiles to himself and thinks he has done a good day's work of "exploitation." Let the motion picture producer or distributor add to his list of accessories one new novelty and a course of intensive salesmanship is necessary to introduce it to the majority of theatre managers. If perhaps it is brought to their attention that "Three Women" or any other new picture has a new article to help advertise the picture, he may grudgingly order a hundred of something that should be used in thousands. The usual answer is that the producer is left with literally millions of pieces of advertising matter on his hands which, if properly put to work would not only bring him his original cost but which would have materially boosted the business at many theatres.

Often the exchange men are to blame for part of the situation in not properly bringing out the merits of the advertising materials available for their productions but after all his business is primarily in selling film and it is the exhibitors business to make his investment pay.

Exploitation is not concentrated in any one method or medium of advertising. It is simply using every legitimate and some not so legitimate methods of attracting attention, creating curiosity and a desire on part of the public to see a particular attraction.
Exhibition Ideas

Showmen Publicity Schemes That Build Up Big Audiences

Advance Exploitation

THE SIGNAL TOWER,” Universal Jewel, is having the way prepared for its release next Fall by special exploitation work. The story is one of railroads and railroad signals so Universal’s exploitation men are taking advantage of this fact and holding special showings of the production for railroad officials, societies and unions and their families. A. J. Sharick reports the latest of these exploitation stunts from Cleveland, where the 24th regular session of the Order of Railroad Telegraphers is holding their convention.

The head of the national body of railroad telegraphers was shown “The Signal Tower” and was so well pleased with it that he made arrangements to show it as part of the regular convention program to all the members and their families. Special invitations were issued and the showing was announced at every session of the convention. The management of the Hollenden Hotel, where the convention was held, became interested and allowed the Universal exploiters to put signs in every elevator and a large banner in the hall room. They were also permitted to place two large signs in the lobby.

* * *

Special Edition

THROUGH arrangements entered into by Sawyer-Lubin and First National Pictures with W. J. Watt & Co., a unique exploitation plan will be put into effect for the purpose of familiarizing First National exhibitors with the first production from the Sawyer-Lubin studios. Watt and Co., will publish a special edition of the novel “Sandra” by Pearl Doles Bell, the picturization of which will star Barbara La Marr.

This edition will go exclusively to every First National franchise holder and every exhibitor who runs First National pictures in the United States and Canada. The book will carry a special photo of Miss La Marr together with a message from her concerning the story, and a message from the producers concerning the manner of picturization.

The jacket of the book will be a special one and will carry information designed expressly to acquaint the exhibitors with the merits and box office qualities of the novel in picture form. First National has already established a precedent for this by mailing a copy of the photoplay edition of “The Sea Hawk” to all its franchise holders.

* * *

Famous Marys

In addition to an extensive window display tie-up for Mary Pickford—“Dorothy Vernon of Haddon Hall,” for the engagement at the National Theatre, Washington, D. C., a campaign was arranged with the public schools, to help off-set current opposition, chief of which was the Barnum and Bailey Circus.

Principals of upper grade schools were asked to have their pupils write an essay of 250 words on “Marys, who have become famous.” Prizes of cash and passes were offered and the contest became exceedingly popular. In addition a school tie-up was arranged which called for 5,000 school tickets to be issued for two specific dates, the tickets to be handled through the Supervisor of Schools and fifty per cent of the proceeds to go toward replenishing the school playground fund, the school board officials agreeing to extensively advertise this latter plan and display Mary Pickford—“Dorothy Vernon” cards in the schools and at all the playgrounds—thirty-two in all.

* * *

The Parks

If there is a zoo in your town it may be easily possible to effect a civic tie-up by which street cars and other vehicles will carry cards of advising the populace to see the Arabian camels at their park and “The Arab” at your theatre.

Another obvious tie-up is with Oriental rug concerns, Armenian lace shops, and any other stores in town that carry merchandise savouring of the Eastern bazaars.

* * *

Don’t Jay-Walk!


Four thousand neatly printed slips bearing the above admonition were sent out by Charley Wagner, Paramount exploiter, to all the automobile owners of Fairmount, O., and vicinity. The local automobile club loaned Wagner its mailing list.

* * *

Opportunity

DON’T overlook the Cleveland Public Library idea of tying-up books and pictures in the minds of readers. Volumes featured in connection with “The Arab” may deal with any subject having to do with Turkey, Arabia, the desert, or kindred topics.
How to get capacity from a Pathéserial that's an ABSOLUTE RIOT! Just read the following pages.

"INTO THE NET"

with
Edna Murphy and Jack Mulhall

From the story by
Richard E. Enright
Commissioner of Police, New York City

Novelized By SINCLAIR GLUCK
Produced By MALCOLM STRAUSS
Directed By GEORGE B. SEITZ

Pathéserial
In every community there is a uniformed police force, facilities are usually available for either official or unofficial tie-ups. The author of the Patheserial "Into The Net" being the Police Commissioner of New York City, makes such tie-up appropriate.

THE thrilling action and the police atmosphere of "Into The Net" lend glamor and romance to any window display or other tie-up. This spirit has been well maintained throughout many of the episodes, and the stills shown on this page may be had by requesting them by numbers: 240, 341, and 318.

Tie Up With the Police in Your City
"A Big Haul"

"Into The Net" Will Lift The Box Office Lid

T O Pathe goes the honor of producing the first serial to be presented with the additional exploitation assets of National Tie-Up window displays. The title of the picture is "Into the Net." It is a thrilling expose of organized crime, written by one who is internationally famous for his skillful activities in thwarting the wolves of the underworld.

There are ten episodes, and each of these is more thoroughly thrilling than its predecessors. The action and fascinating interest of the story never for an instant falter. From the first flash to the final fade-out the speed of the drama is accelerated, until in a climactic crash the partisans of vice are swept "Into the Net" of the ever vigilant police.

The Plot

The plot has to do with a syndicate of evil doers, who plan to derive immense revenue from the abduction of twenty of New York's wealthiest girls. These are to be held for ransoms of $1,000,000 each. The tentacles of this vice-octopus grope through devious channels into the most exclusive drawing rooms, and seizing their victims in slimy coils drag them into the blackest depths of squalid slums.

The battle between the master minds of lawlessness and the organized efficiency of the public guardians is grippingly portrayed by the virile pen of Richard E. Enright. For eight years Enright has headed the police of New York City. He is also Chief of the International Police. No where is there one more familiar with criminal psychology, criminal methods and the great work of detecting crime.

Realism

And the Patheserial chapters of "Into the Net" are real pages from the Commissioner's notebook. Each episode is vitally amazingly dramatic.

Each rings true - because each is true. Every branch of the New York Police Department is seen in action. The Department of Criminal Identification is shown measuring and "mugging" criminals. The riot squad uses tears, gas and machine guns. Police dogs, motor-cars, airplanes are depicted in their eternal vigilance, guarding the city by land and air. And on water police boats and harbor patrol scouts are vividly depicted doing their share to make the great Metropolis safe.

An Event

Such is the tale. An enthralling, hair-raising drama that will insure crowded houses for ten weeks. The picture is truly a ten time tie-up. For two and a half months you may secure an absolute monopoly on the entertainment of your townsfolk. All that is necessary is to follow the exploitation suggestions in this section, and you will make your showing of "Into the Net" an event to be talked of for many a long day.

"Sixty Days"

Of Big Business For You In This Section

WHERE National Tie-Ups on program pictures will secure attention for the period of showing, there are few that will secure publicity for your theatre for an entire ten weeks. This is what "Into the Net" will do for you.

There are ten parts. And from your showing of the first chapter until you regrettfully complete the screening of the last episode you can tie-up every window in your town, and make your theatre and your show locally famous.

It will secure new patrons for your playhouse. It will keep the old ones enthusiastic, and best of all, it will cram your coffers with coin. Read every line of this week's National Tie-Up Section. Then carefully file it away.

Still Number 123 would make an ideal picture for window displays featuring pearls, mah jongg, women's dresses, or interior decorating, in connection with Pathe's "Into the Net."
Women's dresses are well displayed in this still, No. 317, and could secure excellent co-operation from specialty shops and department stores, for "Into the Net,"

CALL THE WAGON—

To Haul Your Box-Office Receipts to the Bank After You Arrest Attention With These

PATHE'S super-serial, "Into the Net" offers some wonderful tie-ups for exhibitors. They range from babies and bungalows to shoes and sporting goods.

The exploiting can be done at small cost if the exhibitor will give them the time and energy to put them over.

In exploiting stress must be placed on the police and their work as protectors of the community. You can get whole hearted co-operation with your local police force if you will spread propaganda favorable to the police.

DAIRY TIE-UP

Make arrangements with the largest distributors of dairy products in your city. Have sign painted to read "The Pasteurized Milk of the Blank Dairy Protects Infants Against Disease." On the same sign advertise the fact that the citizens can see how the police protect the law abiding citizens in "Into the Net."

You also arrange a tie-up with an ice company along the same lines. The delivery wagons penetrate every part of the city and with banners they will spread the word about in an extensive manner.

SPORTING GOODS

There is not a tennis scene in the picture but a tie-up is possible with a local sporting goods dealer. He can make a display of tennis racquets and a sign stating that "Dash's Racquets Do Not Drive 'Balls Into the Net.'"

Of course a tie-up with fishing tackle is obvious.

There are any number of stills showing revolvers and other weapons. Here again the protective idea suggests itself.

Motor boats, motor cars and airplanes are also featured. The two former articles are on general sale and it will not be difficult to arrange tie-ups that will be of mutual advantage to you and your dealer partners.

HARDWARE

Hardware and department stores should co-operate on special displays of safety devises such as locks for homes and automobiles and other inventions planned to frustrate robbers. Flashlights and similar articles will also tie-up well with the picture.

BALL AND CHAIN

Hire a man several days before the date of showing of the picture. Dress him in a striped uniform, like a convict suit. Make a ball about a foot in diameter from an old bag or buy a big rubber ball and paint it black. Attach a chain to this and fasten it to the leg of the ballyhoo artist and send him about the streets with a sign on his back.

It would be well to mask the man before sending him out.

This ballyhoo can be conducted very cheaply and will surely attract attention.

INVESTMENTS

Banks are, as a rule, on the alert for some method of spreading the gospel of conservativeness and "Into the Net" should tie-up well by having the bank issue small cards or making a window display showing how much money is lost annually through crooked promoters and telling of the facilities of the bank for safeguarding the savings of the people of the community. Don't forget to have them announce the picture and play date.

YESTERDAY

A window that will cause comment may be arranged as a men's clothing display tie-up. Arrange wax figures clad in the costume of ten or twenty years ago, and also show a civilian clad in the habiliments of the same period. Other figures clothed in the latest fashion of uniform or street dress will point the contrast. This is not a new idea. But it has proven its drawing power for many pictures.

TOILET ARTICLES

Colgate's dentifrices, cosmetics and all sorts of toilet goods may be tied up with the thought of protecting the teeth and complexions.

Remember that a score of New York's most beautiful girls appear in this picture and by obtaining still photos numbers 290, 364, 348, 133 and 350 a group of still can be arranged that is bound to attract attention.

PHOTOGRAPH THE COPs

In the picture there are several studio scenes. Tie-up with one of your local photographers. Arrange to have the police assemble at a certain point in the main part of the city for a photo of the entire force.

The assembly of cops is sure to attract a curious crowd. Have several boys with banners announcing the picture and the dates of showing.

JEWELS

In the picture, the kidnapped girls are from wealthy New York families.
and there are several scenes wherein jewels play a prominent part.

Tie-up with one of the local jewelers to display strings of pearls. There are several stills from the serial showing wonderful pearls and they will tie-up nicely with a window display.

THE FINEST

Every city refers to its police force as “The Finest,” and as “Into the Net” is primarily a tale of police activity, a most logical tie-up may be effected with the finest products of your town. Silk hosiery, lingerie, any articles of apparel for men, woman or children may be featured in this regard.

Articles such as shoes offer especially good tie-up possibilities. Everyone knows that the police are careful to secure the most comfortable and serviceable footwear. An endorsement by your local police chief of the shoes sold by your tie-up partner, and a suggestion that the town see “Into the Net,” will increase business for you both.

SHOES

It is a well known fact that policemen must be well shod in order to properly perform their duties. They hit the hard pavements all day, day after day, and it is a boost to their shoes that their feet hold out.

Tie-up with a shoe dealer and secure a display working along the lines that everyone should be as careful in the choice of their shoes as are the police and that the dealer specializes in shoes of comfort and utility.

Have the dealer offer a prize of a pair of shoes to the cop who covers the most territory on his beat or who can boast of the pair of shoes that have given the longest service of any on the force and display the shoes with the approximate mileage they have covered.

WARRANTS

Tag every motor-car in town with tags summoning the drivers to attend your show. Make the tags close fac-similes of the police tags affixed to cars which violate parking rules.

Procure a warrant and have your printer follow out the same idea. Have these “served” from house to house, sent to your mailing list, or hung on door knobs.

Co-operate with some of your dealers to distribute police whistles to customers, or small police badges to the kids. These are novelties which every boy will fall for. These police badges, which prominently feature “Into the Net,” may be procured at the exchange at $2 per hundred.

LOBBY DRESS

If you turn over a percentage of each day’s receipts to the Police Fund, see if you cannot arrange to have a real “cop” act as doorman. If not, at least secure a uniform and have your own ticket-taker so arranged.

The press-book suggests green lights for marquee and lobby. Green is the official police color all over the United States. Take advantage of this fact. And don’t forget to have the lobby decorated with nets, and the box-office likewise.

STOP—GO

If your town is subject to traffic direction by police semaphores, arrange to have signs attached to the top of each. When the “Go” side is visible your sign will tell folks to “Go to the City Theatre to See The Great Police Picture “Into the Net.” And when the “Stop” side is turned, the sign will contain some similar wording. The police will help in getting motorists to paste stickers on their wind shields, or signs on their tire-racks ballyhooing your show.

Musical instruments, costumes, shoes and apparel all come in for possible tie up in still No. 238 of “Into the Net,” Pathe’s mystery drama which is now showing.
‘Pull Them In’

With These Exploitation Stunts and Contests

Who are the most beautiful girls in your city? “Into the Net” features some score of New York’s best examples of feminine pulchritude. Tie-up with your newspaper on a contest to select the fairest damsels of your town. Offer prizes of tickets. Have the winners appear on your stage during the showing of one of the episodes. Arrange with your tie-up partners to display photographs of entries in their window displays—together with stills from “Into the Net.” The final winner—the most beautiful of all the beauties—may be selected by elimination. Either balloting may be conducted by the paper, or the girls may be selected in your theatre by your patrons.

Popular Cops

Stage another contest to ascertain the most popular policeman in town. This will get lots of attention, and will be right in line with your police department tie-up. Have the local paper run a column each day titled “Our Heroes,” and feature the photograph of the officers who have distinguished themselves by some daring deed in the course of duty.

Fire Department

The picture offers many opportunities for you to bring the various departments of the city into closer touch with the citizenry. And the acquaintance will prove of great value to both elements—as well as to you and your theatre.

For instance, have the fire department stage a demonstration of how lives are saved by means of life-nets. This educational showing may be the means of saving life at some later date. It will show folks how simple it is to leap “Into the Net” during fire, and will help publicize the fire-fighters.

Into the Net

Have as many of the shops as you can secure run bargains during your showing of the picture. Each of them will dress a window with a net—and stills from your production. In this net will be a variety of articles, all of which will be on sale at reduced prices during the run of the serial.

The articles are changed from week to week so that the store as well as your theatre may have an opportunity to “sell out the house.” The idea can be featured inside the store as well as in the window. And a split-a-page ad telling what the various shops are putting “Into the Net” from week to week, will attract as much attention as a three alarm fire.

Citizen Detectives

Co-operate with your newspaper on this one. Print the picture of a man. He is supposed to be “Dr. Vining” or one of the other villains from “Into the Net.”

Every day he will appear at some point in the city which is previously mentioned in the paper. Everyone who shows a copy of the paper with his picture in it, and accuses him of being from “Into the Net” at your theatre, is presented with a pass to the show.

Club Drives

Line up ten organizations—anything from the Boy Scouts to the Salvation Army. Each week during your showing have one of them stage a drive for funds. In addition to soliciting donations with a “Toss a Coin Into the Net” have them sell tickets for you.

Indeed a stirring bit of action in the episode of “Into the Net” and this still shows Commissioner Enright directing the actors.
HELP!! POLICE!!

The Police Force of Your City
Will Help Hang Out the S. R. O.

JUST so sure as you follow the suggestions on this page—just so sure will your showing of “Into The Net” be an event talked of in your town for months to come. This big Patheserial is one big and sure moneymaker for you—if you do the right thing. Just one! Do it—do it well, and you will be swept along in an irresistible box-office avalanche that will leave you dizzy from figuring profits on the biggest ten weeks’ business you ever had.

Will you do it? All right. Listen!

Tie-up with the police department of your city. That’s all. And that’s plenty: Tie-up with the “cops” and tie-up tight. They’ll do the rest.

Call on the Mayor and the Chief of Police and tell them you have booked the picture. That’s pretty nearly all you’ll have to do. After half an hour’s talk they will have suggested so many ways to publicize “Into The Net” that you will wish there was a chapter for every week in the year—every year.

Mention Commissioner Enright, for eight years at the head of New York’s finest, and Chief of International Police. He is the author of the biggest police picture ever filmed.

And just so you will have a few suggestions to make in return for the many your Chief of Police will offer, here are some that may be applied and adapted to the local conditions in your town.

PLAN to make your showing of this picture the biggest and best civic tie-up that was ever put across. Show the Mayor and the Chief the opportunities for popularizing and publicizing the entire city administration, and more particularly the police department.

Arrange to get the complete cooperation of the entire force. Donate a portion of each day’s receipts to the police fund—always a worthy cause. Appoint a police field day, upon which the local force may display its prowess to an admiring citizenry. Tickets for this day will be sold by the police and coupons for admission to “Into The Net” will be attached to the field day tickets.

Get window displays of the weapons and other paraphernalia confiscated from time to time by the force. See that every station house holds “open house” at least one day each week during the showing. Get citizens to call at the station house and make the personal acquaintance of every officer on the force. Promote the spirit of friendly co-operation between the people of your city and its guardians.

Obtain permission to paint in each district the telephone number of the nearest station house on the sidewalks or other available places—and mention “Into The Net.”

During the showing have the Chief come out with a statement that the town must be made absolutely safe for the citizenry—and unsafe for the criminal element.

Give free tickets to the wives and children of policemen. Arrange with every tie-up partner you make to sell their goods to officers and their families at a reasonable discount during the showing of the serial. Give one showing each week for the force itself, and arrange to have the officers parade to the theatre. Try to secure the services of the police band or glee club. At every showing have police minute-men make a short talk regarding the local force. And perhaps make a collection for the Police Fund.

EACH week when the chapter to be shown arrives, have it met at the train by the patrol wagon and so brought to your theatre. Be sure the driver clangs the bell. Show slides of your own Police Chief, as well as of Commissioner Enright—and perhaps pictures of the local boys in blue.

Get your local newspaper to cooperate by printing a serial history of the force, and its heroes. Secure the endorsement of all past Police Chiefs—and try to arrange to have one of them speak daily at the theatre.

Stage a contest for some local Houdini who believes he can escape from a pair of police hand-cuffs. Have the police demonstrate from your stage just how they handle obstreperous malefactors—the use of the “bracelets”—jiu-jitsu—and other methods.

Give the city administration a send-off by inaugurating a campaign to increase the pay of the policemen. And by getting behind such a movement when showing “Into The Net” you will make a friend of every “cop” in town for life—and each will work hard for your theatre.
"INTO"

with

Edna Murphy and Jack Mulhall

from the story by

Richard E. Enright

COMMISSIONER OF POLICE
NEW YORK CITY

Whoopee!! It's as new as tomorrow's dawn; it sweeps you along like the rapids of Niagara!

See how sinister hands reach out and seize 20 beautiful and rich society girls; see why they do it, how they do it and where they take them. See every branch of the police work quietly, quickly, efficiently to save the lives, honor and riches of the girls!!

Patheserial
The Net

It's real, true, amazingly gripping.

It's resistless in its speeding action, in its crashing, smashing climaxes.

For the first time a real authority has written a real story of life behind the scenes in the Police Department of a great city. For the first time you may see a real criminal plot by master criminals unwoven step by step by master detectives and thwarted by the incomparable police of the world's biggest city.

Pathéserial
Get 'Into the Net' of Fashion!
Be Judged by the Clothes You Wear!

A window display of “G.G.G.” clothes and appropriate stills from the big Patheserial will make it necessary for you to “call out the reserves” to handle the crowds.

Nationally advertised, nationally sold, nationally famous, this “G. G. G.” National Tie-Up will be “Wanted” by every exhibitor who is alive to the opportunities offered to do big business for ten whole weeks. Send your play dates to Exhibitors Trade Review. They’ll tell us. We’ll do the rest.

Wm. P. Goldman & Sons, Inc.
14 East 14th Street,
New York City
INTO THE NET

Hollywood Hats Have Been Swept 'Into The Net' of Public Approval

Use This Window Display To Attract Throngs To Your Box-Office 'Line-Up'

HERE is a tie-up that will compel attention. It is well known that character can be determined by a man's apparel. Hollywood hats are the choice of the most fastidious and careful dressers. If a man is careful of his appearance it is safe to say he is a good citizen. As a good citizen he should see the picture "Into the Net" to understand the workings of the police force.

In order to obtain the tie-up it is merely necessary to fill out the blank below and mail it to Exhibitors Trade Review.

HOLLYWOOD
Fashion Hats and Caps
738 BROADWAY,
NEW YORK

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Hollywood Hat Company advise me just how to take advantage of their National Tie-Up with Pathé's "Into the Net." I have listed my playdates herewith.

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

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

Town ..............................................................State

"Into the Net" ..............................................

Play Dates ......................................................
This Knit Tie Tie-Up Gets You ‘Into The Net’ Profits

Gropperknit Knots Net
New Shop Windows
For Showmen

Don’t Plead Guilty to Business Neglect

PLAY UP THIS TIE-UP

THE best haberdashers in town will feature Gropperknit window displays in connection with your showing of ‘Into the Net.’ This co-operative combination will sustain interest in your showing and assure you and your dealer partners of ten weeks of tremendous patronage. Both ties and tie-ups will prove the sensation of the town. They will get steady new business for all concerned, and make firm friends of casual customers. Send your play dates to Exhibitors Trade Review, and get this big publicity free of charge.

THIS TEN TIME TIE-UP TALKS TO THE TOWN

Gropper
Knitting Mills

New York
Manufacturers
INTO
THE NET

Real Enjoyment in Both of Them—
El Producto and ‘Into The Net’

That there is peace and calm in an El Producto is well known.
Tell the town of the thrills that are offered by Into The Net

Don’t forget that men are the ones who spend money for smokes
And who also will deposit their cash for tickets to your show

A N El Producto window display will arrest
the attention of every passerby, and stills
from the action-drama will further help to
create a buying-urge that will only be
satisfied by the purchase of real enjoyment in
the shape of an El Producto—and “reel” en-
joyment with tickets to “Into the Net.” Notify
Exhibitors Trade Review of your play dates
and get this big free National Tie-Up.

G. H. P. CIGAR CO., Inc.
New York City
Tie Up With

The Policemen of Your Teeth!
Don’t Get ‘Into The Net’
of Dental Ails

Brush Up Business by Building
On This Big Advertising

The PEBECO STORY is told in big advertisements in the Saturday Evening Post, Literary Digest, Delineator, Designer, Ladies Home Journal, Good Housekeeping, and American Magazine. Reap the cumulative benefit of this national advertising campaign by clipping and mailing the coupon as soon as you know your play dates.

A WINDOW DISPLAY of this popular, nationally known and recommended dentifrice coupled with stills from your theatre’s attraction will reap for you the benefits of coast to coast advertising in the very best mediums. PEBECO sales are jumping due to the public’s realization that it is the one dentifrice that works after you brush your teeth. It stimulates the mouth glands so that they pour forth a protective, cleansing flow of saliva long after your teeth are brushed.

PEBECO is Manufactured in
U. S. A. Only By

LEHN & FINK
Inc.

NEW YORK
PART OR THE WHOLE?

Are You Satisfied with a Fraction of Your Possible Patronage or Do You Want Your Full Share?

YOU can work it either way. You can be a one hundred percent showman, or you can wheeze along with two cylinders missing, your box-office will know the difference.

You can be so busy doing nothing that you “have no time” for exploitation or you can get behind the picture with National Tie-Ups and knock competition for the well-known row of whitened sepulchres.

It has been done. It can be done. Just recently a little neighborhood house stole about a hundred patrons from a bigtime competitor just through the medium of National Tie-Up exploitation.

The little theatre publicized itself and its attractions “through many windows.” The neighborhood began to talk—and to leave its money with the cashier. Now the big house is worrying. And the little one keeps merrily on rolling up a box-office score.

Each tie-up picture brings a few new patrons, and they keep coming. You can do the same thing. You can play capacity by playing National Tie-Up pictures and EXHIBITORS TRADE REVIEW exploitation.

Everyone is pulling for you. Everyone is trying to help you put your show across with a bang. All that is needful is your co-operation. Make full use of the exploitation weapons handed to you. Read the National Tie-Up section as you would a statement from your bank.

And don’t skip there. Don’t be a rocking-chair showman. Get every tie-up listed. Shout about your show from the best windows in your town. Don’t fool yourself. People look at windows. Your displays will impress them—and the line will form at the right for tickets to your theatre.

The greatest development in modern showmanship thought is the National Tie-Up. It is one of the exclusive features of EXHIBITORS TRADE REVIEW.

National Tie-Up Windows Now Available

<table>
<thead>
<tr>
<th>Name</th>
<th>Theatre</th>
<th>Tie-Up Numbers</th>
<th>Play Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>GROGGETT &amp; DUNLAP</td>
<td>Drug Stores</td>
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<td>22</td>
</tr>
<tr>
<td>Borden’s Milk</td>
<td>Dairy Stores</td>
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<td>25</td>
</tr>
<tr>
<td>THE SEA HAWK</td>
<td>Theater</td>
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<tr>
<td>Mistletoe Perfume</td>
<td>Drug Stores</td>
<td>43</td>
<td>31</td>
</tr>
<tr>
<td>Old English Lavender</td>
<td>Drug Stores</td>
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<td>32</td>
</tr>
<tr>
<td>Bonnie &amp; Hair Nets</td>
<td>Drug Stores</td>
<td>43</td>
<td>33</td>
</tr>
<tr>
<td>Conde Cosmetics</td>
<td>Drug Stores</td>
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<td>34</td>
</tr>
<tr>
<td>Van Heusen Apparel</td>
<td>Mens Wear</td>
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<td>35</td>
</tr>
<tr>
<td>Blue Bird Pearls</td>
<td>Jewelry</td>
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<td>36</td>
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<tr>
<td>Tudor Silverware</td>
<td>Jewelry</td>
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<td>Gloves</td>
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<tr>
<td>Haberdashers</td>
<td>Haberdashers</td>
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<td>39</td>
</tr>
<tr>
<td>Groggett &amp; Dunlap</td>
<td>Drug Stores</td>
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<td>40</td>
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<tr>
<td>Jack Mills Music</td>
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<tr>
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<tr>
<td>Wondersomen Hair Eraser</td>
<td>Drug Stores</td>
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<tr>
<td>Peacocks Tooth Paste</td>
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<tr>
<td>Criss-Cross Braizers</td>
<td>Womens Wear</td>
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<tr>
<td>Forest Mills Underwear</td>
<td>Womens Wear</td>
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<tr>
<td>Gordon Hosiery</td>
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<tr>
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<td>Duster-Kiss Products</td>
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<td>Mineralava</td>
<td>Drug Stores</td>
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<tr>
<td>Port Rouge</td>
<td>Drug Stores</td>
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<td>Melo Reducing Cream</td>
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<td>Hypnotic Powder Pills</td>
<td>Drug Stores</td>
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</tr>
<tr>
<td>Wondersomen Hair Eraser</td>
<td>Drug Stores</td>
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<tr>
<td>Winx Lash Nourishment</td>
<td>Drug Stores</td>
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<td>Frances Fair Frocks</td>
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<tr>
<td>Vanity Fair Frocks</td>
<td>Womens Wear</td>
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<tr>
<td>Regal Pearls</td>
<td>Jewelry</td>
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</tr>
<tr>
<td>Peacocks Tooth Paste</td>
<td>Drug Stores</td>
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<tr>
<td>Roccino Beauty Clay</td>
<td>Drug Stores</td>
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<tr>
<td>Venida Hair Nets</td>
<td>Drug Stores</td>
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<td>63</td>
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<tr>
<td>Chinwah Perfumes</td>
<td>Drug Stores</td>
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<td>64</td>
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<tr>
<td>Dyes Hosiery</td>
<td>Womens Wear</td>
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<td>65</td>
</tr>
<tr>
<td>Nemo Corsets</td>
<td>Womens Wear</td>
<td>44</td>
<td>66</td>
</tr>
<tr>
<td>Delphie Pearls</td>
<td>Jewelry</td>
<td>44</td>
<td>67</td>
</tr>
</tbody>
</table>

The story of the Klondike—in the land of the Yukon—as told in “Chechahees,” so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

**‘CHECHAHCOS’ WINDOW DISPLAYS**

All you have to do is mark the spot in the “Chechahees” coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

*Auto Vacuum Freezer Co., Inc.*

229 West 42nd Street New York City

**Get Wise**
"INTO THE NET"

Suppose your lovely daughter disappeared as though from the face of the earth, what would you do?

Notify the police, of course!
But what would they do?
You probably don’t know. Few persons do.

This great Patheserial shows

It opens up the inner life of the most famous police force in the world. It shows a big, a wholesale crime that is an utter mystery. It shows how it is unravelled step by step. And every step is a riot, a perfect panic of suspense and thrills.

This great National Tie-Up Section shows you how to make dough, real dough, with the greatest serial of them all.

Does it belong in your house?
You bet your life it does, if you like to make money.
You bet it does if you like to please every man, woman and child in your crowd.

Bring Them in With “Into the Net”
UNPRECEDENTED—FREE—BOX-OFFICE BOOSTING TIE-UPS ARE OFFERED YOU ON THE SENSATIONAL PRODUCTION

Helene Chadwick in “Her Own Free Will”

A Gripping Photoplay of a Masterful Man and a Headstrong Woman

From the famous story by Ethel M. Dell

Directed by Paul Scardon

Produced by Eastern Productions, Inc.

Released by PRODUCERS DISTRIBUTING CORPORATION

Foreign Distributor, Wm. Vogel Distributing Corp.

Full Details Next Week—It Means Money in Your Box-Office
And in Seattle -

HELD OVER
FOR A
SECOND WEEK!

"The
COVERED WAGON"

NOW! GO!

A Paramount Picture

James Cruze production

It's one of Paramount's Famous Forty
LET’S see your references.”

That’s what you would say to an applicant for the lowest job connected with your theatre. It would be a matter of self protection to you. You’d want to know whom you were hiring. Upon whom you were depending as an aid in conducting the business from which you derive your bread and butter. And if the references were O. K. you’d hire the man to help put your show across.

How much attention are you giving to your bookings? Are you showing any film that presents itself to you for a job? Or are you being a bit careful to investigate its references?

References

What does worth while endorsement mean to you? What does it signify to you that a picture may refer you to five thousand exhibitors for whom it has worked — and for whom it has made money? Do you consider such an applicant for a job on your screen? Or are you willing to take the well-known chance and buy blind?

Universal’s great box-office attraction “The Storm” has been booked almost 9,000 times. That’s a reference! “The Old Homestead,” Paramount’s picturization of a drama famous before the screen existed has played prosperity tunes on cash registers from coast to coast. First National’s “Lilies of the Field” and Selznick’s “One Week of Love” have made a thousand showmen happy. “Three O’Clock in the Morning” and other C. C. Burr Presentations have rolled up enviable box-office scores. The honor roll is heavy with films which guarantee a profit with every booking.

Applicants

Tried and Proved pictures are knocking at your door asking for a chance to help your showmanship success. They have references galore and they work for more reasonable figures than are demanded by the first-run, college boy films, all-dressed up and fresh from the producers. These high-priced applicants may prove to be wonders — and then again . . .

And in playing these Tried and Proved pictures with references, you have ready made exploitation which has also proven its ability to line ’em up in the lobby.

Pullers

Exploiteers and showmen have burned the midnight oil devising sure-fire schemes to attract attention to the pictures. Some of the ideas were not so good. These were automatically dropped. Only the exploitation that has demonstrated its pulling power has been retained. And it is only necessary for you to turn to the press book or the exploitation pages of EXHIBITORS TRADE REVIEW to secure the sturdiest brain-children of all the exhibitors before you.

Releases

Don’t play release dates — play pictures. They are what count most. Even those you have shown once are worthy of repetition if they have stood the test of time — if they are “Tried and Proved.”

Folks who missed them the first time will see them the second. And lots of people who saw them once will be enthusiastic over an opportunity to meet old friends.

If you don’t believe it try this. Pass out slips to your audience and ask them what pictures they would like to see again. You’ll be surprised. And you’ll have a ready made audience for your “Tried and Proved” showings.

Question

Question yourself. Are there not a dozen of yesterday’s films you, yourself, would journey away to see? Without trying we can think of any number of “old” ones that we would like to view again. And, after all, other folks are just like us.
While "Black Oxen," the First National feature was being run at the Loew's State, Los Angeles, the street ballyhoo materialized the oxen, thus securing publicity.

**Free Space**

THE Liberty Theatre out in Youngstown, O., did big business with "The Fighting American." The tie-up was with the Youngstown "Vindicator," and the stunt was an ad writing contest with blocks of tickets as prizes.

All Vindicator advertisers featured the production, and the winner of the contest was he who selected the best of these advertising features and combined them into an ad for the Liberty showing.

Little cuts and bits of copy running two or three to the page got the show advertising that would be impossible to buy.

**Big Come Back**

THE ETERNAL CITY didn't do so well in Laredo, Texas, when it was shown during Lent. But something told Manager Rowley that it was not the fault of the picture. He brought it back. And it made money for him.

Trailers, slides, lithos, windows and a large billing of 24-sheets did the trick. Folks said they wanted to see the picture but could not break Lenten rules to do so.

Does this mean anything to you? What pictures did you play during Lent? Why not bring 'em back. They'll make more money now than they did then.

**Long Distance Record**

RALPH RUFFNER, manager of the Capitol Theatre, a Vancouver house seating 2,250, the largest and finest theatre in Western Canada played "The Hunchback of Notre Dame" to the stiffest opposition imaginable, and . . . mopped up.

Ruffner is not content merely to reach prospective patrons in Vancouver, but reaches out to picture enthusiasts on the Pacific Ocean. He is a friend of all the radio operators sailing between Vancouver and the Far East, and when a ship leaves Australia, New Zealand or Honolulu for Vancouver, Ruffner sends a wireless message to the ship announcing his forthcoming program. These radiograms are either posted on the ships bulletin board, or published in the daily Wireless News.

Although radio tie-ups have been done to death, Ruffner has hit on a new and effective variation of the old idea. He offers it gratis, to brother exhibitors, particularly those situated in seaports.

**Radio Tie-Up**

A POPULAR orchestra in the leading hotel at Portland, Ore., playing "Love Has a Way," the song-theme melody in Mary Pickford's "Dorothy Vernon of Haddon Hall," as a featured dance number, and also broadcasting this number by radio, was one of the features of exploitation for Miss Pickford's photoplay when it was shown recently at the People's Theatre, Portland.

Window displays of Mary Pickford portraits and production stills in music stores, book stores, furniture houses, department stores, drug and candy stores and flower shops, together with the display of Dorothy Vernon costumes on live models in the leading dry goods house, aided in putting this over to big box-office results.

**Hop to It**


The paragraph reads: "Don't Forget a Picture, Is First-Run Until It's Been Shown in a Town! If you've got the that's-old-stuff, wont-bother-about-it idea, you're overlooking some good bets. It isn't the release date that makes the picture. It's the star and the story . . . You've got good things in 1923 releases. Hop to it!"
"She Goes Thru Like a Million Dollars!"

BABY PEGGY

That's what E. D. Wegener of the Lyric Theatre, Des Moines, Iowa, says of Baby Peggy, who leaped to the forefront of box office attractions with "The Darling of New York," her first six reel feature. Exhibitors of every size and all over acclaim the little star in no less enthusiastic terms.

THE DARLING of NEW YORK

"Holds one's interest undiminished from beginning to end."—Harrison's Reports.

"Increased admission caused no kicks. Hundred percent pleased with show."—Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.


"She surely went over big. This is a picture I would recommend to any brother exhibitor."—T. L. Barnett, Finn's Theatre, Jenett City, Connecticut.

"Only wish that you might give us more like it."—George W. Martin, Irvin Company, Loomington, Illinois.


THE LAW FORBIDS

Baby Peggy never fails to score.

—Motion Picture World.

A good money-making film, this. Don't miss it. Baby Peggy has a large following.

—New York Morning Telegraph.

They'll be pleased with the little star's work.

—Film Daily.

One of the most unusual and forceful endings seen in pictures in many months.

—New York Review.

Excellent entertainment in the picture as a screen story.

—Pittsburgh Sun.

As a mimic Baby Peggy has no equal on the screen.

—Exhibitors Herald.

For That Summer Drive These Tried and Proved Pictures Are as Dependable as a Compass.

MERRY-GO-ROUND

Universally proclaimed one of the two greatest pictures ever made. Featuring Mary Philbin, Norman Kerry and George Hackathorne. Directed by Rupert Julian.

WHITE TIGER

A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

THE ABYSMAL BRUTE


SPORTING YOUTH


A CHAPTER IN HER LIFE

A Lois Weber production based upon the story of "Jewel" by Clara Louise Burnham. Produced with a great cast, including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer and others.

THUNDERING DAWN

A Melodramatic Thriller wins the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Harry Garson Production.

THE ACQUITTAL

This Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarene Brown.

A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring beautiful Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

THE STORM DAUGHTER


DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore, Directed by Tod Browning.

FOOL'S HIGHWAY

From the amazing story "My Mamie Rose" of Owen Kildare. Thrilling with life on New York's famous Bowery, and featuring Mary Philbin, Directed by Irving Cummings.

BLIND HUSBANDS

Written by, directed by and featuring Von Breheim. A masterpiece in photo-dramatic entertainment power, more popular as a reissue than it was when released originally.

THE FIGHTING AMERICANS

That laughter, gawking comedy thriller—now the big hit all over the country. Featuring Pat O'Malley, Mary Astor, Warner Oland, Raymond Hatton. Directed by Tom Forman.

Get your dates set now for these big Summer moneymakers!

UNIVERSAL JEWELS

Presented by CARL LAEMMLE

Nationally Advertised in the Saturday Evening Post
HOW They Became
Tried and Proved

The Stunts That Built Up Patronage

Story Stunt

C. W. McKee, manager of the Million Dollar Heilig, Seattle, tied up with the newspapers with the showings of "Stephen Steps Out." The stunt was a prize contest for the best opinions on the type of play best suited to the talents of "young Doug," the only condition being that each contestant first see the picture.

There was a cash prize of $10, a season pass, a group of six loge seats, four loges, and two loges. Response was excellent. Sepia fan photographs speeded up matinees at the close of the week's successful run.

* * *

Venus Tie-Up

Manager M. B. Huster of the Capitol Theatre, Sacramento, Cal., has a keen eye for knowing what catches the public eye. Here's his recipe, as exemplified in the ballyhoo campaign on First National's "The Eternal City"—one painted sign, one hoodless roadster, one beautiful "chauffeuress."

The sign was the selling talk of the campaign. The automobile was the necessary angle of conveyance to cover ground. It was obtained free of charge as the result of a tie-up with the Oakland agency.

But it was the Venus driving the car that drew all eyes to the stunt. Manager Huster naively comments: "More attention was paid to the driver than to the display." But the point is that when people stopped to look at the driver they also took in the display.

* * *

"Different" Front

Manager Harry Browne is responsible for the bizarre front that greeted patrons of the T & D Theatre, San Jose, Calif., during the run of "The White Moth."

He made no attempt to symbolize the story except for the central figure of the white moth on the compo board front; and the title and featured players were mentioned on this. Around it were elongated, unique panel designs that might have suggested Oriental mystic.

They served the purpose of arousing attention and provided a further novelty when the doors were opened up and the white moth remained alone as the visible feature.

One of Many

An artistic window display of stills and posters sold out "The Fighting Blade" for Keith's Imperial, St. John, N. B.

A coat of arms for "The Fighting Blade" topped the display which was an attractive layout of production stills against a harmonizing compo board background.

This is the second window display Showman Stringer has sent in within a few weeks, the first having been on "Black Oxen." If he keeps up this work St. John residents will know that worth while pictures are always being shown in the city.

* * *

Big Splash

One of the biggest splashes for a theatre front, was made by Manager W. O. Heckman of the Hippodrome, York, Pa., on "Flaming Youth." A huge sign of about 75 feet covered the top of the theatre announcing the title. Three sheets and one sheet were in the lobby panels. On the second story of each side a huge cutout of Colleen Moore reclined against the wall.

In the center of the lobby, above the box office an unusual shadow lamp was suspended. This was made of parchment paper and the painting on it carried out the idea of the "Flaming Youth" girl. Red tinted globes were used in this shade.

* * *

New Ideas

Varied ideas of how to use the same subject were amply demonstrated by the Rivoli Theatre, Portland, Ore., during the showing of "Twenty One" and "The Enchanted Cottage." The American youth story came first and the theatre decorated its lobby with ceiling strips and head cutouts of Bartholomew in a typical "American boy" pose.

"The Enchanted Cottage" coming shortly afterwards, was given different treatment. The name of the star was spelled out in a cutout signature; but except for that mention, stress was laid upon the story and all star cast rather than upon one individual. Because of the narrow width of the lobby this had to be brought out by lobby panels of stills rather than elaborate cutouts or paper displays.

* * *

Live Seal

For the "Galloping Fish" of course. It was used as a bally by Pantages in Toronto, Ont., and paraded the streets much to the edification and amusement of the passersby.

The management reported big business on the picture, and ascribed the success in great part to the effective and unusual bally.
“The Goldfish”—1st Nat'l
Warfield, San Francisco
(Week Ending July 19)
BULLETIN—Miss Talmadge is all mis-
chief, and she has the audience laughing
every minute, beginning as the piano-playing
wife of the Coney Island song shouter, and
continuing through the various stages of
her matrimonial advancement. "The Goldfish"
is a spirited and amusing entertainment—
the sort of light-headed fun that first
brought Miss Talmadge to the front as a
comedienne.
CHRONICLE—The story runs to burles-
que occasionally, and the picture retains
many of the "stunts" which Miss Unger put
into the play to show Miss Ramboulet's great
powers. They serve the same purpose for
Connie.
DAILY NEWS—She has always had a
pert impudence that is diverting and charm-
ing, but she adds to that now a matured
certainty in gaining her effects.
HERALD—Miss Constance brings to the
screen a willowy, vibrant figure; slim ex-
pressive hands; large soft eyes; brows well
arched, a generous nose, not without pin-
acy; a comfortable, capacious mouth, only
on occasion concealed beneath a finicky
makeup.

JOSPEH N. SCHENCK presents
CONSTANCE TALMADGE
in
"The GOLDFISH"
Adapted from the stage play
"The Goldfish"
Directed by JEROME STORM

A First National Attraction
Selected Headliners

As Disclosed By Their Past Performances in the Box Office Hall of Records

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crock Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITITAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbered among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 9. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

Paramount

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruse picture that has been phenomenally successful in large cities and small towns and has filled a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is brilliant in concept of the highest type and its story is of the substantial class which never goes out of style.

THE WHITE FLOWER—Reviewed March 4, 1923. Tropical Love. Reviewed February 4. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted.

Selznick

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases the audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens' most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrill and two very popular stars who inject the story with humor and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

“DAUGHTERS OF TODAY”

The

TRIED AND PROVED

Box-Office Attraction

With a Million Dollar Title For Exploitation

C. SELZNICK

DIST R I B U T I N G C O R P O R A T I O N

“The prints are in FINE CONDITION”
The Exhibitors Round Table

STAGES CONTEST

In order to stimulate summer trade at their theatre, the Five Points Theatre Company is holding a drawing of a pony for all of the children in the Five Points neighborhood. The drawing will take place on August 8th and the child holding the lucky number drawn on that occasion will get the pony. All of the children in the neighborhood are busy attending the theatre, where the picture changes daily, and accumulating tickets in the hope that they will get the lucky one.

COVERS TERRITORY

J. D. Costello, of Poulteny, Vt., reaching out for business, advertises in the papers of Rutland, 21 miles away, that he asserts that with automobiles, he is drawing trade from that distance. Mr. Costello has been in the business for many years, and as a go-getter, has few if any equals in this section.

FRIEDMAN TO COAST

Michael Friedman, manager of the Albany theatre, in Scheneectady, N. Y., left on August 1st for the West Coast, where he will enter the producing end. He has served as manager of the Albany for some time and has been most successful. Anthony deWolf Vellier, recent manager of the Strand in Scheneectady, which was damaged by fire, has accepted a position with the Schine brothers in Gloversville, to handle the publicity of the chain.

VALUABLE DOG DIES

A Great Dane, valued at $3,000, owned by E. J. Wolfe, of Louisville, Ky., an exhibitor who raises pedigreed dogs, died the past week while being brought back from Long Branch, N. J., where the dog had been entered in a show. The animal became sick while the show was on and Mr. Wolfe attempted to bring it back home in an automobile, but it died at Little Falls.

TO RECEIVE COOGAN

A big demonstration is being planned for Jacksonville, Coogan, who, on his trans-continent tour managing of the Educational branch, and clothing for Near East orphans, will make Kansas City one of his few stopping places arriving August 5th. A program on the Union station platform is being arranged by Boy Scouts and civic organizations.

PLAN BANQUET

Extensive plans for a banquet at the Hotel Muehlebach, Kansas City, are being made in honor of S. L. Warner, one of the four Warner brothers, Samuel E. Morris, general sales manager of the Warner Brothers, and Pearl Keating, scenario editor, who will be guests of Kansas City exhibitors next week. A surprise entertainment is planned. Al Kahn, of Film Classics exchange, will act as host in introducing the visitors.

MORE VACATIONISTS

And still the vacationists come and go along movie row in Kansas City. Russell Borg, official manager of the Educational branch, has taken his family to Lake Okabugee, Iowa, for a sojourn, while A. H. Cole, of Paramount, is breathing deep cnes on the banks of the trout streams near Mexico, Mo. Clark Baker, Universal booker, has to be different, so he will spend his time in the study of foreign languages and golf, while Mrs. H. St. Clair, of the same office, will enjoy a long motor trip. C. W. Allen, assistant Vitagraph branch manager, and his family selected a motor trip as the best way in which to spend two weeks.

Harold P. Kingsmore, Manager of the Howard Theatre, Atlanta, Ga.

HERE'S A NEW ONE

M. A. Aldrich, of Philadelphia, N. Y., has established a novel idea that is decidedly new in northern New York, and probably throughout the state. He charges no admission to his theatre, and lets his patrons pay what they believe the picture is worth after they have seen it and are filing out. The plan was inaugurated three weeks ago and business is reported as having gained through the scheme. He simply lets each patron pay what he thinks he can afford for the entertainment.

TO DISCUSS ZONING

There will be a meeting of exhibitors in the Albany zone in September for the purpose of discussing the zoning plan which was adopted at the state gathering of exhibitors in Buffalo. The call for the meeting will be sent out by Samuel Suckno.

NEW AIRDROME

A new airdrome is to be opened next week in Weston, Mo., by H. Rugg, formerly of the Eureka theatre at Weston. The new outdoor house will seat 400. The Mayberry theatre, a new suburban house, has been opened in Jefferson City, Mo., by King and Hurley.

NO REST FOR THE WICKED

While the "help" is enjoying vacations in Kansas City exchanges, the branch managers are hitting the trails in the territory. H. E. Corby, of A. H. Blank office, is "up and at 'em" in Kansas, while C. A. Schultz, of Vitagraph, is said to be retaining his share of business in the same territory. Truly B. Wildman of the Enterprise exchange, also is covering Kansas.

KEEN COMPETITION

For a small village, there is probably keener competition in Dover Plains, N. Y., than in any other place in the country. The village has a population of 800, and has three motion picture theatres. The battle is to a finish and as a fair sample of the type of pictures being shown, "Robin Hood" played at one of the houses last week.

THEATRE TO GO

The motion picture theatre in Gibboa, N. Y., will shortly be literally wiped off the earth, for the entire village is destined to go, through the construction of a huge reservoir that will flood many miles of land and the waters of which will regulate the flow of the Upper Hudson.

NEW EXHIBITOR

There is another woman managing a motion picture theatre in New York state. The latest addition is Mrs. Mary B. Richardson, of Chester, who along with looking after the theatre, also keeps an eye on her seven children.

BEAUTY REVIEW

"Why go to the beaches to view the bathing beauties?" says Jim Clemmer, manager of the Columbia Theatre, Seattle. He has hooked up with a leading department store and a western manufacturer and is this week putting on a bathing girl revue that is a winner. Plenty of publicity, a storming window display, and the store is furnishing professional models and accessories, and which is just two doors above the theatre, special stage scenic effects complete the row out of a show that is bringing in the crowds right off the hot pavements in the shopping district for a refreshing hour or two in the Columbia.

USE WANT ADS

"Read the Liberty ads every day and see if your name appears," says Manager Le Roy Johnson of Seattle's Liberty Theatre. He has been using the free ticket stunts, giving three lucky seats to each name selected at random from the telephone book, good only for the day following the announcement of the name for a couple of weeks, with good results.

PANIC AVERTED

A near panic was avoided in the Class A Theatre, Seattle early this week, when fire which broke out in the booth filled the house with smoke. Robert Taylor, operator received severe burns about the hands and face in fighting the fire. The damage was estimated at about $500.

AMONG THE ICEBERGS

Charles Harden, United Artists manager in Seattle, has gone a long way to get cooled off. Charlie is up getting chummy with the icebergs in Alaska, and will call at Ketchikan, Cordova and Juneau, combing business with pleasure on a fortnight's trip.
THE MODERN THEATRE

Cement Work Beautifies Tivoli Theatre

Fine Chicago Playhouse Faced With Cast Stone Made From Cement

The Tivoli Theatre in Chicago gained fame at the time of its construction as being the largest motion picture playhouse in the world. It still has an excellent claim to being one of the most beautiful theatres in the country.

When Messrs. Rapp and Rapp, architects of the theatre, made their plans, it was stipulated that the exterior of the showhouse be faced with cast stone manufactured with Atlas White. It was also specified that the floor and lobby stairway be made of art marble. And this was also to be manufactured from the same product.

Paschen Brothers, the contractors, adhered strictly to their instructions. The art marble was ordered from the Art Marble Company, of Chicago, and the cast stone was furnished by the Stern-Smith Company of the same city.

The result is a very fine example of what may be accomplished by the use of cement in modern theatre building. And cast stone is being widely used in theatre construction. It is, of course, concrete, and not only of great durability and permanence, but also of great beauty. Through the use of this product a wide variety of colors and textures may be secured.

Art marble is a product somewhat similar to cast stone. The difference lies in the fact that the surface of the former is usually polished and therefore has a smooth glossy finish. The use of this material is chiefly in interior work for floors, stairs and wainscoting.

As it is manufactured from white portland cement it possesses advantages identical with those of cast stone.

Because of the color range which may be obtained through the use of art marble, the material is in great demand in the construction of theatres which are built with an eye to beauty as well as longevity.

The accompanying illustrations indicate quite well the effects which are made available, and the Tivoli Theatre is today just as much a thing of beauty as it was upon the evening of its opening.

Builders are fast becoming acquainted with the new uses for cement with a result that its use in theatre construction is spreading. It is easy to handle and fully as durable as stone. In transportation costs alone the saving is an item of consideration.

The accompanying photos give a clear idea of the flexibility of this modern building material. The cost for cut stone would be prohibitive yet cement lends itself ideally to beauty of form.

The Tivoli is surpassed by very few theatres in the country in beauty of design and construction. Note the lobby with its cathedral-like spaciousness and sombre beauty. It almost inspires awe. The soft lights cast a glow on the stately columns and mosaic floor that beggars description.

The exterior design is beautiful. It is massive in its stateliness and there is nothing garish to break the even line of architectural beauty.

Who could have imagined the vast change in motion picture theatres at the time of the store-room nickels and dimes. The change has not been made in one jump. It took careful study and planning to finally reach the present day first class theatre.

These modern palaces improve each year and architects vie with each other in producing beauty.

As time goes along the builder will learn that cement can play a highly important part in construction, from the heavy duty of supporting the structure, to the finer details of art work. Its varied uses have merely been touched and experiments will reveal its true value.

America is far in the lead in construction of this sort. European architects still resort to the cumbersome stone but with the annual pilgrimage to this country of Europe's pictures exhibitors will have a tendency to teach them the various uses of cement.

Theatres of this country far surpass those of any other country and it is due to the modern methods of construction and far sightedness on the part of the builders that place America in the front.

EXTERIOR AND LOBBY OF TIVOLI

Although the photographs do not show the color obtainable through the use of cast stone and art marble, they give a good conception of the effects which may be obtained by the use of Atlas White Portland Cement in the construction of the theatre built for beauty and durability.
THE modern theatre owner is confronted with a problem that his predecessors in the field did not have to cope with to the same extent—that of the interior decoration and finishing of his theatre. The interior of the theatre was not as important as the show to be presented, a few years ago, but in the modern theatre, particularly the motion picture house, the question of interior decoration is one of the greatest importance.

Theatre owners are coming more and more to see that the best is none too good for their patrons. When people go to be amused, they like to be amused as easily and luxuriously as possible; this is human nature, and the theatre owner must take it into account.

In the larger cities, one may see many theatres, decorated with costly tapestries, hangings and ornaments; even in the smaller country towns, the gorgeous, or semi-gorgeous theatre of the city is to be found. It can become a great expense to the theatre owner to decorate his house; it ties up more of his money in investment, and he must resort to additional expense in the form of feature shows and advertising to fill his house, so that his financial outlay may be made to pay for itself. And yet, it need not necessarily be so.

Do you know that in place of tapestry covered walls, in place of costly fabrics, in place of expensive marble and stone, you can put on your theatre walls a finish that cannot be distinguished from these materials, but that is lasting, non-fading, and easily cleaned? The flat interior wall paint finish is more popular than ever before, because of the great variety of effects that can be produced. The use of an all-over stencil design and glaze colors, properly applied, will give you exactly the effect of a satin brocade, and, in place of the expensive and perishable satin, you have a finish that will last, that will not fade, and that can be easily cleaned. Caén stone effects are easy to produce with a flat paint of the proper shade, and a stippling sponge, painting in the joints with white. The wall may be stippled with a sponge, every imaginable color combination being at your disposal, or it may be glazed over with transparent shades to produce a blended "Tiffany" effect.

The use of the wiped finish—old ivory, wiped off, with umbers or Siennas and then lightly brushed with Gold—is very satisfactory for treating the proscenium arch, or the capitals of columns and pilasters. Polychrome effects have always been popular, but they are now being used more and more, due to the many combinations of colors and shades with which they can be made to blend.

There are times when a plain color is desirable; in these cases, the flat wall paint finish cannot be excelled. And here is where the panelled effects come in, giving the owner the chance for period decoration, and adding greatly to the already great number of different decorative schemes from which he may make his choice.

The advantages of the flat paint finish are many. In the first place, over and above paper, fabric or tapestry, the decoration is right on the wall, and is there to stay. The theatre manager need never fear that his wall covering will fall or rip. Secondly, the finish is lasting—it will not wear out and will keep its color. Flat Wall Paints are today manufactured so that they are absolutely non-fading, and they do not show the effects of age, as other wall coverings do. Perhaps the most attractive element in the flat paint

(Continued on page 89)
Equipment Newsettes

Paper Towels
Are your rest rooms supplied with paper towels for the convenience of your patrons? No modern theatre can afford to be without the paper towel cabinet well filled at all times. Don't forget soap. Little details for the convenience of patrons is a valuable asset to the theatre. It is the small things that count in building patronage and they should not be overlooked.

Seat Indicator
An indicator for vacant seats has been invented by Wilfred L. Guerin of New Orleans, La.
It is the general practice in motion picture theatres for ushers to hold back waiting patrons at the back of aisles while another usher walks down the aisle and looks for vacant seats, and then walks part way back up the aisle until he reaches a point near enough to the usher at the rear so that he can see his frantic waving of hands and fingers indicating the number of seats vacant.
To do away with this slow and cumbersome system the indicator was devised. It consists of a box containing an electric battery wired to a number of small electric bulbs set in slots in the front face or side of the box. On top of the box are switches which the operator presses to illuminate as many lights as there are vacant seats.

The usher does not need to waste time in walking back and forth in the aisle as the ushers at the rear can readily see how many patrons can be seated by noting the number of lights illuminated in the indicator carried by the seat-searching usher.

* * *

Signs
What purports to cost less but act like ushers is a series of electric signs marketed by the Frank E. Plowman Company of Chicago.
The signs are conceived to designate aisles, rest rooms, laboratories, balconies and other departments of a theatre concerning which patrons are likely to be interested in.
When lighted the sign has the effect of softly glowing embossed lettering on a deep black background. It conveys the information in a dignified, harmonious manner. For this reason the device can be decorative as well as informative.

* * *

Supply Fans
An item of small cost but great in comfort is the pasteboard fan for patrons. Many of the most prominent picture houses in New York carry a large supply of fans for the comfort of their patrons.
The fans carry the theatre ad on the back and a list of coming productions may be printed on them. The fans are carried home and the printed matter is sure of being read.
If you haven't already started the fan habit get going and take advantage of the weather.

* * *

Film Splicer
An inexpensive, but very useful film splicer that has caught the attention of professional and amateur projectionists is called Model Number 3, handled by the General Machine Company of New York City.
The device has a patented film locating system that prevents inaccurate splices.

* * *

Aisle Lights
One of the most exasperating experiences is to stumble along the aisles of a dark theatre and after walking on all the feet along the way, sit in someone's lap.
This is a daily occurrence in many theatres and it can be eliminated by the use of aisle lights and at a comparatively small cost. There are several varieties of lights but one of the most easily installed kind is the shaded reflector kind that is attached to the outside arm of the seats along the aisle. The light is reflected downward and spreads enough to cover at least four rows.

Your patrons deserve protection and there is always danger of a lawsuit resulting from an accident due to poor lighting.

* * *

Lamp Coloring
There is a new chemical on the market for coloring lamp bulbs. It comes in many colors and is quick drying and non-fading. The bulb is dipped directly into the can without fuss or time.
Every theatre should have cans of this paint in a number of different colors. The effects obtained are excellent and can be used in lobby decoration and interior decorating or dressing for special performances.

* * *

Patent Pencil
If you are using the old paint brush to write announcements on glass plates for slides throw it away and get a new patented pencil that writes on glass. It is much easier to handle than a brush and better results are obtainable.
A smeared slide does not add prestige to your screen and when a pencil may be had at a small cost there is no excuse for using the antiquated method.
Interior Finish
(Continued from page 87)

finish for theatre owners is the fact that it is so easily cleaned. Most flat
paints are waterproof, soap and water
without harming the finish in any way.
This means that the problem of keep-
ing your theatre clean, attractive and
healthy is reduced to a minimum.
On wood surfaces — mouldings, rails, wainscots, etc., the enameled
finish is most satisfactory. The plain
cement may be used, giving a gloss
or dull finish as your taste may dic-
tate. Or, should you care for some-
ting more elaborate, the enamel may
be wiped and glazed, or stippled with
a stiff brush, giving you a variety of
effects, and allowing you to have the
wood surfaces blended more perfectly
with the rest of the wall.

All this sounds so easy—and so it
is, in fact, for one who understands
the processes involved. However, the
theatre owner should not attempt to
simply call in a painter, and tell him
to go ahead, after specifying his color
scheme. He should first call on some-
one who can give him expert advice
on the subject. And he can get this
from those whose business is theatre
decoration, a truly specialized busi-
bness, due to the very special condi-
tions found in theatres. After he has
received this information, he can go
ahead with the job he has in mind.
The theatre is coming to be the
most general meeting place for
crowds of people. What better way
to educate the public to the apprecia-
tion of beautiful things, than to make
use of them where the people are?

THE THEATRE DECORATOR

Theatre decoration is therefore im-
portant and it is hoped that the reader
of this short article will have gleaned
from it a few hints that may be help-
ful to him in the particular problem
before him at the present time.

Raven “Haftone” Screen
Are Worthy Of The Commenda-
tion Of The Most Critical

Capitol Theatre, New York City
Capitol Theatre, Montreal, Can.
Palace Theatre, Calgary, Can.
Howard Theatre, Atlanta, Ga.
Majestic Theatre, Houston, Tex.
Coliseum Theatre, Seattle, Wash.
Babcock Theatre, Billings, Mont.
West End and Pavilion Theatres,
London, Eng.
Central Theatre, Melbourne, Aust.
All Use The “Haftone” Screen
RAVEN SCREEN
CORPORATION
345 West 39th Street, New York City,
New York.

THE ONLY TIME

The only time we ever heard that an
owner of a SIMPLEX Ticket Register
had ceased to praise the machine, we in-
vestigated to find out why, and discov-
ered that he couldn’t...he had died.
Are you one of the dead ones, or are
you enjoying, in your theatre the ben-
efits of the improved model.

SIMPLEX TICKET REGISTER

Works Fast
Makes No Mistakes Never Forgets
Protects Your Money Costs Very Little

YOU CAN’T AFFORD TO BE WITHOUT ONE.
SEND FOR PARTICULARS TODAY.

AND DON’T FORGET

We make the very best tickets at the very
best prices, and can supply your needs
at any time.

Send us that hurry order and see for yourself.
World Ticket & Supply Co., Inc.
1600 BROADWAY, NEW YORK CITY
Advertising By Posters
(Continued from page 32)
only by people who have already determined to buy their admission to see the picture, whereas the outdoor advertising must prompt them to go to the particular theatre and see the specific picture advertised.

An example of the popularity of the "old reliable" style of posters is that of the two 24-sheets made by Metro for Rex Ingram's "Scaramouche" which is one of the most interesting of the present time photoplays. The first design was created by one of their own staff of artists and was of the sensational type. It was produced in flaming colors and contrasted the love theme of the picture with its stormy action. It carried with it a suggestion of rich splendor as well as an indication of the spectacular atmosphere of the production.

In other words, in one single poster an attempt was made to deliver the whole sum and substance of the play.

A second design was originated and painted by Louis Fancher, a distinguished artist, and in simplicity, attention-value and composition was so far beyond its companion design that there was no comparison.

It was not only effective at close range but at a distance of several blocks as well, and the two designs if placed side by side would constitute one of the finest arguments for the necessity of good composition and simplicity that could be offered.

The exhibitors of the country, however, were far more in favor of the old type design, and thus a poster that could have paved the way for the better of poster art for motion pictures received but a scant amount of the public attention that it should have received.

(To Be Continued)

About Theatres
New and Old

Palo Alto, Cal.—Ellis Arinask, owner of several houses in this vicinity, has filed a permit to erect a $100,000 theater here.

Tampa, Fla.—Bids are being received for the proposed Rialto, to go up at Franklin St. and Henderson Ave.

Houston, Tex.—Will Horowitz has opened bids for the construction of his new theater to cost about $275,000.

Lakeland, Fla.—A theater will be erected on the site of the present Casino by H. B. Carter, to cost $85,000.
Humphreys, Mo.—J. C. Moberly has purchased the Idle Hour from A. R. Jesse. He plans to reopen after making redecorations.

Mount Vernon, Wash.—Report has it that B. B. Vivian, owner of the Empire at Anacortes, will take over the Mission here.

Holland, Mich.—The Holland, after being closed several weeks, has reopened under management of James Dwan.

Ogdensburg, N. Y.—The Strand will remain closed for about two months while the building is being repaired.

Holland, Ind.—The Grand O. H. is to undergo remodeling that will change the name of the house and cost $10,000.

Keyser, W. Va.—H. O. Thrush, for five years owner of the Liberty, has sold it to Clay Evans of Lonaconing.

Alva, Okla.—The Majestic, closed for several weeks pending the outcome of legal controversies, has reopened.

Livermore, Cal.—O. B. Atkisson has reopened the Livermore, which had been closed for alterations.

Kelso, Wash—J. R. Spriggs will take over the Olympic.

**Important Announcement**

By Arrangement with Spectrum Films, Ltd., London

F—G Colour Films Limited

130 West 42nd St., New York City

BEST CHEAPEST QUICKEST

COLOUR CINEMATOGRAPHY

INQUIRIES INVITED

AMERICAN REPRESENTATIVES

CHAS. W. PHELLIS & CO., Inc.

130 West 42nd St., New York City

WATCH FOR LATER ANNOUNCEMENTS
Hotel Accommodations

Every Room an Outside Room

Hotel Gregorian
42 West 35th St.
NEAR 5TH AVE.
New York City

A High-Class Fireproof Hotel in the Very Heart of the City.

Close to All Department Stores and Theatres.

Within a few minutes to Penn. and Grand Central Terminals.

ROOMS WITH BATH FROM $3.00 PER DAY
FOR 2 PERSONS $5.00 PER DAY
SUITES $6 PER DAY

Very Attractive Rates by Day, Week, Month or Season. Ownership Management Assuring Personal Attention.

Hotel Harding
54th ST. AT BROADWAY
NEW YORK CITY

SINGLE ROOM WITH BATH $3.50
TWO ROOM SUITE $6.00
EXCELLENT RESTAURANT

Regular Display Rates are charged on all Classified Display Ad-lets. For the Agate Line items the price is 2c for each word, cash with copy. Forms close every Wednesday.

Classified Opportunities

Slides & Announcements

**Radio-Mat**

**TALK FROM YOUR SCREEN**
WITH YOUR QUICKLY
**TYPEWRITTEN MESSAGES.**

WHITE, AMBER OR GREEN.

Accept no substitute.

**IS THE STATIONERY OF THE SCREEN**

**Welded Wire Reels**

For Sale by Howells Cine Equipment Co.,
718 Bow Ave., New York

**Helios Reflector Lamp**

25% Better Screen Illumination
Approved by Underwriters Laboratories

General Supplies

**Our Distributors**

Cleveland: The Theatre Supply Co., Inc.
Cincinnati: Ths Theatre Supply Co., Inc.
Omaha: Williams, Brown & Earle
Chicago: Movie Supply Co.
San Francisco: Theatre Equipment Supply Co.
Dallas: Simplex Theatre Supply Co.
Baltimore: V.C. Hafeli & Co.

**Warren Products Co.**

261 Canal St.
New York

Studio Lights

**For Sale—Studio Lighting Equipment**

Wall Broadway and White, Cooper-Hewitt Overheads and Floor Lamps; Spotlights: /& K.
W. Motor, Generator Set, etc., in Assumption, Cooper-Hewitt for /& C. or D. C. Must be sold at once.

EJ Electric Installation Co.
155 East 44th Street, N. Y. C.

Local Films

**Motion Pictures** made to order, Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

For Rent


EXHIBITORS AND PROJECTIONISTS—We have discontinued handling a general line of theatre supplies and will handle the following supplies only:

**POWERS, SIMPLEX INTERMITTENT SPROCKETS,** each $4.75; **EDISON AND MOTIOGRAPH INTERMITTENT SPROCKETS,** each $5.95; Powers, Simplex and Edison take-up and feed sprockets, each $3.95.

Every stock is fully GUARANTEED FOR ONE YEAR. Regular factory made sprockets that are sold by all the leading theatre supply houses, but these other houses can not compete with us on prices as we buy them by the thousand. We handle CINEPHOR LENSES at a discount. Baird Revolving complete $6.75. OUR VOLUME OF BUSINESS IS SO GREAT THAT IT TAKES FROM SEVEN TO TEN DAYS TO FILL YOUR ORDER FOR THE ABOVE GOODS, so please mail your order with cash remittance EARLY AS POSSIBLE. W. TROUT THEATRE SUPPLY, BOX NO. 499, ENID OKLAHOMA.

PRE-INVENTORY SALE—Simplex Type S Machines, motor driven, list new $400 each; 2 Powers 6B machines, motor driven, perfect condition $375 each; 1 Powers 6A machine, motor driven $150; 1 Hallberg generator, 30 to 70 amperes motor generator, perfect condition $75; 1 Hallberg generator new, 20 to 40 amperes motor driven $150; 1 Hallberg 70 ampere latest type new list $275, $275; 1 General Electric double 30 ampere motor generator, used for demonstration only $500; 1 Double 75 ampere General Electric motor generator, multiple, rebuilt by factory, guaranteed $600; 1 Westinghouse double 90 ampere motor, perfect with resistors, used one month $500, EXTRA SPECIAL—Mahogany ticket boxes, white enameled top and base $75.50 each. Independent Movie Supply Co., Inc., 727 Seventh Avenue, New York City.

LEGDER SYSTEMS, now all to showmen. A complete Time-Saving System for showmen, postage prepaid; $2.00, Sent C.O.D. upon request. Exhibitors Trade Review, 45 W., 45th Street, New York City.

SPECIAL PRICES—Veneered Chairs from $1.00 up; Upholstered Chairs $2.50 up; Changeable Al- phabets, $2.25; Motor Generator 375-45 amp, brand new $250.00; Double Machine Attach- tions booth $35.01; A1 makes motion picture ma- chines $100.00 up; Capitol Motion Picture Supply Co., 142 West 46th Street, New York City.

World's Largest Exclusive Amusement Ticket Plant

**Arcus Ticket Co.**

352 N. Ashland Avenue
Chicago, Illinois

Roll (Reserved) Coupon Fold Tickets

Comedy Number

EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

Paramount Famous 40 release for August 4th

Gloria Swanson in "Manhandled"

Adolph Zukor and Jesse L. Lasky present

A Paramount Picture

An Allan Dwan Production

From the Story by Arthur Stringer
Screen Play by Frank W. Tuttle

Price 20 cents

August 16, 1924
Whenever you book a picture which has been made by one of the big producers from a famous novel, nine chances out of ten it is a Grosset & Dunlap book, which will be displayed and sold by dealers in every city, town and hamlet in the country.

Just as an instance of how highly Grosset & Dunlap stories are considered by the Producers, 12 out of the Paramount "Famous 40" recently announced are Grosset & Dunlap books!

Here is an opportunity for every Exhibitor and every Bookseller to cash in on the stories which have the public O. K. and which in story form and film version will be enjoyed by millions of people.

These are all Grosset & Dunlap Books

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Write to Grosset & Dunlap for names of bookellers in your town who will cooperate with you in "getting every lover of a good story into your theatre."

GROSET & DUNLAP, Publishers, 1140 Broadway, NEW YORK
Previously Announced

1—Rin-Tin-Tin in “Find Your Man”
2—“The Lover of Camille” (“Debura”) (“Deburau”)
3—“The Age of Innocence”
4—“Recompense” (Sequel to “Simon Called Peter”)
5—“The Dark Swan”
6—“The Eleventh Virgin”
7—“A Lost Lady”
8—“Eve’s Lover”
9—“This Woman”
10—“The Narrow Street”
11—“The Dear Pretender”
12—Rin-Tin-Tin in “The Lighthouse by the Sea”
13—Ernst Lubitsch’s “Three Women”

Owen Davis’ Celebrated Stage Play

“How Baxter Butted in”

Sparking with cleverness and good humor, this story of the Wallingford type—of the “Showoff” who became a man of real importance in the small town he had started out to “kid”—provides delightful entertainment for all those who like to laugh. Willard Louis has the title role with Louise Fazenda at the head of a large supporting cast.

Not for years has the screen known a comedian of the rotund type so universally popular as Willard Louis. Little better known a year ago than the average supporting player, he now occupies one of the foremost places in stardom. Stellar performances in “Beau Brummel,” “Babbitt” and other recent Warner “Classics” have within a few months literally pitchforked him into public favor.

As the self-satisfied “know-it all” who set about showing up all his small town acquaintances and who himself was shown a thing or two, Mr. Louis gives a performance that will register 100% satisfaction everywhere. Just as “Baxter” was the outstanding stage comedy of its time, so will it be the outstanding screen comedy of the year.

Save TWENTY dates for the new Warner TWENTY.
Belasco Productions, Inc.
present
"WELCOME STRANGER"
from the great Broadway play
by
AARON HOFFMAN
Adapted for the Screen by
James Young and Willard Mack
Directed by James Young
with
Florence Vidor, Dore Davidson, Virginia Brown Faire, Noah Beery, Lloyd Hughes, Robert Edeson, William V. Mong and Otis Harlan.
FOR RELEASE IN SEPTEMBER
by
Producers Distributing Corporation
Foreign Distributor
William Vogel Distributing Corp.
Season 1924-1925—Thirty First-Run Pictures
A Great Box-Office Title -
A Marvelous Box-Office Cast
A Sure-fire Box-Office Winner

"THE TRUTH ABOUT WOMEN"

A BANNER PRODUCTION

WITH

HOPE HAMPTON — LOWELL SHERMAN
DAVID POWELL — MARY THURMAN

DIRECTED BY BURTON KING

Produced For And Distributed On The Independent Market By

BANNER PRODUCTIONS, Inc.
1540 BROADWAY—NEW YORK
FOREIGN RIGHTS CONTROLLED BY INTER-OCEAN FILM CORP., 218 W. 42ND STREET, NEW YORK
William Fox Product for

Embracing Every Phase 26

Tom Mix and Tony in ZANE GREY'S GREAT NOVEL
The Last of the Duanes A LYNN REYNOLDS Production
The Painted Lady With GEORGE O'BRIEN and DOROTHY MACKAILL
From Larry Evans' Saturday Evening Post Story
A CHESTER BENNETT Production
It Is The Law
From the Stage Play by Elmer L. Rice and Hayden Talbot
A GREAT DRAMA OF JUSTICE
A J. GORDON EDWARDS Production
Daughters of the Night
SECRETS—PERILS—TEMTATIONS
The love and life of the telephone girl
An ELMER CLIFTON Production
Troubles of a Bride
AT WHAT AGE SHOULD A GIRL MARRY?
A THOMAS BUCKINGHAM Production
Gold Heels
Based on "Checkers," celebrated racing play
By Henry M. Blossom, Jr.
A LAMBERT HILLYER Production
The Last Man On Earth
By John D. Swain
A Fantastic Novelty with 1,000 Beautiful Girls
A J. G. BLYSTONE Production
Neptune's Romance
A MODERN SEA STORY AND FANTASY
Love, Beauty, Romance
A HENRY OTTO Production
Damaged Souls
A CHAPTER FROM LIFE TODAY
By Ada Graham
A JOHN FORD Production

TWENTY-ONE STAR SERIES PRODUCTIONS

Shirley Mason IN 7 INCLUDING That French Lady The Great Diamond Mystery
Buck Jones IN 7 INCLUDING The Desert Outlaw Winner Take All
Edmund Lowe IN 7 INCLUDING The Love Throne "The King's Jackal"

FOX FILM CORPORATION

SEASON'S 52 Dramatic Attractions 52 Two Reel Comedies
the New Season--1924-25
of High-Class Motion Picture Entertainment

SPECIALS

Gerald Cranston’s Lady
From the novel by Gilbert Frankau
Scenario by Edmund Goulding
An EMMETT FLYNN Production

The Cyclone Rider
Lincoln J. Carter’s 1925 High-Speed Melodrama
A THOMAS BUCKINGHAM Production

Tom Mix in Teeth
With Tony, the wonder horse, and Duke, the dog
A Red-Blooded drama of the West
A J. G. BLYSTONE Production

Flames of Desire
Adapted from OUIDA’S “Strathmore”
A LOVE STORY THAT THRILLED THE WORLD
A DENISON CLIFT Production

Thorns of Passion
With GEORGE O’BRIEN
Adapted from “The Roughneck” By Robert W. Service
A JOHN CONWAY Production

Tom Mix
As a Western Graduate of a School of Etiquette
in
Oh, You Tony!
A J. G. BLYSTONE Production

Everyman’s Wife
Intrigue, Mystery, Happiness. Story by E. C. Hill
An EMMETT FLYNN Production

Tom Mix
IN
The Deadwood Coach
From Clarence E. Mulford’s novel “The Orphan”
A JOHN CONWAY Production

Hearts of Oak
James A. Herne’s Noted Melodrama
With Hobart Bosworth and Pauline Starke
A JOHN FORD Production

THE HUMAN MONKEYS IN
Darwin Was Right
A Novelty Special in 6 Reels
A LEWIS SEILER Production

DAVID BELASCO’S STAGE SUCCESS
The Warrens of Virginia
A romantic drama of the Civil War by William C. De Mille
An ELMER CLIFTON Production

In Love With Love
A COMEDY DRAMA FROM THE STAGE FANTASY
By Vincent Lawrence
A J. G. BLYSTONE Production

Tom Mix and Tony
as “Black Bess” in
Dick Turpin
A JOHN CONWAY Production

The Hunted Woman
James Oliver Curwood’s Novel of the great outdoors
A JOHN FORD Production

Tom Mix and Tony in
Riders of the Purple Sage
A LYNN REYNOLDS Production

She Wolves
A Story of Paris Life
A MAURICE ELVEY Production

Tom Mix and Tony in
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By ZANE GREY A LYNN REYNOLDS Production

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Van Bibber
Entertainments—2 Reels Each
Stories—TWICE A WEEK

FOX FILM CORPORATION
Is all that keeps you from knowing anything and everything you want to know about where every penny goes that you spend.

Is the price that opens the door for you to enter the class of men who are successful. No exhibitor can sensibly do without one.

A LEDGER SYSTEM FOR SHOWMEN

CLIP THIS COUPON

A FEW sample sheets from the showmanship ledger that keeps track of every deal you make and inventories everything you possess.
Bray Productions Incorporated
OFFERS

The laughter loving world
a new series of inimitable
cartoons

Meet

DINKY DOODLE
and HIS DOG

STANDARD CINEMA CORPORATION Releasing thru SELZNICK DISTRIBUTING CORPORATION
JIMMY AUBREY
makes his bow in
a new series of
two reel comedies

JIMMY AUBREY
star comedies

STANDARD CINEMA CORPORATION
Releasing thru
SELZNICK DISTRIBUTING CORPORATION
STAN LAUREL COMEDIES

Laugh and the world laughs with you

Here's something to laugh at — and with!

STANDARD CINEMA CORPORATION
Releasing thru
SELZNICK DISTRIBUTING CORPORATION
The Spats

Everybody Everywhere Knows The Spat Family
Each Release A Family Jar Chock Full of Fun
MADE BY HAL ROACH RELEASED BY PATHE

Robert McGowan
Directing Hal Roach’s Rascals in
‘Our Gang’ Pathcomedies

Arthur Stone
Starring in
HAL ROACH Two-Reel Comedies
after 12 Years on the Orpheum

Watch for
‘The Sky Plumber’
‘Are Blond Men Bashful’
‘Should Rent Collectors Live’

Frank Butler, Sidney D’Albrook and Laura Roessing starring in Hal Roach’s Pathcomedies
Christie Comedies

Round out the finest bills in the finest theatres in the land

And they BRING THE LAUGHS

A Funny Christie

We went to McVickers last week *** and saw *** a funny Christie Comedy called "Tootsie Wootsie." This comedy contains one of the funniest subtitles ever written, and that isn't all that's funny about it. And we were not the only ones to think so, if volume laughter of the guffaw register is evidence.

-- Exhibitors Herald
HARRY LANGDON

FEATURED IN

MACK SENNETT COMEDIES

"PICKING PEACHES"
"SMILE PLEASE"
"SHANGHAIED LOVERS"
"FLICKERING YOUTH"
"THE CAT'S MEOW"
"HIS NEW MAMMA"
"THE FIRST 100 YEARS"
"THE HANSOM CABMAN"
MACK SENNETT COMEDIES

SMILES
CHUCKLES
GIGGLES
LAUGHS!

BEN TURPIN
NATALIE KINGSTON

ALICE DAY
RALPH GRAVES
MADELINE HURLOCK
HARRY LANGDON
The 'Big Game' Comedian

LIGE CONLEY

TARRING another season in Mermaid Comedies. Distributed by Educational Film Exchanges, Inc. Made at the Fine Arts Studios under the direction of Norman Taurog. Just completed, "Wild Game," a thrill-comedy supreme. Then watch for 'Crime Crushers.'
Unmarried Wives

WITH
MILDRED HARRIS
AND ALL STAR CAST
Directed by James P. Hogan

THE FIRST OF A SERIES OF
SIX SPECIAL PRODUCTIONS
to be followed by

"BLACK LIGHTNING"
"WOMEN and GOLD"
"THE NIGHT SHIP"
"YOU CAN'T FOOL A WOMAN"
"EVERY WOMAN'S SECRET"

RELEASED ON THE INDEPENDENT market by
LUMAS FILM CORPORATION
DISTRIBUTORS OF
GOTHAM PRODUCTIONS
1600 Broadway, New York City

All Foreign Rights Controlled by
Appollo Trading Corp., 1600 Broadway, New York City
"We enjoyed every foot of this picture — We haven't seen anything better for some time. A SELF MADE FAILURE will give you more wholesome laughs, tears and smiles than you ought to have. You are going to chuckle away a couple of pounds laughing at this one" Q.E.D.
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

LEN MORGAN, News Editor
GEORGE T. PARDY, Reviews Editor
H. K. CRUIKSHANK, Associate Editor
EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager

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WHAT'S IN THE AIR

S TATION E. T. R.,
45 West 45th
Street, New York,
broadcasting an idea or
two on how to increase
the number of picture-
goers who attend your
theatre—and a few
other "shorts" on things
in general.

In motion pictures you have the key
to the mind, the heart, the soul of all
humanity. Realize the importance of
the industry of which you are an inten-
gonal part. This is the first essential
of real scientific showmanship.

The family constitutes the important
unit in the life of civilized communities.
What the family says about you, your
theatre, and your attractions, will put you
on the crest of the wave or in the trough.
Conduct yourself and your business ac-
cordingly.

As the eyes are the chief charm of
the face, so are windows the most
alluring feature of a shop. See that
the windows you secure for National
Tie-Up displays are clean, as
bright, as alive, and as attractive as
laughing, glad-eyed youth.

Analyze carefully the potential
patronage offered your theatre by
your community. Check up on just
what class and what portion of it
you are at present enjoying. Then
plan on how to secure the desirable
part that still remains.

Nothing has ever been constructed by
chance—let alone a lasting successful
enterprise. There must always be a
master plan. If you are conducting
your business of entertaining the pub-
ic in a haphazard manner, it is time
you reorganized your ideas and your
methods. That is, if you would
survive.

Don’t make your advertising copy and
the letters forwarded to your mailing
list too dazed “perfect.”
You are writing to folks “as human
as you are, so treat them as sick,” and
they will respond to your unaffected
naturalness.

The show business will always be good for
good showmen. Not for pessimists, and
“calamity Janes,” but for those who have
one ear to the ground to hear what the
American public wants in entertainment.
And then give it to them.

If you do not strive constantly to
secure new patronage for your playhouse,
you are not worthy to hold that which
you already have. And what is more you
will not do so. Nothing is stationary.
Everything moves either forward or back.
America’s Screen Comics

From this group has emanated most of the laughter accorded the screen comedies.
NEWS AT A GLANCE

According to reports, the deal between Ritz Pictures and Famous for the distribution of Valentino productions, is off owing to some slight differences.

First National enters suit against Charles Ray to recover $19,639 for alleged advances for production and royalties for "Scrap Iron."

Ed Bokius, Canton, O., exhibitor, wins his case against the Lord’s Day Alliance in a fight for Sunday showings.

The Good Government Club of Topeka, Kan., will try to have a bill passed in the Kansas legislature for more rigid censorship.

"Greater Movie Season" was started in Los Angeles on August 1, when a parade was staged, in which 200 movie stars appeared.

Mid-west theatres are beginning to pick up and exhibitors look for a big year as bumper crops are reported throughout the grain belt.

Richard Talmadge is in a Los Angeles hospital as a result of an accident while making a stunt picture.

Eastern Pennsylvania, Southern New Jersey and Delaware Theatre Owners will meet in Atlantic City on August 18, 19 and 20.

Elsie Ferguson will return to the films to appear in "The Swan" for Famous Players.

Fox Film Corporation will build a theatre in Chicago to seat 3,500 and cost $1,400,000.

Jackie Coogan is due to arrive in New York on August 7 in preparation for his trip abroad.

Great Britain picture trade is worried because of the repeal on film imports. They expect a deluge of cheap pictures.

Lois Wilson and June Mathis on their return from Europe deny the rumors that each is engaged to marry. Miss Mathis denies she has had any trouble with Metro.

Sid Grauman, one of America’s most prominent showmen, will establish a chain of theatres in Europe.

Agnes Ayres, motion picture star, announces her engagement to H. Manuel Reachi, Mexican diplomat.

Ben Turpin, famous comedian, is laid up at his home in Hollywood as the result of an accident in which he fractured a small bone in his ankle.
The Drama of Producing Comedies

By MACK SENNETT

You remember the old saying about the level: that it cannot be made to stand still; it either goes up or down.

There is no business to which that old adage applies with greater force than the making of comedies.

You are making them either better or worse. You can never content yourself with the feeling that you have now arrived at the top rung of the ladder and can sit down and rest a while and let the public laugh.

In making comedies, the moment you stop worrying about them you really have something to worry about.

The longer I am occupied with making them, the more do I become impressed with the fact that there must be real quality and real humanity and real drama behind them.

Laughs aren't enough. In fact laughs may be too much.

I always regard it as a danger signal when I see our directors trying too hard for laughs.

There is a kind of laugh that the public does not like. The most dangerous comedy is to wring a reluctant laugh from an audience. Often I hear an audience laughing at a comedy; but coming out of the theatre, some one will ask them what they thought of the comedy; and they will say, "Oh it was kind of silly." In other words they are sorry they laughed.

Speaking plainly, that is poison.

The right kind of laugh comes legitimately from a situation that is honestly and logically funny.

To say what the basis of a comedy should be is a big order. But I could at least say this: the right foundation of a good comedy is the foundation of all drama—the girl and the boy.

There is no getting away from it. The "love of a man for a maid" is the story of life itself; and its what dramas are about.

The longer I make comedies the more firmly I am convinced that the love story must be basis of any comedy that is to rise above the mere laugh squeezer.

Realizing as I have said, that the old level will not stand still, we are making a constant effort to make our own liberty that can be taken with a comedy stories more real and sincere and genuine to the end that the audiences will laugh because they thoroughly enjoy and sympathize with the situation; now just because a laugh was suddenly and expectedly joggled out of them.
Charles Spencer Chaplin: His Beginnings And His Rise

By ALFRED REEVES
General Manager, Chaplin Studios, Inc.

August 16, 1924

Since this is for a trade paper and not a fan magazine, I realize that the men who read the motion picture trade journals want the truth, and not the glossy fiction of the industry so widely published. With that in mind, I may perhaps speak freely of my earlier experiences with Charlie Chaplin while in the capacity of company manager of the comedy play in which he appeared in the United States as featured comedian. Even at this early date it was apparent there was a great career before him; his popularity with all our audiences being unbounded.

To begin with, about 1910, long before he entered the picture making business and during his first tour of this country, Charlie was greatly enthused about the “movies,” going to picture shows at every opportunity. While in New York he conceived the idea of utilizing our time away from the theater for the making of picture comedies, using the members of our company for the cast and the scenery and sets of the theaters for our backgrounds. This enterprising idea he outlined to our members, thinking that all he required to make pictures was the movie camera.

Charlie and myself, always the greatest friends, agreed to put up $1000.00 each for the purchase of the necessary camera, but we had absolutely no idea at that time how pictures were made, thinking that all we had to do was play, as in our act, before the camera, but in the open air, and it would register on the screen. The idea of scenes being made in short lengths, the long shots, close-ups and inserts being taken separately and then assembled was never dreamed of by us. The cutting of the film was foreign to Charlie then, but now is one of the most important features of a comedy.

We entered into this agreement in all seriousness, but for some reason, I think it was mainly because we were so constantly employed with the act, the idea was abandoned, but Charlie always carried the desire to make movies, never dreaming he would ever arrive in Hollywood. Since then we have often talked and laughed over this first movie enterprise of his, and wondered what the outcome would have been had we fulfilled that first movie dream.

On returning to England in the summer of 1912 for a short stay, we combined business with pleasure by playing the theaters of the Channel Islands. Charlie still entertained his ideas of making movies, and it was ever his topic of conversation. While playing the theater on the Island of Jersey there was some sort of street pageant and carnival in progress and a news weekly cameraman was recording the event. Charlie was more interested in this cameraman than in the carnival.

The cameraman was here, there and everywhere, but wherever he went, a very pompous gentleman, who was apparently “charge d’affaire” would always be found in the foreground of the camera lens. He would shake hands with different dignitaries, but would always turn away from the person he was greeting and face the camera, bowing and registering his greetings to the camera, while his guests were in the background off to one side. Charlie was fascinated by this incident and told me that this bit of real comedy business he would put in pictures, should he ever be in a position to do so. I think in an early picture of his called “Kids Auto Races,” you will find the fulfillment of his resolve.

Returning to America for our second tour, while playing in Philadelphia, in response to a wire from Kessel and Bauman, Charlie went to New York, and there signed his first picture contract.

Continuing our tour in vaudeville, Mr. Chaplin played several weeks more than his expiring contract with the company called for, but eventually arrived in Hollywood with his picture starring contract which had been signed several months before. Contrary to the general idea that he was “discovered” for pictures while playing in Los Angeles, Charlie started the fulfillment of his dream of making comedies with a one year starring contract safely tucked away in his pocket.

The greatest problem of his early days in the film world was his struggle with the comedy makers of those days to allow him to portray his parts as he felt them, and to instill ideas and characterization into his work; bits of true life as he had recorded them in his travels.

His recognition by the public Mr. Chaplin attributes firstly to the children, as it was they who enjoyed his comedy long before he received recognition from the grown-ups, or plaudits from the critics.

His present comedy in the making, a story comedy of the gold rush to Alas-
Comedy Contrasts

Thirteen Years Ago—and Now

By AL CHRISTIE

TWELVE hundred dollars a week deliver three complete pictures—a "comedy", a "western" and a "drama"—that was Hollywood in 1911.

Ten thousand dollars a week payroll alone, with two hundred people working for the making of two-reelers of which the total years product is twenty—that is 1924.

What a difference thirteen years has made in the progress of the field of short subjects, especially in comedies; and yet the changes and the financial side of the question are not so startling when it is realized that comedies have had to keep the pace with—and sometimes have set it for—the feature productions of the day.

Those were hectic ways out West when the industry was young. For the $1200 which was sent to us weekly, our little band of workers delivered the negatives of three complete "productions." They were shorter of course. The average length of a picture was five hundred feet, or sometimes was a "split-reeler" which many exhibitors in the field today will remember. Workers.

Hatless, coatless, regardless—stands Al Christie, veteran producer of comedies who knows how to "get them over," working with such a small amount of money, we never even had a print of our pictures. We cut the negatives and shipped them back to New York to the head offices of the company. Sometimes we would see our brain children, which we wrote, acted in, sealed and delivered to the express office in the short space of three or four days, months later when the prints worked their way Westward through the theatres.

Is was no uncommon practise for Tom Ricketts to direct a drama, which we called an "Eastern," with the actors on Monday and Tuesday; for Milton Fahrney to take the same actors out on Wednesday and Thursday and make a "western;" and all day Friday and Saturday forenoon, I could have the troupe to make the comedy. Believe me, an actor in these days was a versatile performer, to say nothing of being an endurance champion. Sometimes they got thirty-five dollars a week for it too, or five dollars more than their director.

It has been asked why one can't make comedies cheaply any more, as one did (Continued on Page 82)
August 16, 1924

Comedy as a Serious Subject

By HAROLD LLOYD

Motion picture comedy is an art entirely apart from any other branch of screen entertainment or for that matter any other form of amusement. It has a technique entirely its own, and is, I might say, more original in its conception than all other forms of cinematographic features.

In production it follows along lines that would make it almost utterly impossible to develop a high grade drama, for instance. We have not set script to follow. Our ideas, our plots are very flexible.

Comedy producing requires a dual knowledge from the men engaged in this endeavor. For purposes of construction they must understand drama while for comedy they must possess a keen sense of humor—the kind that can be filmed.

In our own case, we have never gone out of our own organization for ideas for our comedies. Some might think that this, perhaps, handicaps us in obtaining fresh, original material. However, those who understand the inside working of the feature comedy organization know this to be a pure fallacy. In the first place, we have never seen a script submitted by outside authors—that could be used for one of our productions. They just don't understand the methods pursued in developing comedy.

We maintain a staff of authors—"gag men" they are generally called—who thoroughly understand motion picture comedy making. They all have been thoroughly schooled along these lines. They know what we want—they can visualize "gags," which is what the average author cannot do.

It is a strange analogy that some of the "gags" which sounded funniest when talked over in the scenario room, fall utterly flat when seen on the screen. This is quite easy to understand. For the purpose of story telling these gags are rich in humor, but they lack the action which is so essential to the successful transition of a "gag" to the screen.

We never start a picture until the plot has been very thoroughly outlined. Most of our big gags are worked out carefully before we start filming them. However, as in the case on the stage, "ad lib" business occasionally wins a laugh. A gesture, maybe a facial expression, or some little bit of business that suggests itself while the action is under way oftentimes greatly enhances the value of the scene and gets a bigger and more spontaneous laugh for it than was originally expected. We always try to avoid any business that would bring a forced laugh. Recently it has taken us from five to seven months to produce each of our features. We were seven months on "Girl Shy." On "Hubby" our new picture, we will devote about six months. This is an unusually long time for a picture to be in production, especially a comedy—but by taking our time we do not overlook any opportunity to improve our product, or to maintain a standard we must meet before the picture is released.

Fully a month of this time is devoted to the framing of our story. Frequently we are obliged to stop during production to carry our story through to a succeeding stage, but these waits amount only to a few days at a time.

Four men are engaged in the work of figuring story and gags, and each one of them is splendid in his line.

Ideas for our stories are discussed at "round table" conferences. I outline to the staff the type of story I desire and depend on them to develop the thought, but always maintaining a supervision of its progress.

The story for "Hubby" was developed by Sam Taylor, John Grey, Tim Whelan and Tommy Gray, while Taylor and Fred Newmeyer handled the direction. Every gag is dissected and dissected before it is put into work, and then before it finally remains in the picture it has to stand the acid test of the projection room, as well as of a public preview.

We hold at least four of these previews in various theatres around Los Angeles, and sometimes as many as seven, before the final okay is placed on the picture, and it is shipped to New York. Through the means of the preview we are enabled to find the weak spots in our story or "gag" construction thereby enabling us to strengthen these points before the next public showing. After these exhibitions we sometimes sacrifice whole factions, and on one occasion we threw away an entire reel because they failed to meet with the response we expected and always our pictures have profited. There is one thing the preview does as nothing else can. It lets you know what public thinks of your offering. And after all it is the public that must be satisfied. They never "yes" you unless your product meets with their approval.

As to where the germ of our story ideas come from. Out of the air, I believe. With each succeeding picture it becomes more difficult to obtain original story ideas, but we have always managed to keep at least two plots ahead. Most of our stories at that are based on actual life. On events that have transpired in our old home towns, perhaps. But most always in basis our stories have a foundation on actual happenings. We "gag" our pictures to meet the situations, never attempting to make the situation meet the gag.
From Cowboy Extra—
To Leading Comedy Producer

Ten years can make a great difference in one's life; at least, it has in Hal Roach, the well known Pathé comedy producer.

A decade ago he was a motion picture cowboy who considered a five dollar a day job nothing to be sneezed at. Now he is one of the film industry's foremost producers. Also during the past ten years he has made many world wide reputations besides his own.

Twelve years ago if Hal Roach wanted to go from Los Angeles to Venice, the nearest beach, he probably would have trudged out Washington Boulevard, waging at passing motorists for a lift. These same motorists, driving out Washington Boulevard, halfway to the beach, would see a huge motion picture plant. Across the front of the great rambling administration building that faces Washington boulevard from behind a carefully trimmed lawn and a multi-colored flower garden is the caption in big letters: "The Hal Roach Studios."

Hal Roach's life reads like a fairy tale, but at the same time it is filled with plenty of hard work and a stick-to-it-iveness that can be well copied by our rising generation.

He came to the Coast in the early days of motion pictures. His birthplace is given as Elmira, New York,

Hal Roach, director of Hal Roach Studios, responsible for most of the Pathécomedies.

so when he told his first director that he was an expert cowboy he was fibbing just a little—of course he intended to be and had it figured out that he would be before the director wised up to the fact that he wasn't.

His first acting part in a picture was in a two reel Universal in which he took the part of a western minister. Following this he worked here, there and everywhere around the studios of California. With a hankering to produce and with a few dollars he had managed to save out of his earnings as a film actor he tackled the actual production end of the game. His first studio was an old barn in Los Angeles and his first star was Harold Lloyd.

Being a producer, writer and director was not the only thing he had to do. At the finish of each picture he had to pack the film under his arm and sally into New York and find a market for it. The first picture he produced was released by the Pathé and this organization has been handling the output of his studios ever since. From a barn in Los Angeles he has developed to a point to where his sixteen acre studio in Culver City is one of the showplaces of California. In place of one company he now has as many as eight or ten working on his "lot" at all times.

Harold Lloyd, his first star, has since left him and gone into production on his own account, but this didn't affect Hal Roach's producing activities. He set about to discover new starring material and found it in Stan Laurel, Will Rogers, The Spats Family, consisting of Frank Butler, Sidney D'Albrook, Laura Roessing. In addition to these he has produced other stars in the persons of Arthur Stone, Glenn Tryon and Blanche Mehaffey.

Probably Hal Roach's most famous collection of reel and real stars today are the members of "Our Gang." This collection of typical American children have developed into one of the biggest two reel propositions on the market.

CROSET & DUNLAP
PLAN CAMPAIGN

That the book publishers and picture producers are co-operating to aid the exhibitor in obtaining pictures that will prove box office winners, is evidenced by the fact that 12 of the Famous Forty, and many Metro and Universal pictures either produced, or contemplated, are from stores published by Croset & Dunlap.

This publishing company has been doing considerable preliminary work to set the stage for big tie-ups for exhibitors, who will no doubt take advantage of it.

When "Peter Pan" is released in 250 theatres simultaneously throughout the country, Croset & Dunlap's special photoplay edition will be in the hands of every bookseller just in time for the Christmas buying trade.

"Our Gang" offers to the screen a new brand of juvenile comedy—all produced under the banner of Hal Roach for Pathé.

Will Rogers, whose comedies are produced for Pathé by Hal Roach, has become in a short time a leading screen star.
The comedy field in pictures, according to a statement by Buster Keaton, is threatened by what Buster dramatically terms "the spectre of mediocrity." It is a very real spectre, judging from Buster's seriousness in discussing the dearth of originality in present film comedies and the necessity of injecting new ideas into comedy production.

"Screen comedy, for the most part, has been traveling along the same path it started on back in the days when I first went into pictures," said the Metro-Goldwyn comedian. "We have a drama of ideas, but we have a comedy of stunts. Stunts have pretty nearly exhausted themselves. In the major comedy product repetition of stunts that have been done over and over again is the most noticeable feature—and a bad one, naturally. As I see it, the only hope for the future of screen comedy lies in a field almost entirely unexplored by comedy producers, and that is the field of ideas.

"Personally I am trying to open up that field in my feature comedies, and I shall do so more and more. 'Seven Chances,' which will be my next picture after 'The Navigator,' will, I feel pretty sure, be different from anything I have done, or for that matter that anyone else has done, in applying the principles of conventional picture comedy to a story that is good enough to stand on its merits. 'Seven Chances' could be done 'straight' on the screen, and make corking entertainment. I am not going to do it 'straight,' however, but will combine the plot with comedy gags, and I think that the result will be gratifying to the public that wants laughs in its entertainment.

"In 'The Navigator' I have tried to get away from the conventional thing in comedy, and do something that would be 'broad' enough to please the large body of the public and that would at the same time have enough subtle satire to satisfy the most critical, discriminating persons in an audience. This is not an easy thing to do, but it is the thing that must be done in the future. The highbrows should not be neglected, much less antagonized by nothing but hokum, yet at the same time no comedy producer can afford to ignore the requirements imposed on them by the overwhelming majority who insist on being made to laugh no matter by what methods. Reconciling these two elements is a problem I am bothered with night and day."

Keaton's new comedy, "The Navigator," a Joseph M. Schenck presentation through Metro-Goldwyn, was written by Jean Havez, Joe Mitchell, and Clyde Bruckman, which is assurance that it will have the originality and cleverness that has marked Buster Keaton's features.

A large part of the film was taken under water, at Catalina and Lake Tahoe. Keaton chartered a Pacific boat, the Buford, and spent several weeks in Southern Californian waters filming scenes on shipboard. Kathryn McGuire is his leading woman, and Donald Crisp handled the megaphone.

"Seven Chances," that was recently purchased by Joseph M. Schenck, and that will be a Metro-Goldwyn release, is Roi Cooper Megure's famous play which David Belasco produced with much success.

As Keaton lately indicated, "Seven Chances" may be filmed in color. The comedian believes that colored pictures open a new angle to comedy producing, and he has been experimenting with the possibilities of color photography for comedy values. The result of these private experiments are said to have decided Keaton to film his next feature comedy by this method.
Selznick Features Comedies

A greatly enlarged and varied list of short subject releases is announced by the Selznick Distributing Corporation for the coming season. In addition to a number of comedy series of well-known fun-makers, there are included in the offering to exhibitors a series of unusual two-reel Northwest dramas, a cartoon series, an issue of newspaper wit, a series of intimate snapshots of celebrities, and a series of Featurelettes, edited down to two-reels from full-length classics. These are seven series, and others to be announced later, are to be issued concurrently, at regular intervals.

Stan Laurel, former Pathe star, is to be featured in one of the comedy series made for Standard Cinema Corporation, and his addition to the new list is considered of prime importance. Two of his new comedies have already been completed, the first entitled "Detained," and the second "Over the Bottom." They have been given elaborate productions, and Laurel has been given every aid in the way of plot materials and direction, so that the results are distinctive.

Another Series For Aubrey

Jimmy Aubrey, a Standard comedy favorite, is to star in another series, the first of which is called "King Dumb" and the next "Polly Voo." Aubrey's reputation for freshness and originality will be enhanced, it is said, by these latest efforts of his, for the best of "gag men" and most experienced of comedy directors, themselves former stars, have combined their skill in producing them.

A series of two-reel dramas of the Northwest, made by Nell Shipman and starring her in them, are Selco pictures on the Selznick list. These have been made in the practically uninhabited country around Miss Shipman's studio-camp at Priest Lake, Idaho, and utilize her remarkable collection of bears, wolves, other wild animals, her trained dogs and horses, all of which take part in these simple, powerful outdoor stories. "The Trail of the North Wind," taken in a terrific snow storm, and "The Light on Lookout," are the first two of the series.

A new series of one-reel cartoons are called the Dinky Doodles. They are manufactured at the Bray studios, for of a weekly one-reel subject, which is a collection of the best humor gathered from the daily papers. This is a Selco Pictures subject, the first of which is to be released August 30.

E. V. Durling's "Screen Almanac," to be released one a month, is an intimate record of leading figures in the world of entertainment, taken at their informal or "off-stage" moments, and is of extraordinary interest to audiences. The first three releases are called "Behind the Scenes," "Broadway to Hollywood," and "Among the Girls." The Standard Featurelettes are two-reel dramas, which have been edited down to that length from full-length classics. Such stars as Valentino, Constance Talmadge, Conway Tearle and Eugene O'Brien are featured. "The Wonderful Chance" is the first featurette to be issued. It stars Rudolph Valentino and Eugene O'Brien, the latter playing a dual role. It is a fast-moving melodrama, in which Valentino appears as the leader of a band of crooks, and O'Brien as his captive. "Sauce for the Goose," the second Featurette, stars Constance Talmadge, supported by Harrison Ford. It is a comedy drama of married life that never lags for an instant, with Miss Talmadge at her best.

Constance Talmadge In Farce

"A Pair of Silk Stockings," also with Constance Talmadge, next of the series, is a delightful farce, with enough thrills and a whirlwind finish to keep the most blasé audience on edge all the time. "Chivalrous Charley," the fourth, gives Eugene O'Brien a chance to mix comedy and action in a way to satisfy every taste. "The Fighter," with Conway Tearle, is the fifth Featurette, and others will be announced soon.

Tentative release dates, set on short subject releases, call for the first Aubrey comedy to be released about September 15, and at the rate of one every month thereafter; Stan Laurel comedies, one a month, standing September.
The Box-Office And Comedy

By E. W. HAMMONS
President Educational Film Exchange Inc.

Perhaps no comedian appearing in short comedies has made a greater advance in popularity with exhibitors in the last two years than Lige Conley, the versatile young star of so many of the Mermaid Comedies distributed by Educational Film Exchanges, Inc.

Hard work and courage to perform any deed called for by the comedy script, no matter how hazardous, have always marked Conley's film activities. Whether it be driving a flyover over the edge of a cliff, or playing hide-and-seek with a few hungry lions, Conley has never been known to flinch at any stunt that would add a thrill or fun to his pictures.

Conley was born in St. Louis in 1897 and began his first stage work at the age of fourteen with George Barnum in "Shore Acres." After three seasons with Barnum he appeared in Vaudeville for two years before beginning screen work at Mack Sennett's in the old Keystone Comedies. Now for three seasons Conley has been a stand-by in the Mermaid Comedies, having appeared in a large number of these fast action pictures for Educational. He will be starred again this year in the majority of the pictures in this series, alternating later in the season, perhaps, with a popular girl star.

Lige has just recently finished work in the first picture of the 1924-25 series titled "Wild Game" in which he and "Moonlight" (otherwise Spencer Bell, the dusky Jack-of-all-Trades of the Fine Arts Studio) perform some perilous feats with lions in an oriental palace setting.

Playing with lions is an old thing for Conley, but he admits that it never fails to "give him a kick," as they would say in Los Angeles.

The worse part of working with lions, according to Lige, comes at the end of the day's work. "Many a time," says Lige, "I have awakened in the middle of the night startled by some terrible dream that all the lions in the world were leaping at me at once. While an actor is working with lions, he can keep his nerves steeled, and through concentration on his work forget the danger of the situation, but when it is over and he tries to rest, then is the time he really gets the beast-scares."

Conley is working under the direction of Norman Taurog, who has been responsible for the direction of a number of very successful comedies produced at the Fine Arts Studio in the last year. Conley is working now on a comedy titled "Crime Crashers."

Larry Semon, Lloyd Hamilton, Bobby Vernon, Walter Hiers, Lige Conley, Al St. John, Jimmie Adams, Neal Burns, Cliff Bowes and other popular comedy players are among those who will be starred in pictures bearing their own names or have featured roles in other series to be released through the Educational Exchanges.

Production has been under full swing for more than a month at the studios in Los Angeles where most of Educational's comedies are made, and prints on the first releases in several series are already in the exchanges or on their way. Larry Semon, who makes his first appearance under the Educational banner this Fall, was the last to get camera work under way, but his company has been at work for several weeks at the F. B. O. Studio, and the first of the four special two-reel comedies which Semon is to make this year is rapidly nearing completion under the tentative title "Her Boy Friend."

Many of the old Mermaid favorites will be seen again this year in the fast action Mermaid Comedies. Lige Conley, who is being featured in the early releases, is surrounded by a company including Ruth Hiatt, well known for her work with both Conley and Lloyd Hamilton, Otto Fries, Jack Lloyd, Peg O'Neill, and "Moonlight" (Spencer Bell). Norman Taurog is directing. It is likely that another well known star will be featured in several of the Mermaid series later in the year.

Jack McGugh is playing leading parts in the early pictures in the Juvenile Comedy series. Tommy Hicks, the Texas boy heavyweight, "Bubbles," the funny little colored youngster, and a number of other children and adults are working in these popular stories of youthful adventure.

Cliff Bowes and Virginia Vance have built up a big following by their work in the leading parts of Cameo Comedies, and exhibitors who have found these single-reel subjects a popular added attraction on their programs will be glad to know that this clever comedy team will continue in these rough and tumble comedy subjects.

Al St. John, who made his first appearance on the Educational program in the final Tuxedo Comedy of the last season, is continuing this season, writing and directing his own stories. He is supported by Doris Dean, who had prominent parts in most of the Tuxedo Comedies last season. That St. John is going to prove one of the most popular comedy stars in Short Subjects this year is indicated by the reviews which have greeted his first two pictures.

* * *

REPORTED CO-OPERATIVE BUYING UNLIKELY

It is reported that a co-operative buying agency is being formed in Detroit with sanction of the producers to protect the city against possible overselling at the F. B. O. Studios.

None of the producing companies seem to have any knowledge of the move and it is thought that the statement is coming from the Kunsky interests is a little premature or that there has been some misunderstanding in the matter.
Look Ahead for a Comedy Year

Universal is in an exceptionally strong position to gratify the growing taste on the part of moving picture audiences for comedy and the necessity on the part of the exhibitor to provide proper films with which to gratify this taste.

In the first place, it has the standard Century two-reel comedy which, for eight years has occupied a very definite and necessary position on thousands and thousands of theatre programs.

This year, for the first time since Alice Howell blazed her comedy way, Century offers a comedienne destined to be one of the biggest drawing cards in the film business. Wanda Wiley is her name, and Wanda is the screen discovery of the year. Her screen conquests are only measured by the limited number of Century comedies in which she has thus far appeared.

In addition to Wanda Wiley, Century offers Buddy Messinger, Bubbles, a five-year-old colored comedian; Spec O'Donnell, Harry McCoy, Hillard Karr, Al Alt, Harry Mann and the new edition of Century Follies Girls. In addition there are five special Century comedies with Baby Peggie. There is one picture a week from Century.

Every month Universal offers a two-reel Gump comedy. The advent of Erle Kenton into the Gump situation has made these one hundred per cent, and has filled Sidney Smith, Andy Gump's originator, and Sam Van Ronkel with a new unprecedented joy. Joe Murphy, Fay Tincher and Jackie Morgan still impersonate the world famous Gumps.

The Universal program also will alternate a single reel comedy made by Bert Roach, Neely Edwards and Alice Howell with a two-reel Hysterical History comedy made by Bryan Foy, the creator of "Gallagher and Shean." There will be twenty-six of each.

There will also be a series of single reel comedies called the Puppy Love Series, in which Arthur Silverlake, a juvenile discovery, will be starred.

Under the heading of comedy may also be listed the famous Jack Dempsey "Fight and Win" series, ten in the first series, which are among the most-after short features ever placed on the market. They start with the week of July 26th. They will be released every second week.

Jack Dempsey, pugilistic champion who recently went into movies, under the Universal's direction.

Everybody likes a pretty girl—and with these Century Follies girls, this is no exception. Century comedies are released by Universal Exchanges.

Neely Edwards, Universal's star in "Nervy Ned" comedies whose popularity is widely acknowledged.
Creating a Laugh a Week

A NEW comedy for every week in the year is the policy of Fox Film Corporation, one of the foremost producers of laugh-makers in the field, announcing its plans for fifty-two productions for 1924-25.

Two new groups of comedies are added to the tried and proven Sunshine and Imperial brands for the new season. There will be seven Monkey Comedies—a reply to the exhibitor demand for more pictures with the clever Fox animal actors—and a series of eight pictures based upon the Van Bibber stories of Richard Harding Davis.

The Monkey Comedies are the natural result of the phenomenal reception the Fox monkies have been given everywhere. Their success was spontaneous and widespread and Fox has planned to make the series for 1924-25 conform to the policy of quality instead of quantity. Only seven pictures will be made with the monkies, but these will be of the highest type.

Richard Harding Davis' Van Bibber stories are well known for their humorous treatment of the New York dilettante. Their transcription to the screen is expected to result in a high class short comedy subject that will be welcomed by exhibitors.

Fox Sunshine Comedies have stood the audience test for years and are almost as much a part of the motion picture theatre as the silver sheet. Twenty of these are on the Fox schedule and made. "The Fight" will be released August 24 and "The Hunt," September 14.

Earle Fox plays the lead in this series. Florence Gilbert is his leading lady and others in the cast include Hallam Cooley and Frank Beal.

"In-Bad the Sailor" and "A Monkey Romeo" will be the first release, the date being announced as August 24. "In-Bad the Sailor" is set down for September 14.

Three Imperial Comedies have been finished. "Sweet Papa," directed by Henry Lehrman, will be released August 17. Sid Smith and the seal that made the hit of "The Galloping Fish" are in this one. "The Pinhead," with Clyde Cook, was directed by "Slim" Somerville. The cast includes Lilian Hackett. It will be released August 31. "Blows and Dynamite" is the third Sunshine on the list. Charles Conklin and the Fox comedy dog appear in it. The release date is Sept. 14.

"Stretching the Truth," is the first Sunshine Comedy on the release schedule. It is set down for August 17. Harry Sweet is in the cast and Benjamin Stoloff is the director. "Slim" Somerville is the director responsible for "Unreal News Reel No. 4" dated September 7. Bobby Dunn appears in the fourth of this Somerville series of mirth makers. The third Sunshine to be completed is "The Diving Fool," directed by Henry Lehrman. It will be released September 21.
Comedy Gets a New Character

JACQUES KOPFSTEIN
Gen'l Manager Bray Productions, Inc.

SCENE—Bray Studios.

Enter Colonel Heeza Liar (illustration of Colonel Heeza Liar)

"Gee! I’ve been working around the Bray Studios for twelve years now, and am the oldest cartoon in existence. I wish Bray would give me a rest.

“Look what’s happened to the other Bray characters. Bobby Bumps has grown up, and is a big boy now; Goodrich Dirt, the famous tramp, became a war profiteer and is living on Fifth Avenue. He’s quit the movies too, Dad Perkins and his gang who made "US FELLOWS" famous are all going to college now, and even "Jerry" is not on the Job any longer.

"Of all the Bray cartoons I am the only one that is still working. I wish Bray would give me a vacation.”

J. R. Bray heard Colonel Heeza Liar’s complaints and told the COLONEL, that he would not send him to the Old Soldier’s Home, or put him on a pension, but would just give him a short vacation, and then came the thought of another character which would bring joy and smiles to the international audiences that enjoy the Bray Cartoons, ever since they were invented many years ago by Bray himself.

A new cartoon which will come from the Bray Studios during the coming season at monthly intervals will be known as DINKY DOODLE. Dinky Doodle is a rough and tumble boy, full of pep and life—sure to become a favorite of all.—His constant companion is a black and white dog, known as "Weakheart," who takes part in all Dinky Doodle’s mischievous under takings.

The first of the Dinky Doodle series is entitled "Dinky Doodle and the Wonderful Lamp"—a burlesque on the Fairy Tale of “Aladdin and his Magic Lamp.”

Dinky Doodle will work in this series in conjunction with the cartoonist himself. In other words, these series will not be straight cartoons but will be what are known as “combination” cartoons, where the actor appears in conjunction with the cartoon character—a process which was invented by J. R. Bray—which not only gives novelty to each individual subject, in addition to the entertainment, but is mystifying as well. Walter Lantz, the famous cartoonist who has achieved success in directing the COLONEL, HEEZA LIAR SERIES will direct the new Dinky Doodle Series. Distribution will be through the Standard Cinema Corporation.

Paramount’s Light Comedies Provide Good Entertainment

WHILE few of Paramount’s “Famous Forty” come under the heading of feature comedies, nevertheless many contain sparkling comedy in such abundant measure as to class them rightfully as comedy-dramas. In fact, it has been a Paramount policy of several years’ standing to inject just as much comedy into all feature pictures as the stories will honestly stand. For after all, the formula of genuine entertainment on stage or screen requires it.

The first scheduled release of the “Famous Forty” is the Gloria Swanson picture, “Manhandled,” is practically all comedy and New York, Chicago and Los Angeles theatres where it has been shown have rocked with laughter at the antics of Gloria who here reveals talent as a comedienne which was undreamed of by even her greatest admirers.

“Changing Husbands,” too, is all comedy. On the stage it would be called, probably, a French farce. Leatrice Joy has a dual role and she, Raymond Griffith and Victor Varconi put it over in great shape. “A hundred laughs and nineteen gasps,” is the way one Los Angeles critic described it.

Then there is James Cruze’s “Merton of the Movies.” This has been called by those who have been privileged to see it the greatest combination of comedy and pathos ever put on the screen. Not hard to believe, either, after Cruze’s “The Covered Wagon,” “To the Ladies,” “Hollywood” and “Ruggles of Red Gap.” Here is one of the greatest humorous stories by Harry Leon Wilson, made into a play by George S. Kaufman and Marc Connelly, adapted for the screen by Walter Woods, directed by Jimmy Cruze and starring Glenn Hunter, the original Merton Gill of the stage version. Throw in Viola Dana, Charles Ogle, Ethel Wales, Gale Henry and Luke Cosgrave for good measure and there you are!

“Open All Night,” by Willis Goldbeck and directed by Paul Bern, is another laugh picture—the story of a bored couple who long for excitement and a wild old time and find them—each unbeckoned to the other until their path finally cross in the denouement. Viola Dana, Jette Gouald, Adolphe Menjou and Raymond Griffith are the big four. And there’s “Lefty” Flynn, too. A sophisticated comedy, one might call it—somewhat along the lines of the Marriage Circle.”

“The Enemy Sex,” “The Side Show of Life,” “The Fast Set,” “Miss Bluebeard”—these and many others of the new Paramount’s have an abundance of comedy.
‘Out of the Inkwell’ Comedies

The Red Seal Pictures Corp., a comparatively new entrant in the independent production and distribution field, will have a program of novelities for next year, meriting comparison with the best, according to Edwin Miles Fadman, president of the company.

The organization is confining its activities to the production and distribution of novelty releases alone. Of the total of 120 to 150 novelty reels, over 75 per cent of them will have the comedy element predominating.

Heading the list there will be 22 new single-reel Out-of-the-Inkwell novelities by Max Fleischer, released one every three weeks. Mr. Fleischer’s product has enjoyed a popularity and a reputation of cleverness for a period of many years.

There will also be something brand new in the way of a fun novelty which will be released as 13 Song Cartoon reels composed of well known old time and modern songs done in funny cartoon form and adapted for audience singing where desired, perfectly timed, scored and synchronized; and released one every four weeks.

The first of these reels went on for a pre-release run at the Rialto, New York, and was composed of the three old time Charles K. Harris songs, “Mother, mother, mother pin a rose on me,” “Goodbye my Lady Love” and “Come take a trip in my Airship.” The trade papers commented freely on the unusual success of this novelty. The New York Tribune said “these things are simply impossible to describe. You must go and see them for yourself.” Releases commence in September.

In addition to 13 Film Facts, (medley hodge-podge reel) humorously edited and titled by Max Fleischer and released one very four weeks, there will be 9 Funny Face single reel comedies and 52 Animated Hair Cartoons. These Hair Cartoons are about 300 ft. in length and are composed of famous characters, actors and actresses done in animated form by Edwin Marcus, cartoonist for the New York Times. As an instance, he draws Charlie Chaplin on the screen and then changes the hair around so that it turns into Rudolph Valentino right before the eyes of the audience.

The Red Seal is the only organization in the independent field producing a complete program of novelties for the exclusive use of first run theatres and high class independent exchanges.

Among the many first run theatres throughout the country using this material for next year are such representative houses as: The Rivoli and Rialto, New York; Stanley, Philadelphia; Fenway, Boston; Eastman, Rochester; Missouri, St. Louis; Rialto, Washington; and Victory, Denver.

“Fables” and “Topics” are Popular

Pathé’s “Aesop’s Film Fables” are fast becoming the most popular one reel subject in the field today, is the consensus of opinion of exhibitors scattered throughout the country. This popularity extends to the theatre manager as well as to the public at large and is due to the fact that the “Fables” have proven themselves “sure fire” program units.

Much of this credit should go to Cartoonist Paul Terry, who conceived the idea and contributed much to their success through his insight into human nature and an over developed bumpt of humor, which can carefully draw a line between the grotesque and real laughs. To the manager that runs a combination house of vaudeville and pictures as well as to the manager of the regular run picture theatres these one reelers have proven a “lifesaver” in more than one instance. They can always be relied upon to fill a big gap in any program and are an absolute insurance against the show “bumping” for the want of comedy and laughs.

They are released weekly and are booked over every one of the larger circuits throughout the United States. The B. F. Keith Circuit in the East, the Orpheum, Pantages and Loew circuits in the West use the Aesop’s cartoon reels as a regular part of the weekly program, and many times local newspaper reviewers credit the film over the rest of the show.

Pathé’s “Topics of the Day” enters its sixth year of success as one of the most “business getters” in the short field.

As a snappy joy reel of wit it has no equal, and quite a number of theatres throughout the country have not missed a single weekly issue since its inception. Even radio services and broadcasting stations have adopted it as part of their regular program while the larger class vaudeville houses use it as an advertised feature. The leading high class vaudeville theatre of the world, B. F. Keith’s Palace Theatre in New York, has booked this one “reeler” on every issue since the first.

The Topics of the Day are produced by the Timely Films, Inc., and distributed by the Pathé Exchanges, Inc. It consists of some timely cartoon in animated form and excerpts of wit and humor culled from the leading publications of the world. Exhibitors scattered throughout the country are very strong in their praise of the subject.

As an example of its growing popularity a contest was run in connection with the release some time ago and as many as 18,000 answers per week were received, representing all sections of the country. At the time of the contest the film was running in over 3,000 theatres in the United States and this number has been multiplied by two since that date. Over 100,000 contestants were entered before the closing of the contest.
WHY isn’t there tremendous opportunity in the field of comedy serials? The public has the cartoon-character habit so strongly as the result of this trend in newspaper humor that it ought to be possible to develop a considerable number of new screen characters for serial handling. In view of the earnest affection in which he is held, why not a series on Congressman Mud saving the country? And Senator Blah saving the world? Then they would have a real excuse for restoring the admissions tax.

The trouble with comedy as a subject is that anything one writes about it is apt to be taken seriously. But, speaking seriously, the comedy prospects look bright. There isn’t room for any doubt as to the fact that we are going to see a lot of improvement in this branch of the field, which means a better satisfied public. And after all, that’s what we are all working for.

THERE’s a large chunk of wisdom in what Mack Sennett says this week about the Producing of Comedies, particularly with respect to the extracting of unwilling laughs. There may be a few superior people who have such perfect emotional control that they never suffer that “Wish-I-Hadn’t-Done-It” feeling after laughing at something that is merely silly, but for most of us it is a rather common experience and one that leaves us resentful. It isn’t good business.

APOLOGIES are due to three distinguished gentlemen for the portraits used in the frontispiece of this issue—Ben Turpin, Harry Langdon and Lloyd Hamilton. The original intent was to show them all as they look in strictly private life, but so strong are their preferences for particular types of headgear that the idea had to be abandoned.

If there’s any place in pictures where money will take the place of intelligence, it isn’t in the comedy field. As Al Christie tells us this week, there has been a tremendous increase in what is regarded as normal expenditure for all classes of pictures, but there is not much room in the comedy field for the producer who depends on lavish display to put his stuff across.

Lige Conley says that working with lions has its disadvantages. Chiefly when the lions insist on invading a fellow’s studio. That’s probably an uncomfortable experience, but what about the feelings of a lion that is called on to look lion-like and dignified while working with Lige?

May Allison, who will be seen in the leading role of “The River Road,” is back in New York City after a short vacation spent in Huntington, Tenn. She was not on location as reported. Miss Allison plans to remain East as she has an offer to make several pictures here.

T must be a tough transition—that from vaudeville to the screen. Involving complete surrender of so many laugh-making adjuncts that step the audience up to a highly receptive state. Going from a medium to the character that can be adapted to meet day to day conditions to one where anything that isn’t intrinsically funny will draw about as much laughs as a case of wood alcohol. All of which is apropos of Art Stone, who has earned distinguished consideration by his efforts in both fields.

Holmes E. Herbert has been selected by Con-lowne Griffith to play the lead opposite her in her next First National picture, “The Wilderness.” Mr. Herbert had only seven days notice and had only completed work on “Sinners in Heaven,” the day before, when he received word to report for Hollywood to pack fur trunks and make his way to a hard job, but with the aid of his wife, Berry Mercer, one fellow stage star, he did it. Mr. Herbert’s two recent pictures as leading man were with Lois Wilson in “Another Scandal,” and with Helene Chadwick in “Her Own Free Will.”

M. and Mrs. John S. Robertson returned to New York City early this week after three weeks in Florida working on “Classmates,” starring Dicky Barthelmess. This is the fifth John S. Robertson production, under the inspiration banner, the most recent being “The Enchanted Cottage.” Josephine Lovett (Mrs. Robertson) adapted them all to the screen, and her son, Shaw Lovett is production manager, so altogether it is quite a happy family circle which is working for “Dicky.”

Forgetting comedy for the moment, Marcus Loew is actively backing the campaign for the raising of $160,000 to complete the New York Hospital for Joint Diseases, a non-sectarian institution that is doing splendid work for crippled children. The amount needed is so relatively small and the need so great that the film industry ought to loosen up. Every combination, large or small, will help. Checks should be sent to Mr. Loew.

The success of Charlie Chaplin’s “A Woman of Paris” would be almost a calamity if it were to take him out of the comedy field, but it won’t. Al Reeves says a significant thing, that Charlie has promised not to forget his first admirers, the children. As long as their voice is heard, Chaplin comedies will continue. Then, too, what excuse would serve as well for several million of grownups as, ‘the children insist on seeing Charlie Chaplin this week?' In this respect Charlie has become an institution equaling the circus in magnitude.

J. R. Bray has decided to allow Col. Heeza Lar a vacation. That’s a gratification for you. Here the Colonel has gone along for twelve years and now, in the face of a Presidential campaign when his services will be needed as never before, he demands a layoff. Something ought to be done about it.

Bill Brush who is in Florida filming the undersea sequences of “The Water Babies,” says he is burnt black, but he finds life endurable because he spends most of his time forty feet under the sea in a diving bell. Bill also raves about the wonders of the deep as seen from this contrivance: the beauty of the coral beds and underwater vegetation and the passing fish, some beautiful and graceful, others ugly and weird in appearance. “I am seeing,” he wrote, “All that Jules Verne described in ‘Twenty-five Thousand Leagues Under the Sea.’”
In the lights--on Broadway

Fables Pictures Inc.

Presents

Aesop's Film Fables

Cartoonist Paul Terry

One Every Week

In one week seven of New York's leading first run theatres in the Broadway district showed the "Fables" day and date. Rivoli, Strand, Capitol, Palace, Broadway, Cameo and Hippodrome.

This remarkable showing has never been equalled by a short subject or any picture of any length.

Leading exhibitors everywhere recognize the outstanding merit of this great comedy release.

It is the greatest value in an animated cartoon that the business has ever seen.
Yale University Press presents

The Chronicles
A Series of Striking Pictures Showing the Growth of a Great Nation

"Columbus"

Inspiring, Dramatic, Accurate and Informational

For the first time the history of our country has been made real.

For the first time the drama, the heroism, the pathos, the human interest of the great events that went to make the nation, have been put into pictures that not only inspire and enthuse but instruct.

Governors, mayors, have issued proclamations concerning them:

...great men have gone on record to say that these pictures mark an epoch.

Every exhibitor who shows these pictures will not only interest his regular patrons, but get new patronage from persons who up to now have held aloof from motion pictures.

It is an opportunity for Good Will such as has never before come to the motion picture theatre.
of America
One Three Reel Picture Every Four Weeks

"Yorktown"

"Vincennes"

"Wolfe and Montcalm"
For five years the audiences of the nation have found laughter and information in this remarkable short reel.
Each week a great cartoonist puts trite truths into a series of humorous pictures.
The wit of the world is condensed into pithy paragraphs.
The success with which Topics of the Day has found its way on merit into every kind of theatre, proves its value to the exhibitor.
Mack Sennett, Progressive Pioneer Comedy Film Producer

MACK SENNETT, the man who made film comedies the box office drawing cards they are, should bear the nickname of “Grand Daddy of them all.” He is really the Grand Daddy of screen slapstick and has been the Godfather of more screen celebrities than any other producer in the cinema field.

Sennett can be rightly called the veteran comedy producer. He can be also called the creator of stars as more film celebrities were discovered in the Mack Sennett studios than on any other “lot.” He is the one who gave Charlie Chaplin a pair of funny pants, a cane and a pair of oversized shoes and told him to get out on the “set” and be funny. Since that time many stars have developed from the Sennett studios including Gloria Swanson and many others.

When the Triangle Company was organized Sennett was one of the corners of the triangle with Griffith and Ince. Mable Normand made her best pictures under Sennett and has been under contract to the comedy producer ever since she entered the picture field.

Pathé has been Sennett’s distributor for a great number of years. This organization has managed to gross larger net returns on the Sennett product than he was ever able to realize on any other program. At the present writing Sennett is producing four different series of comedies for the Pathé Exchanges, Inc.

The first and oldest of the four is the Ben Turpin comedies in two reels. Turpin has been with the Sennett organization since the early days of Charlie Chaplin and is considered Sennett’s most persistent money maker.

Harry Langdon, recent vaudeville headliner, is considered by Mack Sennett as the biggest comedy find of the year and can be developed into another Chaplin. He has already make a number of two reel productions for Pathé and measures up well to the strong predictions made for him by Mack Sennett.

The third series of Mack Sennett comedies on the Pathé program carries such star names on its roster as Madeline Hurlock, Harry Gribben, Billy Bevan, Jack Cooper, Alice Day, Natalie Kingston, Dot Farley, Charlotte Mineau, Fred Spencer, Vernon Dent and Andy Clyde.

Ralph Graves is the star of the fourth series. In this youthful star we have another example of Sennett’s ability at picking material for the comedy film field. Until he signed up with Sennett, Graves had always played the handsome juvenile parts in screen dramas. The selection of this type for comedies was commented on throughout the industry but the completion of the first Ralph Graves comedy proved Sennett was right again.

Allied State Exhibitors Will Meet on August 18-19

THE date of the Allied State Organizations meetings in Kansas City, announced by President R. R. Biechele of the M. P. T. O. Kansas, but not yet confirmed by President Al Steffes of the A. S. O., will be Monday and Tuesday, August 18 and 19, at the Hotel Muchlebach.

Out of the meeting probably will come two important results. Proposed amendments and changes in the present uniform contract no doubt will be definitely decided upon and prepared for presentation to distributing forces. Then, something probably will come of the organization’s stand in opposing block booking, whether it be in the form of additional resolutions or what not.

The non-theatrical situation and free shows being staged by community picture companies also are included in the list of subjects, outlined in a letter from Mr. Steffes to Mr. Biechele, which will be placed before the meeting.

Although the speakers and subject matter, usually one of the major tasks of a convention, are provided for in advance, the M. P. T. O. Kansas officials today are busily engaged in preparing an entertainment program for visitors. There will be no M. P. T. O. K. convention in conjunction with the Allied meeting, but there will be a meeting of the Kansas directors and invitations covering a large territory have been issued. Representatives from Texas, North Carolina, Michigan and Minnesota are expected to be present.

Upon the policy outlined by the A. S. O. at Kansas City depends largely whether the M. P. T. O, Western Missouri and the M. P. T. O. Kansas City, Mo., become affiliated with Allied. In view of the fact that a merger of the two Missouri bodies and the M. P. T. O. Kansas, which already is affiliated with Allied, is pending, added importance is attached to the meeting, for, should Missouri representatives disagree with the policies outlined at the Allied meeting it would serve as “cold water” upon the proposed affiliation with Kansas.

Harold Lloyd’s rise to fame has been rapid. He started in short comedies of the slapstick variety and is now recognized as one of the screen’s greatest funmakers.
Plan Campaign

C.C. Burr to Give ‘Speed Spook’ Good Advertising Send-Off

So enthused is C. C. Burr over Johnny Hines’ latest feature “The Speed Spook,” which has just been completed, that he is making preparations for the most extensive advertising and publicity campaign in his long career as a producer. His campaign will be along similar lines to that of his nationally advertised “I am the Law” two years ago.

It is Burr’s plan to use full page space in all the prominent fan magazines and the Saturday Evening Post. Accompanying these advertisements will be a host of feature publicity stories.

The trade paper campaign was set in motion eight weeks ago and will continue until all territorial rights are sold. Beginning September first, New York State will be covered with a twenty-four sheet campaign, particular emphasis being laid on the Greater New York territory. Aside from this campaign, C. C. Burr has already contracted for four huge illuminated sign spaces in the Times Square district.

Producer Burr is firmly of the belief that “The Speed Spook” is by far the greatest feature Johnny Hines has ever made, and he intends leaving no stone unturned to make box-office history with it. It is due for release about September 1.

* * *

WARNER RELEASES

The order of release on the first nine of the twenty productions which Warner Bros. will make during the season 1924-25 has just been announced; it is as follows:

“Three Women,” “Find Your Man,” “Debaru,” Lover of Camille,” “This Woman,” “The Dark Swan,” “The Narrow Street,” “A Lost Lady,” “The Age of Innocence,” “The Lighthouse by the Sea.”

* * *

‘CIRCE’ RETITLED

Made under the working title of “Circe,” Mae Murray’s next Metro-Goldwyn picture will be called “The Tinsel Woman” when it is released on the fall Metro-Goldwyn schedule.

* * *

RICE RETURNS

Grantland Rice, the noted sports-writer and producer of Pathe’s “Sportlights” returned last week aboard the S. S. La France from Europe where he spent many weeks in search of material for his coming film releases, and also covered the Olympic Games while abroad.

Arbuckle Plea

Comedian Wins Chance to Play in Kansas City

The question of how quickly the public will forget and forgive was put to an interesting test in Kansas City this week with the appearance of Roscoe “Fatty” Arbuckle at the Pan- tages Theatre in conjunction with a film of his.

For one thing Arbuckle must be given credit—he remained on the front page of all local newspapers during the week, much to the profit of the Pan- tages Theatre.

Arbuckle appeared before the City Council, following the introduction of a resolution, sponsored by club women, protesting against his appearance on the stage, and pleaded his own case. The resolution, introduced by Mrs. Margaret Shepard, alderman, cited Arbuckle’s trial, stated that the churches and women’s clubs were opposed to his appearance in person or in pictures and asked the council to back up these interests in a protest against his showing in Kansas City.

Being voted the privilege of the floor, Arbuckle appealed for a chance to make a living, to pay his debts and said he had found “God in the darkness of a prison cell,” that he was leading a clean Christian life and that all he wanted was a chance to live.

After his talk the council called a recess and called Arbuckle into a closed conference, during which many personal questions were asked him. After Ar- buckle had promised to eliminate from his lines a reference to “a party,” the council voted 10 to 5 against the resolution and Arbuckle enjoyed a prosperous week.

* * *

METRO RELEASES

“Sinners in Silk” will be the first of five Metro-Goldwyn specials to reach exhibitors in September. This is a Hobart Henley production.

“The Red Lily,” Fred Niblo’s production featuring “Yolanda,” the Cos- mopolitan special starring Marion Davies; “Wine of Youth,” Kink Vi- dor’s picture; and “One Night in Rome” starring Laurette Taylor, are the other September releases.

* * *

TITLE CHANGE

The title of Jacqueline Logan’s second picture for Producers Distributing Corporation, previously announced as “Limehouse Polly,” has been changed to “Off the Highway.”
George Blaisdell Invades Hollywood for ‘Rayart’

EDITOR GEORGE BLAISDELL, formerly of EXHIBITORS TRADE REVIEW, departed for Los Angeles on Sunday, August 3, to act as Production Manager of the newly formed Rayart Pictures Corporation. This company is headed by W. Ray Johnston, formerly Vice-president of the Arrow Film Company.

Rayart enters the independent field as distributors of high class pictures. Mr. Johnston has announced his intention of having only the very best obtainable both as to pictures and personnel. His choice of Mr. Blaisdell as West Coast representative is remarkably fortunate, as the former editor has been in the industry for the past decade and is thoroughly conversant with the basic principles and all the technicalities of film production.

Previous to Mr. Blaisdell’s association with the industry he was for many years on the New York Times. Thus he is one more writing man who has been asked to lay aside the pen to take up work in the field.

While most of his time has been spent in the East, this is by no means his first trip to the coast, and he has as many and as close friends in Hollywood as he has in New York.

Mr. Blaisdell is the author of an authoritative history of motion picture production in California, and this volume is universally recognized as an interesting and accurate record of what has been accomplished in the industry.

It was the modest intention of the genial editor to slip away quietly and, as he put it, “achieve something before the news got out.” However, this plan was thwarted by some sixty of his friends who foregathered on an hour’s notice at Keen’s historic Chop House, and made the well-known welkin ring with paens of praise for him.

MORRIE RYSKIND, director of publicity for the Rivoli, Rialto and Criterion Theatres, officiated as toastmaster in capable fashion, and in short time had the guest of honor explaining why he had tried to slip away from the boys.

Mr. Blaisdell spoke with enthusiasm of his association with Rayart and Mr. Johnston, and suggested that his new chief outline to the assemblage just what the new distributing company stood for. Mr. Johnston did so, and took occasion to pay high personal tribute to his new associate.

After calling upon other speakers including P. A. Parsons, of Pathé; John Spargo, Exhibitors Herald; Eddy Eckels, EXHIBITORS TRADE REVIEW, Toastmaster Ryskind recognized Vic Shapiro, of Samuel Goldwyn Productions, who spoke as President of the Associated Motion Picture Advertisers. In concluding his remarks, Mr. Shapiro presented Mr. Blaisdell with a platinum wrist-watch as a parting token from his many friends, and spoke for the entire assemblage in saying “Good Bye, George, take kee of yerself.”

When the well-loved editor partially recovered from his surprise he caused a catch in many throats by saying he would give the gift double significance by laying aside the wrist-watch he had been wearing since the war. The old watch chain had in Flemish fields and belonged to his son. Young Captain Blaisdell didn’t come back.

A delegation of friends were on hand at Grand Central station on Sunday night to wish him a parting “good luck” as he boarded the train for Chicago, his first hop on the transcontinental journey.

MR. BLAISDELL will be much missed by his many friends in the East, and more especially by those who have been fortunate in being associated with him on EXHIBITORS TRADE REVIEW.

Among the guests at the luncheon were: W. Ray Johnston, Rayart Pictures Corporation; J. G. Bachman and Ben Schwartzman, Schulberg Productions; Larry Reid, J. S. Dickerson and Oscar Cooper, of Motion Picture News; “Red” Kamm and Don Mercer, of Film Daily; Vic Shapiro, Samuel Goldwyn Productions; Tom Hamlin, New York Film Curb; Eddy Eckels, Len Morgan and Herb Cruikshank, EXHIBITORS TRADE REVIEW; Lou Kramer, Film Booking Offices; Bob Welsh, Ben Grimm, Clarence Schottenfels, Larry Urbach, and Sunner Smith of Moving Picture World; J. K. Adams and Mr. Curran, Arrow Film Corporation; Lou Guimond, Selznick Pictures; John Spargo, Exhibitors Herald; M. Mitchell, Film Fun; Jerry Beatty and Paul Gulick, Universal; Harry Ennis, Weiss Brothers; Charley Hastings, Morning Telegraph; George Harvey, Producers Distributing Corporation; Fred Schrader, Variety; Colin W. Brown, Thomas H. Ince, Productions; Matt Taylor and Lynde Denig from First National; Harry Thomas, Merit Film Corporation; Arthur Brant and P. A. Parsons, Pathé Exchange, Inc.; J. V. Ritchey, Ritchey Lithograph Company; Southard Brown, Banner Productions; Gordon White, Educational Films; J. Charles Davis 2nd, Chadwick Pictures; Spencer G. Sladdin, Associated Arts Corporation; and P. S. Harrison, of Harrison Reports.

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‘TEN SCARS MAKE A MAN’ COMPLETED

Allene Ray heads the cast of Pathé’s new ten-chapter serial, which is turned over to the film cutters and editors this week to be made ready for fall release. The title of the picture is “Ten Scars Make A Man” and is based on Phillip Barry’s original story, adapted by Paul Bryant.

The production was made by C. W. Patton under the direction of William Parke and carries a strong cast in support of Miss Ray. In addition to Fred Cravens, the French fencing champion, and a number of other well known players in less important roles there follows a list of—Rose Burdick, Larry Steers, Harry Woods, Jack Mower, Frank Lanning, Frank Whitson, Lillian Gale, Leon Kent, Scott McKee and Andy Morrison.

* * *

LARGEST SIGN

Lee Ochs closed the electric sign contract for his Piccadilly Theatre with Sam Roth of Murphy & Brade, Inc., yesterday. This will be the largest theatrical sign display on Broadway. The chief innovation of the sign will be the patented direct and indirect lighting system. The name of Vincent Lopez who will be the conductor of the Piccadilly Orchestra will be featured in very large electric letters on a sign covering the entire face of the building.
ARTCLASS CONTRACT
The Enterprise Distributing Corporation, of 108 Walton Street, Atlanta, Georgia, has purchased the territorial rights for the Buddy Roosevelt and Buffalo Bill, Jr. series of Westerns from Weiss Brothers' Artclass Pictures Corporation, covering the states of Florida, Alabama, Louisiana, Mississippi, Tennessee, and North and South Carolina.

FRIETCHIE' FOR AUGUST
The month of August marks the advent of another big production based on American historical events. This picture is "Barbara Frietchie," starring Florence Vidor, released by Producers Distributing Corporation August 24.

CHRISTIE TO SAIL
Al Christie will sail from New York on the Paris, July 23, for London, where he will confer with Ideal Films regarding "Charlie's Aunt."

MILWAUKEE NEXT
Motion Picture Equipment Dealers of America will hold their 1925 convention in Milwaukee next May at the time of the annual M. P. T. O. A. gathering.

GOTHAM STARTS SECOND OF SPECIAL SERIES
Actual production has started under the direction of James P. Hogan, at the Hollywood Studios, Hollywood, Cal., on "Black Lightning" the second of the series of six special Gotham productions being released on the Independent market by the Lumas Film Corporation of which Samuel Sax is President and general manager.

"Unmarried Wives," the first of the series of Gotham productions, has been completed and prints are now in the New York office. A complete line of accessories has been made and now ready for delivery.

"Black Lightning" will be completed within the next ten days and production will start immediately on the balance of the series including "Women and Gold"—"The Night Ship"—"You Can't Fool A Woman" and "Every Woman's Secret."

L'ESTRANGE MANAGER OF DEAN UNIT
Dick L'Estrange, one of the pioneers in the motion picture industry, has been engaged as general manager of the Priscilla Dean unit in Hunt Stromberg's production activities.

Mr. L'Estrange will officially assume his new position with the starting of "A Cafe in Cairo," Priscilla Dean's second picture to be released by Producers Distributing Corporation.

'END OF THE WORLD' SHIPPED BY AIR
Jack Pickford has shipped his new picture "The End of the World" to New York. It was sent by aeroplane mail. The reason for the film going by air mail, is that Jack is anxious for his sister Mary to see the picture before she leaves New York for the coast. She arrived in New York from Europe recently, to remain a few days before continuing on to Hollywood.

ON HONOR LIST
Mary Pickford's "Dorothy Vernon of Haddon Hall" has been listed as one of the exceptional photoplays of the year in the official bulletin of "The National Board of Review," which passes on most photoplays.
Big Bookings
Producers Distributing Corp. Signs Many Contracts

THE confidence of the Producers Distributing Corporation in the future, displayed by the magnitude of their 1924-25 program is receiving immediate justification in the concrete form of contracts from the foremost exhibitors.

Immediately following the publication of its 1924-25 announcement containing complete information on the twenty subjects to be released by February 1, 1925, the Producers Distributing Corporation received a contract through its Boston Branch for the entire twenty, plus eighteen of the current releases making a total of thirty-six features to be shown at The Modern, The Beacon and The Fenway theatres in Boston with a provision calling for at least three extended runs in The Park Theatre of Boston.

In the same mail the company reports the receipt of a most gratifying contract from its Washington Branch signed by Moore’s Rialto Theatre.

At the same time the company’s New York Branch submitted a contract for the entire 1924-25 group of subjects to be played by The Broadway Theatre of Astoria.

With these contracts turned in almost before the ink was dry on its published announcement, the Producers Distributing Corporation is more confident than ever that the coming season will be the banner year of the industry.

* * *

LLOYD’S NEW FEATURE NEARS COMPLETION

Cutting and titling of Harold Lloyd’s latest independently made Pathe feature length comedy is now in progress and will be in finished shape in time to allow the star to take a trip to the East with his mother, the middle of this month.

The principal artists in support of the star consist of Jobyna Ralston, Josephine Crowell, Charles Stevenson and Mickey McBean. Sam Taylor and Fred Newmeyer are the directors. Pathe does not plan to release “Hubby” until early in the Fall and in all probability its premiere showing will be set about October 15.

* * *

RAISE THE ANTE

Three downtown motion picture theatres in Baltimore, have increased their price to 15 cents. This action was due, it is said, to inability to operate on the 10-cent basis and the decrease in patronage due to hot weather.

Attractive Titles

B. P. Schulberg Says They Play Important Box-Office Part

TITLES that attract the eye and arouse the interest of the prospective patron without possessing the taint of suggestiveness are to be found throughout the entire list of our group of pictures for 1924-25,” states B. P. Schulberg whose next series of nine Preferred Pictures will be released by B. P. Schulberg Productions, Inc.

“The ideal box-office title is not, as some producers suppose, a group of sensational words, but rather a phrase that suggests a theme or problem that is of common interest to the whole world of entertainment seekers. Or the box-office title may be great because of the tremendous advertising power lying in the name of the book or play from which it is adapted.

These pictures announced by Mr. Schulberg’s organization for fall and winter releases are, “The Breath of Scandal,” by Edwin Balmer; “The Boomerang” from Belasco play; “The Triflers” by Frederick Orin Bartlett; “White Man” by George Agnew Chamberlain; “When a Woman Reaches Forty” by Royal A. Baker; “Faint Perfume” by Zona Gale; “My Lady’s Lips” by Olga Printzlau; “The Mansion of Aching Hearts” by Harry Von Tilzer and Arthur J. Lamb, and “Frivolity.”

* * *

SELZNICK-BRENTANO FORM COMPANY

Selznick-Brentano Junior, Inc., was organized this week under the laws of the State of New York, with a capitalization of $20,000. The directors of the new company are A. Brentano, Jr., publisher, of New York and Paris; David O. Selznick, motion picture producer, of New York; and Frank H. Shaw, manufacturer, of Montclair, N. J.

It is stated that interesting innovations of importance to the book publishing and motion picture fields will shortly be announced. Expansion of capitalization is intended in the autumn.

* * *

ESCHMANN STAYS

E. A. Eschmann, general manager of distribution for First National, has made a new agreement with that company for future services.
Charles Chaplin

Funmaker Extraordinary to the Peoples of the World

A far cry indeed from his early days in America, when but a knockabout comedian in an English vaudeville company, Mr. Chaplin has surely progressed. His coming production, released through the United Artists Corp., depicting the life of a "sourdough" away up in the icy regions of the Northlands, gives evidence to the master's craftsmanship, and unceasing search for novelties for his comedies.
LEADERS ALL
John Randolph Bray, Pioneer Cartoonist

It sometimes has been said that the average cartoonist is more or less a gloomy individual. The same statement has been made of John Randolph Bray of Bray Productions and other companies of an allied nature.

Possibly there may be a basis for the fancied touch of gloom that occasionally appears to surmount the features of this funmaker. When taxed on one occasion with the suggestion that his face seemed to be one of unusual seriousness at times he told the story of his first professional experience as a cartoonist.

Mr. Bray’s initial employment following his graduation from the University of Michigan was as cartoonist on the Detroit Evening News. One of his occupations there was drawing the features of the persons brought to the local morgue.

Engraving in newspaper offices in those days frequently was done on chalk; the molding being cut with a sharp steel instrument and the result afterwards sent to the stereotype room, where the completed cut was made.

His school friends used to marvel at the nerve of the young artist in entering such gruesome places, but Mr. Bray seemed to think it was all part of the day’s work.

Many stories have been told by his former newspaper associates of his unusual assignments. One of these was when he called on an undertaker at 2 o’clock in the morning in order to get a drawing of the features of a certain body in the keeping of that functionary. The undertaker removed the lid merely remarking “Go ahead and help yourself.”

Mr. Bray was born in Detroit and educated in the schools of that city. He early manifested a tendency toward the artistic. His school books such as are at present in existence will bear testimony to that statement. On one occasion his teacher detected him surreptitiously outlining on the blackboard one of the creatures of his fancy. She stopped him and told him that really he should be dismissed for the day, but that she thought the drawing once started should be completed, and he was instructed to finish it.

The dog cartoon went over with such success that Pathe ordered six more and they met a similar reception. The order gradually was increased to an additional twelve and then to one each week.

Soon afterward Mr. Bray conceived the idea of Colonel Heeza Liar, the first cartoon character of the screen. The Standard Cinema Corporation is releasing the more recent adventures of the doughty colonel.

In 1913 Mr. Bray found himself forced into the organization of what became the Bray Studios, which soon had on its roster a list of forty artists. In 1915 the company signed a contract with Paramount for the distribution of Bray Paramount Pictographs, the first magazine of the screen.

One of the features of this release was the famous character Bobby Bumps. A precedent was formed at this time by leasing for five years instead of selling the negatives outright.

In 1916 Bray Pictures Corporation took over the Bray Studios. Paramount continued until 1920 to issue Bray product, when it discontinued its short subject department, and the Bray material was transferred to the Goldwyn company.

Following the inauguration in 1922 of the Bray Romances of Science Mr. Bray a year later invented the Brayco projector, a device doing away with the stereopticon and making available for the home, school and church 3,000 subjects in the Bray Library. It is the latest development in the rapidly expanding work of visual education—and entertainment.
THE SERIOUS SIDE OF COMEDY

MUCH has been said about the value of comedy as a leavening influence, as compensation for the often unavoidable deficiencies of the program. And much of what has been said in this vein is pure twaddle. It is not the function of comedy to bolster up otherwise bad programs. True, it often serves such purpose, but this is but a casual and incidental phase that should be given minor box-office consideration.

The motion picture made its beginnings chiefly with comedy. It built its early following with comedy. And then, because everyone with even a modicum of vision saw the tremendous possibilities of features, producers turned their attention to the making of what they believed were “great pictures” and the production of comedy became a minor part of the program.

This subordination of comedy was perfectly natural and proper, but the time was bound to come when producers would find themselves forced to turn greater attention to this form of entertainment. Without doubt it has arrived.

Better comedies are in prospect and every alert exhibitor will profit by this trend.

No argument is needed to cover the point that good comedy meets a popular demand. The public wants it.

But one point that is not so widely appreciated is that comedy is one of the most forceful avenues of moral expression and education. The maker of comedy pictures wields the same power—but in far greater degree—as the writer of satire. If you would cure the people of any undesirable trait or habit, make it ridiculous; make them laugh at it.

Better comedy will reduce the national blood pressure. It will improve manners as no amount of sermonizing will. It will materially increase the proportion of the people who really enjoy the pictures, who are not today to be regarded as “fans” but are open to conviction. Thus, too, it will substantially strengthen the average exhibitor’s position. It is to be hoped, therefore, that the subject will receive the serious attention it merits, offering as it does an opportunity for the making of both reputations and money.

To provide added momentum to the movement in the direction of better comedy, every exhibitor should analyze his comedy bookings as keenly as his features, letting this branch of entertainment stand on its own merits, not as a prop for other material. A more intensive study of comedy reactions of the average audience will prove profitable, providing, as it will, the answer to the very pertinent question, What makes them laugh? For when they laugh, they come back.

* * *

THE ADMISSIONS TAX AGAIN

REPORTS from Washington indicate that Government circles are not at all pleased with the result of removing the tax on admission tickets up to 50 cents. It was supposed that the public would benefit by the reduction, but a survey is said to show that about 90 per cent of the exhibitors have failed to reduce their prices and the public pays the same as before, the tax cut, which thus is of no special advantage to the public at large.

The Administration, in an endeavor to lower the taxes that were most obnoxious, secured the repeal of the admission tax because it affected millions of people and, now that the tax has been cut and the people find that they are still paying the same prices as before, Congressmen and Senators are hearing howls from their supporters back home.

It is reasoned by the revenue men that if the public is not to have any advantage in the reduction it would be better for the government to resume collecting the tax.

There is no denying that the public expected a reduction in admissions as soon as the new ruling went into effect and it is reported that thousands of letters have been received in Washington recently voicing vigorous complaint against exhibitors who have failed to reduce their prices.

Those who are in a position to know the workings of the congressional mind are of the opinion that the Administration may try to put through a permanent tax on theatre admissions that will prove more bothersome than the old tax.

The Administration is going before the people in the coming presidential campaign with the slogan that taxes have been reduced and it is not unlikely that the removal of the admissions tax may become so important an issue that congressional action will be forced as a means of penalizing the motion picture industry for its supposed failure to “play ball.”

The industry knows that Washington has never been anything too friendly to motion pictures. The matter of the tax, therefore, should be given careful consideration by every exhibitor, as it may prove a backfire that will hurt the entire industry and in the end cause much trouble for the exhibitor.
BOX OFFICE REVIEWS

MACLEAN SCORES IN
ROLLING COMEDY

‘Never Say Die’ Hilarious Mirth-Maker
That Will Please All Audiences

NEVER SAY DIE. Associated Exhibitors. From the Play by William H. Post Director, George J. Cronin. Length, 5,891 Feet.

CAST AND SYNOPSIS

Jack Woodbury .... Douglas MacLean
Violet Woodbury .... Lilian Rich
La Cigale .... Helen Ferguson
Hector Walters .... Haldan Croy
Gigi .... Lucien Littlefield
Gust Murray .... Tom O’Brien

By Herbert K. Cruikshank

Here is sparkling comedy entertainment that will make money and new friends for every exhibitor who shows the film. Douglas MacLean justifies his right to be considered one of America’s foremost farces by his portrayal of the youthful hero of Associated Exhibitors adaptation of William H. Post’s popular stage play. From beginning to end the picture is replete with situations that will keep audiences in an uproar of laughter. Here is not the slightest suggestion of anything objectionable in the action. Just good, wholesome, clean-cut American comedy literally loaded with laughs.

The quality of the stage play guarantees a ready-made audience for the picture, and the popularity of Douglas MacLean backs up this guarantee. The title lends itself to various film adaptations. Don’t hesitate to promote them all kinds of fun. The picture will make any promise you give. Word of mouth advertising is going to be the best promotion, and one will be enthusiastic about the film, and friends will be told that they “simply must see” the show.

The story has general appeal and will secure the very finest type of patronage for you. We will sell you in solid with the picture going public of the town, and help make constant patrons of those who have been merely casual customers.

MacLean’s every action is good for a laugh, his mere facial expressions will cause merriment. The scene where he is blindfolded by the doctors and while they argue over his case, he calmly walks the window onto a ledge far above ground is thrillingly funny and packed with suspense. And one of the finest sequences of the picture showing him riding in a runaway cab from which the driver has fallen, and the horse, breaking its windows after the vehicle instead of before it is hilarious and riotous.

The support is uniformly excellent, even the minor roles having been carefully cast. In fact the entire production is such an aid in making the picture a genuine box-office winner.

‘The Red Lily’ is STRONG, VIRILE DRAMA

Novarro, Bennett and Wallace Beery
Featured in a Fascinating Story
of Apache Life

THE RED LILY. Metro-Goldwyn Photo.
play, Author and Director, Fred Niblo. Length, 6,265 Feet.

CAST AND SYNOPSIS

Jean La Noue .... Enid Bennett
Hugo Leomne .... Ramon Novarro
Frank Curtier
Boho .... Wallace Beery
D’Aquit .... Mitchell Lewis

Marise, a girl of nc. means, is in love with Jean, son of a wealthy man of Brittany. The two go to Paris to be married. The boy is arrested as a thief through false information given his father, and the girl is separated from him. The boy escapes from prison, makes a train, and returns to Paris, but cannot find Marise. The girl gradually goes down hill and lands in the street. Jean becomes an Apache, but always is seeking the girl he has lost. When in after years the two meet, Enid Bennett, but she protects him from arrest once and then stops a bullet intended for him. She recovers. After Jean has served his term the two are happily united.

By George Blaisdell

Well, good folks, it has been some time since we talked over a picture together, and it may be some time before we do it again. The two stars we have been working on this week we volunteered to pinch-hit for Brother Pardy, and we are glad of it.

For “The Red Lily” appeals with all the force of a strongly conceived and finely interpreted drama. It is mature meat, it is true. For the adult, it will be a mystery. For the adult, of the male persuasion particularly, it will hold fascination, grip if you prefer the word, and a couple of genuine wallops at the conclusion.

For womankind in general there is reason to believe it will contain a wealth of interest, because of the her character’s devotion, a devotion undiminished by personal contact with the saddest exemplifications of man’s inhumanity to woman. There is a drama that stands out in a field of stellar material, and in the story there is opportunity for glory for all those named in the cast.

It’s a different Novarro we see. Jean Leornce is charming at times, brutal at others, and always interesting.

Enid Bennett is at the best in the more difficult phases of her portrayal. If a personal opinion may be intruded we will say her interpretation of the drab is far and away the finest thing she has done. Yes, and all the way through her work is deserving of the highest praise.

As to Wallace Beery’s Bobo you may write your own ticket, provided it is a good one. Beery supplies the levitation of comedy so essential to such a serious drama.

In direction and in atmospheric staging the performance is high class.

In exploiting the picture advertise it as a story for adults and don’t be afraid to say that it is a genuine portrayal of life today. If the seamy side of the world is shown so also is much of the best that resides in the worst of the world.

Play up that cast, from top to bottom. And don’t be afraid to promise a few chuckles as well as also a few tears and a finish that will send them out happy. And certainly it is a charming finish.

‘Selected Women’ HOLDS INTEREST

Should Give Satisfaction and Register
Fair Box Office Scores in Most Houses

NEGLECTED WOMEN. F. O. Photoplay, Author, Alfred Sutro, Director, Henry Kohler. Length, 4,083 Feet.

CAST AND SYNOPSIS

Camilla Challengen .... Seena Owen
Peter Starling .... Thurston Hall
Major Arnold Darenth .... Lawford Davidson
Mrs. Challengen .... Eva Moore
John Milford .... Joan Morgan

Action starts in India. Camilla Challengen has two suitors, Major Darenth and Peter Starling. She weds the latter, whose fortune is tied up in an oil well. During their later life in London, Peter’s business affairs and his many Arab friends, make use of the information on the Exchange and panic results. Camilla is caught in a plot which is being hatched by all her suitors.

By George T. Pardy

This picture should give general satisfaction and hold its own as a box office proposition in most houses. The plot pivots on the notion that a woman, wishing to forego her responsibilities as a consequence of a husband paying more attention to business affairs than to his wife and social pleasures. But the story branches out along original lines, for it isn’t merely a question of loss of love between the married parties, a tragedy results, which is caused by the attempt of circumstantial evidence, accused of murder, and only escapes through the deliberate sacrifice of her good name by her husband, who commits perjury.

Up to the moment when heroine Camilla thus provess her loyalty and disregard of conventions, it must be confessed that one’s sympathies are with her husband, the honest, if not particularly bright, Peter Starling. But the spectators take Camilla as a star, and at our appearance in court and outlet society by falsely swearing that the dead man was her lover and Peter justified in slaying him.

Such an appeal to the unwritten law would seem more logical in an American setting, for British jurymen are not so easily swayed toward mercy by a plea of that kind. But due allowance must be made for film license in these matters, and the scene in the Old Bailey is certainly put over with tremendous dramatic force and5 makes us glad to see nothing of the dramatic honors. Seena Owen, the star, is very attractive as Camilla Challengen and her handling by the director undoubtedly make a hit with feminine patrons. Lawford Davidson is a smart, military personality in the role of Major Darenth.

The title possesses a vivid sense of color and should help largely in your exploitation. Stress the fact that this story of a neglected woman doing without the charms of the world works up to tragedy and big melodramatic punch instead of simply stating the progress to a triangle love affair. Seena Owen has a fan following and should be featured.
ETERNAL TRIANGLE

‘Broken Barriers’ Presents the Old Story in a New Way


CAST AND SYNOPSIS

Ward Trenton ............. James Kirkwood
Grace Durland ............. Grace Durland
Tommy Kirkwood .......... Tommy Kirkwood
Tamarra McWade .......... Tamarra McWade
Irene Kirby .............. Irene Kirby
Mrs. Durland ............. Mrs. Durland
Margaret Mc-Wade ......... Margaret Mc-Wade
Robert Agnew .......... Robert Agnew
Edueth Durland .......... Edueth Durland
Ruth, Sononerous ......... John Moore
Mr. Durland .............. Mr. Durland
Mrs. Durland ............ Mrs. Durland
Harvey Mitchell ......... Harvey Mitchell
Sally Hempleton ......... Sally Hempleton
A. Smith Henderson ....... A. Smith Henderson

BROKEN BARRIERS is based on the Fraser Lumber Company’s holdings and takes possession after the death of the late Mr. Ralston. The story is against him because they believed he cheated Fraser. Fred Hampden, the son of a rival company, plots against Sandy. The latter is in love with Sally O’Hara, a forest ward. Poppy Ordway, newspaper woman, is on the trail of a story dealing with Fraser’s suicide. Sandy whips Hampden in a peculiar fight and breaks his camp. A big forest fire starts, in which the lives of Poppy, Sally Hampden and Sandy are in danger, but the hero makes good and all ends well.

By GEORGE T. PAR'DY

REGINALD BARKER has made a box office attraction in “Broken Barriers.” He has kept the exhibitor’s angle in view at all times and everything that will have a tendency to line em up in front of the box office.

This picture truly has an all-star cast and their performances are so good with a good story makes “Broken Barriers” the type of story that exhibitors look forward to. It has an appeal of great emotional value and many angles for exploitation.

The story is the eternal triangle and although the theme is anything but new, it is presented in such a way that holds the interest and leaves no dull moments. If this picture had been handled by a less capable director it probably would have lost most of its interest, as it is the old triangle affair with a bit of garnish; but as presented it has an appeal that will reach women.

Its human interest touch is especially prominent and there are many touching scenes that make one wonder if the plot will work out to the satisfaction of the audience, but it does and the happy ending brings a sigh of relief.

It would have been an easy matter to have overdone several of the scenes and thus spoiled the picture. It was with a deft touch that the director handled the scenes and those of the party were handled.

There are few highlights that stand out. The atmosphere is all right and well handled. The acting has been good. As the lead actress is the latter’s advantage. The romance in this story, is the leading man. The actress is the leading woman. The actress is the leading woman.

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EDUCATIONAL FILMS FOR PARAMOUNT CIRCUIT

What is without doubt the largest contract ever signed covering Short Subjects exclusively has just been completed between the Paramount Circuit of the South and Educational Film Exchanges.

The mammoth contract covers practically the entire output of Educational Film Exchanges for the coming 1924-25 season, embracing both the single reel and the two reel subjects on Educational's program. Paramount circuit consists of 45 houses covering every important city in the Southern states.

Following as it does a similar contract between Educational and the circuit for the 1923-24 product of Educational, it can be taken as an indication that the Short Subject is increasing in popularity in the South. For years the Short Subject had been given small consideration in southern cities, but the success of 1923-24 series of Educational comedies was entirely responsible for the successful negotiation of the new contract.

GRANTLAND RICE'S SPORTLIGHTS INTERESTING CAR

The praise given by "Roxy" Rothafel, directing manager of the Capitol Theatre, New York, over the radio to "Our Defenders," one of the recent Grantland Rice's "Sportlights" recalls a long list of subjects handled by this Pathé series that have apparently met with universal favor.

The first one released was "Wild and Wooly," and took one back to the days of the old west when the rodeo was the one great sporting event.


All of these have been released by Pathé at the rate of one every other week.

**UNIVERSAL CREATES NEW SALES MANAGERS**

Universal has taken a new step in the marketing of its Short Product. With the contemplated increase in important Short Subject releases scheduled by Universal for the coming season, it has been decided to establish a Short Product Manager in a number of the important exchange territories. These managers will co-ordinate and direct the work of the Short Product salesmen in the various exchanges and also will handle many of the big first run accounts themselves.

“This is Universal’s answer to the question of Short Product importance,” asserts Fred C. Quimby, general short product sales manager for the Universal organization, and the right hand man of Al Lichtman, general sales manager, in the planning and distribution of short product.

“We are making better short product today than ever before, and we mean to see that it is properly marketed,” Quimby explained. “We are putting as much care and thought into short product production as we put into features. It is only right that we should be just as careful in placing them on the screen.

“We are confident our product has no equal. The Jack Dempsey—‘Fight and Win’ series alone would put up at the top. But we are also putting out a remarkable series of Gump Comedies—two-reelers, and a series of one-reel Hysterical History comedies that bid fair to be a sensation this Fall. There also are a series of Bert Roach comedies and a string of new idea Century Comedies on the way, snappy two-reelers, many of them featuring Wanda Wiley, a new comedy find, and the Century Follies of 1924 Beauties.

**LORD RENEWS CONTRACT FOR PATHE COMEDIES**

Del Lord has started work on his first picture under the new contract he signed with Mack Sennett for making of Pathe comedies. The renewed contract is for a year and calls for the making of several more series of two-reel slapstick comedies, featuring Billy Bevan, Sid Smith, Vernon Dent, Andy Clyde and other Sennett comedians.

The picture now in the course of construction under the direction of Lord features Billy Bevan and Sid Smith with Madeline Hurlock playing the feminine lead.

**AL ALT, COMEDIAN, HAS EXCITING WEDDING**

Al Alt, starring in two-reel Century Comedies, has gone and done it! Yes, he’s married. He married Bebe Gorman who used to play opposite Larry Semon in screen comedies, but who now cavorts on the vaudeville stage in addition to being Al’s wife. Al met Bebe three years ago but they didn’t see much of each other until about a week ago when some moonlight, and no doubt some honey-suckle, tickled Al and he stepped on the gas. Things moved fast after that and two days later, while on his way to get his bride-to-be to take her to the church, Al’s car was smashed by another car and badly wrecked. Al just about escaped being married on some other planet but insisted on going on with the wedding. He jumped into another car and in a short time the accident was forgotten in the thrills of a marriage which Al described as being as thrilling as any movie marriage.

The couple will spend a week at Catalina Island before resuming their work before the screen and on the stage.

**ASCHER CIRCUIT CONTRACTS FOR COMEDIES**

The Ascher Circuit of Chicago, a circuit comprising thirteen representative houses in that city, has contracted for practically 100 per cent of the two-reel product of Educational Film Exchange, Inc., for the 1924-25 season.

The contract includes the entire series of Educational-Hamilton, Mermaid, Juvenile and Christie Comedies, the new series of Bobby Vernon Comedies, Larry Semon Comedies and Walter Hiers Comedies, and is said to be one of the largest contracts embracing comedy subjects exclusively ever negotiated in Chicago.

This contract follows a similar one between Educational and the Ascher circuit whereby the circuit played practically the entire two-reel output of the season 1923-24.

**CHANGE IN CENTURY PROGRAM FOR SEPTEMBER**

Century Comedies announce that “Sahara Blues,” a two-reel Century comedy scheduled for release on September 24, has been replaced by “The Trouble Fixer,” the second of the Century comedies starring Wanda Wiley.

It was said at the Century offices that this change was made because of the tremendous popularity attained by Wanda Wiley in her first starring vehicle for Century, “Her Fortunate Face.” This two-reeler was released early this month and complimentary reports are said to be pouring in from every section of the country.

Wanda Wiley has been signed by Century for a long term and is now at work on the last two of her first six starring pictures for that company. It is planned on the return from Europe of the Messrs. Stern, to arrange for a special series of comedies for her, the stories to be written by a well known humorist. The first six will be released one each month through Universal.

**PATHE GETS NEW HAL ROACH SERIES**

The many Pathe Exchanges throughout the country will receive prints this week of “Sweet Daddy,” the first of the new Hal Roach Comedies, in one reel, featuring Charley Chase.

The new Chase comedies will be released at the rate of one every two weeks and will be directed by Leo McCarey. The cast in the first picture consists of Martha Sleeper, Westcott B. Clarke, Earl Mohan and Jules Mende.

Martha Sleeper, a member of the cast and regularly employed in the Hal Roach studio stock company, is the niece of J. J. Murdock, vice-president of the B. F. Keith Vaudeville Circuit.

Al St. John, in “Never Again,” finds life one round of pleasure. An Educational Tuxedo Comedy. Here is depicted one of its numerous hilarious scenes.
The Exhibitors Round Table

Zambreno Optimistic

Frank Zambreno, president of Progress Pictures of Chicago, Indianapolis and Milwaukee, was with Dr. Shallenberger, and shares to a great extent his feeling of optimism regarding the independent outlook. Mr. Zambreno should have first hand information, as it was through pursuit of the above outlined policy, in the face of bitter opposition, that he has won for himself an envied position in his localities.

* * *

Sullivan in Seattle

Jack Sullivan, Seattle Fox manager, has moved his family, consisting of his wife and four children, back to their old home in Seattle from Minneapolis. Jack considers himself fortunate that the move was to an already established home here.

* * *

Theatre for Ballard

Ballard, Wash., is to have a new 1,100 seat motion picture theatre. It will form an important part of the new, $800,000 three story brick building which the Ballard Eagles are erecting for their auditorium, and will be across the street from Don Goddard's Majestic Theatre. Ground was broken this week.

* * *

Replaces Machines

Manager James Q. Clemmer of the Seattle Columbia has replaced two Simplex machines that have done faithful service for eleven years, in the house which he built and gave his name to, and of which he is now manager. Two new improved model type Simplexes have been installed through B. F. Shearer, Inc. of Seattle.

* * *

Panic Avoided

An audience of about 600 persons were in the Gladstone Theatre, suburban house of Kansas City, Monday night when a red glow crept across the screen. Smoke poured from the projection room. Edward Awe, manager, stepped into the theatre and reminded his patrons that the house was fireproof and that there was ample time for them to make a safe exit. The audience filed out without haste or accident. Firemen confined the blaze to the projection room, where films and equipment valued at $2,500 was destroyed. The fire was caused by the film coming in contact with a short circuited electric switch.

* * *

Theatre Reopens

Marcus Leow will reopen the Garden Theatre, Kansas City, this week as a feature house for Metro-Goldwyn, according to current rumors afloat. The Garden, a downtown house with a seating capacity of about 2,500, has been dark for several months, last being used as the home of a stock company. This will make five first run houses within a radius of three blocks.

* * *

Fish Stories

Vacation fishing stories are beginning to arrive along Kansas City's movie row, the latest one coming from Russell Borg, Educational office manager, who asserts that the fish were so plentiful around Lake Okoboji that, while repairing a tire on his car, he merely hung out his rod, and landed at a 15-pounder with carefree indifference. At the Paramount branch the office force will tell you that Miss "Dixie" Dixon, who is on the West Coast for her vacation, is having some screen tests made. Miss Gladys Johnson of the P. D. C. branch departed, bag and baggage, on her vacation last week, as did Charles Palermo of Fox. Joe Maitre of Paramount is spending a most unusual vacation—"cracking" the hard towns which many of the salesmen have been unable to break through.

* * *

Mogler Elected

Joseph Mogler, president of the Motion Picture Exhibitors of St. Louis and owner of the Bremen, Mogler's and the Ex- cello theatres, has been elected vice-president at the newly organized Region 9, Bankers and Loan Association. The organization, which will operate under the mutual building and loan act, has an authorized capitalization of $1,000,000.

* * *

A Change Program

A weekly change of musical comedy, vaudeville acts of the circus type and feature pictures has been announced as the policy of the Liberty Music Hall, St. Louis, for the season of 1924-25. This house, formerly the William Fox Liberty, will reopen August 4.

* * *

Apple on Vacation

Benjamin Apple, owner of the American, in Troy, N. Y., motored to Greenwich the other day and called on Mr. and Mrs. Dennis Regan, who own the Star Theatre there. Mr. Apple started in as an exhibitor in the theatre which he later on sold to the Regans. He later on acquired the King, in Troy, and then branched out by taking over the American.

* * *

Activities in Michigan

While it is a known fact that the automobile plants in Michigan are more or less taking inventories and working short handed for the summer, they are also preparing for the fall season, and the theatrical managers are doing likewise. Bijou Theatrical Enterprise Company of which W. S. Butterfield is president have sold their interests in the Orpheum Theatre at Fort Wayne, Indiana, to Clyde Quincy. They have also bought the interests of opposition operators at Port Huron, which consists of the Desmond Theatre, and possession of the three and only theatres in that city. They have also bought the lease of the Wolverine Theatre in Saginaw, and take possession of both these new theatres on August 1st of this year.

Dispense With Orchestra

It has been decided to do away permanently with an orchestra at the Lincoln Theatre in Troy, N. Y. The orchestra was dispensed with earlier in the summer in cutting down overhead. The music from the organ has been found so acceptable that it will be continued.

* * *

New Theatre for Flint

The Flint Capitol Theatre Company has been organized under the charter of the State of Michigan for $500,000 for the building of the new Capitol Theatre in Flint, Michigan, an office building and theatre combined at a cost of $1,000,000. This is strictly a Flint business men's proposition with W. S. Butterfield acting as managing director not only for the theatre but for the construction of the commercial building as well. Ground will be broken about September 1st and the complete building will be ready by September 1, 1925. This with the building of the new Orpheum Theatre which is now under construction and will be ready by October 1, 1924 will give Flint seven first class theatres catering to every class of attraction in the amusement field.

* * *

Young Protege

If there was ever a young business man, it is Keyes Perrin, the 8-year old son of Oscar Perrin, manager of the Leland and Clinton Square theatres in Albany, N. Y. Although the boy is away on his vacation, he never forgets to send his father a postal each day, inquiring how business is at the two houses.

* * *

Carnivals Continue

Street carnivals continue to be held in Troy, N. Y., with the result that some of the theatre owners in that city are thinking of petitioning the Board of Alderman to the end that the carnivals may be confined to sections that are not contiguous to the theatres.

* * *

Discourage Carnivals

A bit of legislation has been passed at Richmond, Mo., which would please exhibitors. A tax of $1,000 a week for carnivals and $100 a day for tent shows, has been placed in effect. In the meantime, Carrollton, Mo., has had a carnival each week this season, in addition to seven tent dramatic shows, and exhibitors there are suffering greatly.

* * *

To Fight Tax

Any doubt as to what the future attitude of Kansas City exhibitors is to be regarding the fight on the music tax was eliminated at a meeting of the M.P.T.O. Kansas City, Mo., last week with Samuel A. Handy, attorney for the organization. Members of the organization voted unanimously to support a subscription for the purpose of continuing the fight. Judgment recently was obtained against the exhibitors in the case before the Kansas City federal court, but the case was appealed by the exhibitors.

* * *

Converting Theatre

The Strand Theatre in Troy is being remodeled into stores these days. J. B. Burn- ham, of Ogdenburg, has acquired the seats and frames for his house.
Add Realism

Five shots fired in rapid succession startled patrons of the Delmonte Theatre, Delmar Boulevard near Clara Avenue, St. Louis, at 9:15 p.m. Saturday, July 29, just as the first show was ended.

The bullets were sent hurtling through the air in pursuit of three youths who a few minutes before had held up Peter Licavoli, proprietor of a fruit store adjoining the theatre. Two of the youths armed with revolvers entered the store and stuck up the proprietor, a clerk and three women patrons. They then extracted $1,146 from a safe, two cash registers and grabbed a purse from one of the women and fled.

Licavoli got his revolver and started after them, and as they pulled away in a waiting automobile he opened fire. No one was hit.

* * *

Accident Victim

Hosea Cagle, owner of the Marion, Ill., Amusement Park, was killed in an automobile accident near his home Thursday, July 24. The highway is under construction and the workmen stretched a large steel cable across the road to prevent automobiles from using it, but failed to place a light or guard at the cable. Cagle unaware of the presence of the cable at that point drove his machine into it. The front of the car was torn off, the steering wheel broken into pieces and Cagle's neck broken.

* * *

Operator Burned

Rudolph Ringhoff, projectionist for the Gem Theatre 16 South Sixth Street, St. Louis, was burned seriously Saturday evening, July 26, when a film he was projecting caught fire. He was badly burned on the hands, arms and face before he could escape from the projection booth.

There were about 500 patrons in the house at the time, but no panic resulted. All filed quietly from the house when an announcement was made from the stage that some film had caught fire.

The firemen confined the flames to the projection room. The loss was estimated at $3,000.

* * *

Jean Dagle Dies

Jean Dagle, 70 years old, proprietor of the Barth Theatre, Casbendale, Ill., died Thursday, July 24, after an illness of two weeks duration. He was one of the pioneer exhibitors of Southern Illinois. Prior to taking over the Barth Theatre about five years ago he operated houses in Gillespie, Ill., and Murphysboro, Ill.

* * *

Pictures in Politics

Director of Public James N. McKelvey of St. Louis candidate for the Republican nomination for sheriff and Circuit Attorney Howard Sidener who seeks re-election have had special campaign motion pictures made of themselves for use during the campaign. Motion picture exhibitors are very strong for McKelvey and have been using their screens to boost his candidacy. Sidener is also favored by the motion picture men.

* * *

Theatre to Reopen

The Opera House, in New Paltz, recently damaged by fire, and since closed, will shortly reopen. Mrs. G. Harry Brown, who runs a theatre in Old Forge, will also operate one in Eagle Bay this summer. The Hudson in Watervliet changed hands last week, when Joseph Braff disposed of the house to M. Weiss. The Hippodrome in Ogdensburg has closed for alterations. The Richmond, in Herkimer, owned by Charles Moyer, closed Saturday after having been run for but a short time.

* * *

Theatre Changes

Several important changes in motion picture circles have occurred during the past few days. The Lyric in Deposit is now owned by L. B. Anderson, who operates houses also in Bainbridge and Afton. It was bought from Donovan and Carroll, M. H. Fanning, who is erecting a new theatre in Roxbury, has set his opening for August 2. Al Bothner, of the Capitol, in Troy, is handling amateur nights at the theatres in Granville and Salem, and supplying talent from Troy. Charles Moyer, of Herkimer, was in Albany last week, rearranging bookings for the Liberty in Herkimer. He will do no more buying for the Gateway in Little Falls, although he will still be connected with that house. Robert Wagner, of Buffalo, will handle the Gateway in place of Charles Gilmore who will remain as organist. M. J. Osgood has sold the Star in Norwood to Amos Curry of Norfolk. The new house, being erected in Potsdam by James Papayanakos, will open September 15.

Elaine Hammerstein and Robert Fraser together with the rest of the cast, the cameramen and production manager of "The Foolish Virgin," a Columbia production. From early reports, Elaine Hammerstein is indeed at her charming best.
Showmanship: A Combination of Common-Sense And Hard Work

Manager Charles H. Wuerz, of California Theatre, Los Angeles, Demonstrates It In Putting Over Douglas McLean in “Never Say Die”

By ARTHUR HOERL

A FEW weeks ago Charles H. Wuerz was installed as the manager by Loew-Metro-Goldwyn, in their big house in Los Angeles, the California.

In addition to what other jobs he may have had—and any theatre manager knows what it means to jump cold into a new proposition—one of the first jobs he was handed was to put on Douglas MacLean in “Never Say Die,” and make enough noise with it so that the whole city of Los Angeles, the home-town, the hot-bed of movies, would hear about it, and above every other motion picture they might hear of. Which, in itself, would have been no simple assignment, even if the “Never Say Die” date had not been one of those pre-release showings which happen now and then—more now than then—usually scheduled so that there has been no time for the exploitation departments to prepare all the necessities in the way of accessories, literature, printed matter, etc.

But Manager Wuerz was not letting himself be handicapped by a little thing like that. He laid out a common-sense line of campaign, which, added to a lot of hard work—and he did not care how many besides himself had to do the hard work—resulted in the biggest sensation in the way of a world’s premiere showing that has gripped Los Angeles into compelled attention for many moons.

It was a rare example of showmanship, hewing straight to the line—common-sense plus hard work.

There was one way to get the town talking and that was to billboard it so that everywhere anyone looked the legend of Douglas MacLean in “Never Say Die” would hit between the eyes. It is common-sense to argue that hitting a person often enough between the eye with two such lines would make an impression.

So—that was carried out with a vengeance. Working against the possibility of the non-arrival of the regular lithographed paper, the boys at the California Theatre prepared a life-sized order of special posters; 1,250 three-sheets, 1,000 one-sheets, 1,500 window cards, 2,000 one-sheet tack cards and then on the day before the posting came time. The theme photo of the production—the smiling head of Douglas MacLean with Cupid whispering slyly in his ear—was the basis for the half-page advertisements, which stood out like a wart on a hairless dog’s back, in all the papers.

But the city of movie studios was only starring to hear of “Never Say Die”! 20,000 specially prepared heralds and 20,000 roto tabloids were called into action. A special corps of men got busy with these and they found their way into office buildings, apartment houses and shops. Every patron at the California Theatre the week prior to the showing of “Never Say Die,” which began its engagement on August 2nd, got one of them.

THERE was still an hour or two left out of each day into which Manager Wuerz figured he could squeeze some more audience-bait. One idea in the production campaign—book galley proofs struck his fancy, so the next thing Los Angelesians saw were 300 “Don’t Be Foolish” cards, on half-sheets cards on the counters, of all the important hotels and in the principal drugstores, barber shops and haberdasheries.

The cards were very simply effective. The only message they carried beside the theatre date line, was:

“Don’t Be Foolish”

TAKE ONE

You’ll Bust a Button Laughing at

DOUGLAS MACLEAN

in

“Never Say Die”

Besides the smiling head of the star, it contained a facsimile of the Button Insurance Policy, which, as will be explained below Wuerz made use of in other ways, and twelve Douglas MacLean lapel buttons. So prolific was the circulation of the buttons pinned on these cards that 10,000 were distributed in this manner. By this time the ex-

(Continued on page 68)
Exploitation Ideas

Showmen Publicity Schemes That Build Up Big Audiences

American Methods

THAT foreign exhibitors are fast taking hold of the American methods of exploitation is proven by the way the Gaumont Company put over “The Marriage Circle” and “Broadway After Dark” both produced by Warner Brothers.

Gaumont exploitation department has taken advantage of the attractive line of novelties and accessories put out on these pictures, and have gone them one better by getting up material better suited for their English audiences.

One of the features on “The Marriage Circle” was the distribution by the Gaumont Company of two distinctive pamphlets. One was an 8½ by 11½ inch herald with a three color lithographed scene on the cover. It also had an interesting talk to the exhibitor with the cast, and the story. The other was a small reproduction of the regular press sheet with production cuts, ads, and stories supplied by the Warner organization. These two supplements created a great deal of interest among British exhibitors.

Another notable accessory gotten out by the Gaumont office was a herald on “Broadway After Dark.” This was neatly laid out and appropriately illustrated with cut exploitation ideas, ads and stories. The cover of this herald was a reproduction of the window card in two colors.

Good Stuff

LESILJE F. WHelan, Paramount exploiter in the Philadelphia territory, is responsible for the publication of the Paramount Post, a four-page newspaper designed for the exploitation of “Unguarded Women.” Whelan had the job done by one of the Philadelphia newspapers and in makeup it is a perfect imitation of a metropolitan paper.

The paper carries a 72-point double streamer head which reads, “May Organize Society Here For Protection of ‘Unguarded Women,’” with a three-column drop which says, “Movement On Foot To Curb Practice of Accosting Young Ladies—City Over-Run With Flirts.” The first two pages are devoted to interesting stories concerning “Unguarded Women” and are illustrated with stills from the picture. The third and fourth pages are given over to house ads for the local exhibitor.

These newspapers are available to exhibitors at a nominal cost and can be obtained through any Paramount exploiter. Whelan suggests that three days before distribution the exhibitor insert the following advertisement in his local newspaper or use the same text in a dodger: “Watch for*****’s News Newspaper. All the News While It Is News—A Sample Copy of the First Issue Will Be Left at Your Door Next******Look For It.”

Book Tie-Up

CARL HUDSON’S screen story, “Sundown,” written that First National might take advantage of the last great cattle drive when the cattle barons of the Southwest, driven out of their own country by the hordes of homesteaders from the East that were encroaching upon their grazing grounds, entered upon their hegira to Mexico, with their herds numbering nearly a quarter of a million cattle, has been turned into a novel and published by Grosset & Dunlap.

The work of turning the scenario into a novel was entrusted to Walter F. Eberhardt, who is a member of First National’s publicity department. In order that the book might be given to the trade a short time in advance of the first showing of “Sundown,” the noveling had to be done within a short period. The result makes a volume of nearly 300 pages.

Movie News

In the name of the picture news bulletin which Ed. Olmstead at McVickers Theatre, Chicago, is distributing each week to 2,800 drug stores. Important scenes from current productions at McVickers Theatre are reproduced on the bulletin and stickers are supplied, making it easy for Mr. Druggist to place the display on his showwindow.

Appropriate catch lines are added which make it an unusual inducement for prominent window space. Olmstead recently popularized “The Gloria Swanson Bob” in Chicago by this method, distributing “Manhandled” bulletins to over 2,500 barber shops.

Play Them Again

TWENTY-FIVE theatres in Mexico City recently played First National pictures. Twelve showed “Fury,” thirteen “Black Oxen.” Both pictures had been shown in the city within a few months. But a thorough “Tried and Proved” exploitation campaign put them both across bigger than before.

Trailers and slides were shown in all theatres a week ahead. Lobbies were thronged with stills and lithos. Heralds and throwaways were liberally distributed. Split-page ads filled the papers. Trucks decorated with 24-sheets traveled about town. Front page stories about Barthelmess and Corinne Griffith helped a lot.

Colleen Moore, in “The Perfect Flapper,” received due deference, when the drug stores of Los Angeles featured her endorsement of certain facial creams and candies.
money getting tie-ups

HELENE CHADWICK

Released by
PRODUCERS DISTRIBUTING CORPORATION

Foreign Distributor
WM. VOGEL DISTRIBUTING CORP.

HELENE CHADWICK in
"Her Own Free Will"

From the famous story by
ETHEL M. DELL

Directed by
PAUL SCARDON

Screen Dramatization by
GERALD C. DUFFY

Produced by
EASTERN PRODUCTIONS, INC.
"Her Own Free Will," one of the productions of the Producers Distributing Corp., offers many tangible and effective tie-up chances for the retail shop. Window displays of women's gowns, pearls, or other jewelry would doubtless be enabled to capitalize the value of these stills.

The Producers Distributing Corp. will send you on request these and other stills from "Her Own Free Will." Ask for them by number, 2-87, 2-86, 2-148, 2-15. Beverages, glass wares, men's clothing and furnishings, are but a few suggestions of possible window tie-ups.
EVERY WOMAN WILL LOOK
AT WINDOW DISPLAYS OF
‘HER OWN FREE WILL’

In this week's National Tie-Up picture, "Her Own Free Will," Producers Distributing Corporation offers an attraction presenting unusual opportunities for the exercise of real showmanship.

The title is of exceptional worth in exploitation, the subject one of general interest, the story by Ethel M. Dell, well known to book-lovers, and the cast a strong drawing card.

Sacrifice
A tale is told of a beautiful and self-willed girl who sacrifices her independence on the matrimonial altar in order to avert financial disaster. And then refuses to live up to her part of the bargain by yielding her love of "her own free will" to the husband fifteen years her senior.

The husband is called to Peru to care for his extensive mining interests, and Fate decrees that the young and restless wife be left behind. Despite the apparent devotion of the man she has wedded, the fact of her marriage fades in a mirage of infatuation for a younger man.

Romance
She plays around with her girlhood pal and lover, Jerry Lister, a handsome youngster with nothing to do but to make love to her. He persuades her to remove her wedding ring, and she betray no interest or regret when he contrives to have it slip through his fingers to the bottom of a lake.

Craddock, the husband, writes insisting that she join him in South America. She indignantly refuses to do so, and in a tempestuous scene declares her determination to retain her independence.

Disillusionment
Then one event crowds upon another. In a whirl of action her husband returns and uses caveman tactics in an effort to gain her affection. In order to force him to give her legal freedom she visits the shooting-lodge of the younger man. He shows himself to be a cad, and she is saved from danger and humiliation by the timely arrival of the husband she had scorned. He soundly thrashes the man who betrayed her confidence, and takes the situation in his own hands.

In a climactic scene he allows her two minutes to decide whether she wants her freedom or will come with him of "her own free will."

Surrender
The eternal feminine admiration of a strong, manly man overcomes her vaunted love of independence. She yields herself to him and is glad to feel that from then on she may revel in the strength and love of a real protector.

The Players
Never has Helene Chadwick appeared in a part better suited to her

Tie-up windows should display a goodly number of stills and this one, still number 33, offers suggestions for the retailer of furniture, smoking jackets, women's apparel, men's sweaters, pearls. From Producers Dist. "Her Own Free Will."
personality. She has many opportunities to display her attainments, and takes full advantage of them. Holmes Herbert, as the husband, brings that distinction to the part which gains for him the instant sympathy of the audience. The part of Jerry Lister, is ably portrayed by Allan Simpson, the chiselled-featured youth who gained national fame as an artists' model before he entered the realm of screenedom. George Backus and Violet Mersereau have also strong personal followings among the fans. All in all the entire cast is well worth playing up from a box-office angle.

The Press Sheet

The press sheet on this production is crammed with constructive ideas which will help exhibitors. They are not far-fetched, improbable stunts, but are carefully worked out for the busy showman and are adaptable to the requirements of any theatre. Special window cards have been prepared, oil paintings are available, advertising copy is presented, cuts, mats and slides in profusion, and many other ideas that will prove to be money-making aids.

File away the National Tie-Up Section on "Her Own Free Will," when you know your play dates clip all the tie-up coupons, be guided by the press sheet and this showing will be a source of real financial satisfaction to you.

National Tie-Ups

Stills from the picture lend themselves well to window displays, and EXHIBITORS TRADE REVIEW offers a list of National Tie-Ups that will still further increase the entente cordiale between yourself and your dealer friends.

The window displays on National Tie-Up merchandise accomplish more than securing the support of the best merchants in town for motion pictures generally, and those you show in particular. They establish for you a series of permanent branch lobbies, and it would be an excellent idea to have tickets for your show on sale where your attraction is tied-up with the merchandise on sale.

Folks will quickly form the habit of window shopping for their picture entertainment. You will draw patronage from other sections of the city, especially if you have these extension ticket windows scattered about town. Once the National Tie-Up windows create the buying urge, the advantage should be followed up, and it should be made easily possible for passersby to drop in and secure their tickets for your show from the shop cashier.

There is no expense attached to exploitation through the many windows offered in the National Tie-Up Section. It is a showmanship aid which is entirely free of charge. Take full advantage of your opportunities. Clip and mail each and every coupon the very day you are sure of your playdates.
Inexpensive Box-Office Suggestions

So far as newspaper advertising is concerned do not be satisfied with a mere announcement that you are playing “Her Own Free Will” on such-and-such dates. It is not necessary for you to increase your advertising appropriation, for a little ingenuity will secure big newspaper space for you without cost.

Split-a-Page Ads

The advertising manager of the local daily will gladly put his shoulder to the wheel to help put over a big two page smash of mercantile advertising. Each individual ad will be tied up with the title of your showing, and it is not impossible for you to get your ad in the layout free of charge.

There is not an advertiser in town who cannot tie-up his merchandise with the title of the picture. The idea that buyers purchase at the shop of their own free will because of superior goods, lower prices, etc., will bring results to both merchants and theatre.

Explain to the merchants that for the price they usually pay for a single ad tucked inconspicuously away, they will receive individually the full benefit of a double truck spread, and you will have no difficulty in securing this publicity for your showing.

Special Articles

Get your newspaper to feature the title of the picture in a series of articles on the independence of women, just how much the modern girl acts according to “her own free will,” how much she should be permitted to do so, and so on. Another slant would be on the amount of liberty allowed a married woman, various aspects of the matrimonial question, the advantages of money over love, whether or not a woman married against “her own free will” is in honor bound to stick to her bargain, and other topics which will suggest themselves to the fertile minds of the newspaper boys.

Book Prizes

Preceding your showing of this production think up some sort of stunt that will enable you to give as prizes a few copies of the book containing Ethel M. Dell’s story. The name of the book, you will remember, is “The Odds.” It is a collection of short stories, and chief among them is “Her Own Free Will.”

Be sure to stamp each gift volume with the information that the photoplay will appear at your theatre. Statistics show that each book is read by at least five persons. So between those who peruse the volume and the advertising both book and picture will receive via “word-of-mouth,” you will help business for your show and the book tie-up as well.

Essays

The special article idea may be carried further by offering prizes of books or tickets to the winners of essays submitted by readers to the papers on subjects suggested through their columns.

The general thought would be along the same lines. For instance: “Does the Modern Girl Love the Caveman Type?” “What is an Ideal Husband?” “What are the Duties of a Wife?” “Would you Follow Your Husband to A Strange Country.”

There are opportunities for many interesting competitions along this trend, and you will be able to arouse great local interest.

Serial Story

Another manner in which you may attract attention to the theme of your picture as well as to the picture itself, is to have your paper arrange with G. P. Putnam’s Sons, publishers of the Dell novels, to reprint serially the story of “Her Own Free Will” prior to your presentation.

It might be wise to omit the ending, and then offer prizes for the best solution. If this were done you could follow up the final printed installment with an ad telling folks to come to the theatre to see how the drama ended.

Ballyhoo

Any picture evolved from a novel is wide open to exploitation via the walking book route. At small expense a man-sized facsimile volume of the book may be made from cardboard. The idea has been used many times before, but it is always good for added attention and comment.

Another stunt would be simply the regulation sandwich-man bearing a sign reading “Don’t Take Her to the City Theatre Against ‘Her Own Free Will,’” or “You Won’t Have to Take Her to the City Theatre Against ‘Her Own Free Will!’ She’ll be Glad to See Helene Chadwick.”

Trailers

Before your playdates you can build a waiting audience for this picture by running slides together with trailers. The latter are supplied at lowest cost by the exchange. The question put to your patrons by slides might be something about “How Far Have Men and Women Progressed Since the Stone Age?” “Are We Still Cavemen?” “How Civilized Are We?” “In a Contest of Will Power Who Triumphs?” and, of course, the advice to see the answer in “Her Own Free Will.”

This did not happen of “Her Own Free Will” but she wasn’t provided with—skid chains, brake bands, etc., would be ones. May we still No. 2-139 from Producers Distributing Corporation’s “Her Own Free Will.” Also an insurance group.
Free Windows For "Her Own Free Will"

DON'T miss a chance to cash in on the pulling power of the name of Ethel M. Dell, the English author who wrote the story called "Her Own Free Will." The picture was made from the story.

Every one of the Dell books have been big sellers. She has composed some fifteen without a failure—quite a record.

The story "Her Own Free Will" is not published separately but has been included in a volume put out by G. P. Putnam's Sons. This book is titled "The Odds and Other Stories." And the publishers offer it to you as a National Tie-Up with all book-shops, libraries, department stores, and other merchants selling books.

The window should include the Dell novels, and "The Odds" should be featured with the volume opened at the pages of "Her Own Free Will." Of course, stills from the production should appear in profusion.

Be sure to get a library tie-up for this attraction. Through libraries you will reach a class of patronage that is most desirable, and will help in forming the motion picture going habit among book readers.

Gowns

When a beautiful star appears in a beautiful setting beautifully gowned, an opportunity is offered to tie-up tight with the finest dress-making establishments in town as well as the women's wear shops and dry-goods stores.

In "Her Own Free Will" Helene Chadwick is presented in some 'splendid' gowns. As it happens the stills seem made-to-order for such a window as is suggested. And you have every opportunity to effect an independent tie-up that will grip feminine attention, increase business for the merchant and open under-the-arm bags at your box-office window.

Hair Dressers

Another tie-up with distinctive feminine appeal is with the hair-dressers. In the old days of long hair and short skirts, these establishments were of far lesser importance than they are to-day when a "permanent" wave is more than transitory.

The women of the town are regular patrons of the hair-dresser, and an arrangement with him to feature a Helene Chadwick wave, or curl, or bob, would help receipts for both of you. Incidentally, Helene had her tresses bobbed of "Her Own Free Will."

Beauty Shops

Wherever tales, perfumes, or other feminine beautifiers are sold, make use of the fact that Helene Chadwick has personally endorsed "Tokalon" powder—of "Her Own Free Will." Arrange to have tickets to the show on sale in these shops and small samples of this new vague in face powder given to each ticket purchaser.

There is always great personal interest in motion picture stars, and that Miss Chadwick thinks sufficiently highly of "Tokalon" to give her personal O. K. will be enough to make many of the local girls purchase it for their own use. And, of course, if they are inter-

Still No. 2-134 from "Her Own Free Will." Producers Distributing Corporation's release, offers tie-up possibilities with men's apparel, women's wear, hair-dressing shops, beauty parlors, beside introducing an appealing love element.

A little effort along this line will prove well worth while, and you will have added another to your list of branch lobbies. Incidentally, a pass or two to the sales-girls won't do a bit of harm. Try and see. They meet lots of customers and have great opportunities and inclination to boost.
estimated in the star they will come to see "Her Own Free Will."

**Pearls**

These popular priced Oriental pearls will fit in marvelously well both with the title of the attraction and the stills from it. Helene Chadwick is always wonderfully dressed in the production, and of course, pearls are a necessary part of the well-groomed woman's apparel.

A show card may contain some thought along the lines of "Be Independent of Expensive Jewelry. Wear La Supreme Pearls and See 'Her Own Free Will.'" Another might be built around the idea of "Buy Her La Supreme Pearls and She Will Love You of 'Her Own Free Will.'" See the Photoplay at the City Theatre.

A wax figure gowned as the heroine of the picture and bedecked with these Oriental beautifiers would help to add tured. This is only one of a number of pictures that will help make an attractive window for the sporting goods dealer.

Number 2-102 shows Miss Chadwick and Allan Simpson in sport attire at the shore. Camera, cushions, steamer robes and sweaters are in evidence. And in Nos. 2-80 and 2-82 they appear suitably attired for boating. Both are seated in a speed-boat which figures importantly in the picture.

**Dress Accessories**

There are also any number of stills featuring the cast in the immaculate regalia of regulation evening dress. In each of these jewels, evening gowns, to the allurement of the display. It is not necessary to stick solely to the more or less orthodox window consisting merely of pictures and pearls. A pirate's chest filled with the jewels, or a window representing a pearl-diving scene would be unusual. Try to think up something really attractive. Give the window your best thought, and you will be rewarded at the box-office. Every National Tie-Up manufacturer and dealer will co-operate with you to the limit.

**Sport Goods**

Still No. 2-105 shows Helene Chadwick in a fetching tennis costume. Racquet and balls are prominently fea- gloves, dinner coats, dress vests, studs, and so on are in the foreground.

A window card on such a tie-up might read, "Dress Well of Your Own Free Will and Be Independent of Criticism. See 'Her Own Free Will' at the City Theatre."

**Smokes**

Among others, Still No. 2-34 shows Allan Simpson's cigarette as prominently as any picture. No. 2-91 will make a "pip" of a pipe tie-up. There are also others.

An unusual production still is offered for "Her Own Free Will" by Producers Distributing Corporation in No. 2-51. It will fit in admirably with a tie-up on house furnishings, draperies, hats, gloves, statuary or a variety of things.

*"Her Own Free Will," Producers Distributing Corporation's release, offers innumerable tie-up themes. Still No. 2-42 is applicable to women's top coats, men's clothing, andirons, gas or electric heaters, etc. The article in the picture, and No. 2-91 will make a "pip" of a pipe tie-up. There are also others.*

Another interior still from "Her Own Free Will," the Producers Distributing Corporation film, is No. 2-1. Use it for furniture store tie-ups as well as for novelty shops, decorators, and others who help make beautiful the local homes.
"Any house should be able to carry CHADWICK'S popularity at this."—Motion Picture News
Here's What The M.P. News Says About This Great Photoplay:

"An entertaining and highly artistic production that serves to throw into relief the personal beauty as well as histrionic ability of Helene Chadwick who, after appearing in many features as co-star here rises to the ranks of real stardom and acquits herself admirably. One impression that is left upon the observer is the beautiful mounting given the story. The settings, especially the interiors, are of lavish richness, while the lighting effects are a treat for the eye."

YOU CAN BOOST THIS ONE TO THE LIMIT

Prints in All Exchanges
—Now Booking

Released by

PRODUCERS DISTRIBUTING CORPORATION

Foreign Distributor
W&Y VOGEL DISTRIBUTING CORP.
Book Stores Are Easily Your Best Tie-Up Bet

Story Readers Proven To Be 99% Box-Office Patrons

‘Her Own Free Will’

Is One of the Featured Episodes In

The Odds AND OTHER STORIES
By Ethel M. Dell

Published By
G.P. Putnam’s Sons
NEW YORK LONDON

OVERS of fiction are “Ninety-Nine Per Cent Pure” when you list them as photoplay prospects. Statistics have proved that. Every story reader wants to see on the screen how closely he or she came in pictorial conception to the actual visualization of the theme. And that means just one thing to you as a showman.

The Book Tie-Up Comes First

No tie-up with your play dates of “Her Own Free Will” can match up with that of the book when it comes to actual cashing in at the box-office. And in this instance you have an author your patrons all know. Ethel M. Dell has never had a failure. Fifteen great stories to her credit, including “The Top of the World,” “The Safety Curtain,” “The Lamp in the Desert” and “The Knave of Diamonds.”

All You Need Are Play Dates

The simplicity of co-operation between you and the book-seller on a window tie-up is beyond question. You need no far-fetched sales argument for the passer-by. “Read the book—See the picture” tells the whole story, the final chapter of which is your gate receipts after the show is over. Sign the coupon below and we will help the dealer help you.

CLIP THIS COUPON

| EXHIBITORS TRADE REVIEW, 45 West 45th St., New York, Please have G. P. Putnam’s Sons, book publishers, assist me in making the book tie-up on “Her Own Free Will” by getting in touch with the dealers in my community as advertised in your issue of Aug. 16. I have listed my play dates for this picture herewith. | Name .............................................. |
| Theatre ........................................... |
| Town ............................................. |
| State ............................................ |
| “Her Own Free Will” Play Dates ..................... |
WHAT girl or woman does not crave pearls? What more logical tie-up could there be than with Helene Chadwick's latest feature release than La Supreme Pearls?

NO woman needs urging in the selection of her pearls. She will always choose La Supreme of "Her Own Free Will." That's why this tie-up is bound to attract patrons.

‘Her Own Free Will’ Says: Buy La Supreme Pearls

THE title of Helene Chadwick's latest photoplay offering in itself calls for just such a tie-up in your exploitation as is offered by La Supreme Pearls. A Window Display of cooperation between you, Mr. Exhibitor, and the merchant in your community handling La Supreme Pearls is a sure-fire guarantee that your box-office receipts are going to be greater than without it. Every feminine fan will be attracted to such a window displaying your play dates on the picture. There is no laborious work for you to do. Simply notify the Exhibitors Trade Review when you have booked the picture, "Her Own Free Will," and we will notify our dealer in your neighborhood. No cost to you. Plenty of new patrons for you. Mutual opportunity.
A SUPERB TIE-UP FOR
“HER OWN FREE WILL”

Simply Sign
This Coupon

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York.

I desire to cash in on the tie-up between Vanity Fair Underwear and “Her Own Free Will” because I believe that the hidden charms revealed in such a window display will attract attention to my play dates on this attraction. I have listed herewith the dates and will appreciate the earliest possible delivery of display material.

Name
Theatre
Town
State
“Her Own Free Will” Play Dates

A WINDOW DISPLAY THAT MEANS MANY NEW PATRONS
Helene Chadwick Uses 'Kissproof' of 'Her Own Free Will'

KISSPROOF for the lips and Delica-Brow for the lashes and brows! What better tie-up could you find for the women and girls in conjunction with your showing of Miss Chadwick's latest feature, 'Her Own Free Will'? It's a window opportunity you cannot afford to miss.

The above is not a scene from the picture, "Her Own Free Will," but it is a still photo showing that of "her own free will" Miss Chadwick uses—

Delica Kissproof Lipstick

THIS is your opportunity to tie-up with two articles most essential to women who are interested in beautifying themselves—and what part of your feminine fans are not? Simply notify Exhibitors Trade Review when you have booked "Her Own Free Will," giving them your play dates. They will notify us and we will do the rest.

Delica-Brow

The ORIGINAL Liquid Dressing

DELICA LABORATORIES, INC.
30 Church Street,
New York City.
Book the Picture—

Helen Chadwick in
HER OWN FREE WILL

CO-O PéRATIVE Exploitation is your one best bet in advertising your attraction. Choose your tie-up with care. With "Her Own Free Will" the FASHIONETTE HAIR NET is obvious.

Tie-Up the Window On—

Fashionette
Invisible HAIR NETS

WELL ARRANGED HAIR IS ALWAYS PRETTY

YOU don't need blond curls to be known as a woman with pretty hair. Choose the style of coiffure most becoming to your face; arrange it carefully; protect it with a Fashionette, and its trim smartness will win you many a compliment on your hair.

Fashionettes match every shade of hair and are made in shapes that preserve the naturalness of every style of coiffure.

And You Get—
MORE PATRONS AT $ $ $ YOUR BOX-OFFICE

ALL you have to do is notify Exhibitors Trade Review of your play dates. They will notify us and the link between you and our merchant is forged.

Colonial Quality
Samstag's New York
Showmanship
(Continued from page 51)

exploitation department of the California Theatre was getting warmed up! They had a chance to get some more inspiration when they went to inspect the nine mammoth painted signs located about the city on which the “Never Say Die” engagement was set forth in blazing eye-attracting colors.

The inspiration led to twenty-eight window displays situated in every portion of the town. These tie-ups consisted of three hat stores, eighteen chain drug stores, three hospital supply houses and four other drug stores.

Now, beside being endowed with common sense and an unmeasurable capacity for hard work, a showman must be an opportunist—which, translated into plain action, means merely an additional propensitaty for labor.

The opportunity came to the staff at the California and they were not found wanting! Came the information that the Greater Movie Season was about to be inaugurated in Los Angeles by means of a monster street parade. This meant the building of a special float, because there was not going to be one bet overlooked by these showmen. In the line of parade one of the floats which stood out was that on which was the legend of Douglas MacLean in “Never Say Die.”

There would certainly be crowds along the line of the parade—that was common sense. So, a hurry call went to the studios of Douglas MacLean and soon thereafter fifty beautiful studio girls appeared on the street, neatly attired in nurse’s costumes. Each one of these beauties was supplied with buttons with ribbons attached giving the theatre name and date, and a pad of Free Button Insurance Certificates. 5000 buttons were pinned on the men in the line of parade and during ten time the nurses invaded other districts. The ultimate result was 10,000 walking billboards for Mr. Wuertz’s show. Common sense plus hard work!

Miss Lillian Rich who joined the ranks of the button-dispensers elected the Mayor a member of the “Never Say Die Club” by pinning a button on him, in the presence of the newspaper camera men, and Manager Wuertz and Douglas MacLean were personally directed by Helen Ferguson. Both of these beautiful girls were very much in evidence in making the picture the screaming comedy it is, in support of the star, so the stunts broke themselves into the illustrated sections of the daily papers.

A big captive balloon, by this time, had made its appearance over the city with dummies and signs flying over Broadway where it will remain during the entire run of the picture at the California.

At the theatre a special prologue was put on, depicting a cabaret scene in the Latin Quarter of Paris with the California ballet dancing to Delibes’ famous ballet from “Lakmen.” The entire stage set was built to duplicate the Latin Quarter scene from “Never Say Die” in which Helen Ferguson does her dance.

The Auto Vacuum Ice Cream Freezer
Beats Alaska For Keeping You Cool

The story of the Klondike—in the land of the Yukon—is said to “Chechahcos,” strongly suggests the idea of keeping cool that is extremely desirable if, anywhere in the world, there could be a better Drug tie-up for you that than that you can get from the Auto Vacuum Freezer Company through their

‘CHECAHACOS’ WINDOW DISPLAYS

All you have to do is mark the spot in the “Chechahcos” coupon and the biggest, most effective merchandise ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.
229 West 42nd Street
New York City
A great star—a great production—plus great exploitation

HELENE CHADWICK
in
"Her Own Free Will"

From the gripping story of a masterful man and a headstrong woman by ETHEL M. DELL.

Directed by PAUL SCARDON
Screen Dramatization by GERALD C. DUFFY
Produced by EASTERN PRODUCTIONS, INC.

Released by PRODUCERS DISTRIBUTING CORPORATION

Foreign Distributor—WM. VOGEL DISTRIBUTING CORP.

Book it now and cash in!
Let's shout our secret!

The Tremendous National Tie-ups
arranged for

Douglas MacLean
in
"Never Say Die"

in next week's issue will bring a smile to every exhibitor
From William Collier's greatest comedy success.
Directed by George J. Crone.

The play by Wm H. Post.

ASSOCIATED EXHIBITORS
PHYSICAL DISTRIBUTOR
PATHE EXCHANGE - INC.

ARTHUR S. KANE - PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT
New Company

Charles H. Duell Leaves
Inspiration Pictures

CHARLES H. DUELL, president of Inspiration Pictures, has resigned from that company and has organized a new producing company for $1,000,000 and will produce his own pictures.

It was reported several weeks ago that Mr. Duell was about to sever his connections with Inspiration but the report could not be verified, however, it is understood that the new company was incorporated in Delaware a few days ago.

Those who claim to know conditions state that there was dissatisfaction on the part of Richard Barthelmess who claimed that his productions were not being pushed as hard as those of the Gish sisters.

It is likely that Mr. Duell will retain the contracts with Lillian and Dorothy Gish and continue to produce their pictures.

Just who will be chosen to take Mr. Duell's place has not yet been announced by Inspiration but the announcement is expected momentarily.

** * * *

BANNER IS PREPARING AD NOVELTIES

The first of the series of advertising novelties which the Banner Productions are planning to take place in the hands of exchange men for the promotion of the booking of Banner pictures will be a highly colored announcement of twelve pages giving detailed information regarding the series of Banner pictures. Each page in addition has a calendar of the twelve months which will elapse between September of this year and August of 1925.

It is planned to place one of these booklets in the office of every exhibitor and exchange man in the country within the next few days. The book is now on the press and no time will be lost in making shipments to the exchanges now affiliated with the Banner Productions so that they can be distributed locally by every exchange centre.

** * * *

LUCAS IN CAST

C. B. C. announces the addition of Wilfred Lucas to the cast of "The Price She Paid," in which Alma Rubens and Frank Mayo are co-starred.

Canadian M.P.T.O.

Second Annual Meeting Is Set for Early September

THE first call has been issued for the second annual convention of the Motion Picture Theatre Owners of Canada which is to be held early in September at Toronto, Ontario. The Canadian association was formed at a general gathering of exhibitors in Montreal last September and the president of the Canadian body is A. St. Denis of Montreal, Maurice West of Montreal being the Canadian secretary.

Invitations have been issued to President M. J. O'Toole of the M. P. T. O. of the United States, Sidney Cohen and other notables to attend the coming Toronto convention and it is expected that there will be a brilliant assembly of prominent exhibitors. J. C. Brady, proprietor of the Madison Theatre, Toronto, will be nominated for the Canadian presidency, it is intimated, and he has strong support.

Mr. Brady was chosen as one of the vice-presidents of the M. P. T. O. at the Boston, Mass., convention some weeks ago. He is also vice-president of the Canadian association and president of the Ontario Division of the Canadian M. P. T. O. He has been in the forefront of independent exhibitors in the Dominion for years, being one of the pioneers of the business in Toronto.

Many important problems will be brought up for discussion and action at the approaching assembly in Canada. One of these is the situation in the Province of Quebec with regard to censorship, a matter that has been bothering both exhibitors and exchanges for a long period.

Another big point concerns the Ontario exhibitors in the attitude of the Ontario Provincial Government toward the exhibitors in the enact-

ment and enforcement of numerous restrictive regulations with regard to the operation of theatres, the payment of the ticket tax and other details. The dates for the coming convention have not yet been officially announced.

** * * *

Flinn Honored

San Francisco Press Banquets P. D. C. Executive

WHILE in San Francisco, John C. Flinn, Vice President of Producers Distributing Corporation, was tendered a press luncheon in the tapestry room of the Palace Hotel by the Peninsula Studios, Inc., of San Mateo.

Mr. Flinn, who had just arrived on the coast from his company's sales convention held in Chicago, spoke in glowing terms of the motion picture outlook for the coming season. Particularly enthusiastic was he over "The Wise Virgin," an Elmer Harris Production and the first of 10 pictures to be produced by the Peninsula Studios for release by Producers Distributing Corporation.

Mr. Flinn also spoke of the Frank Woods production, "Chalk Marks," which had just been completed and salient bits of which he witnessed at the studio. Taking the two pictures as examples he announced that he had every reason to expect that San Francisco would continue to advance as a motion picture producing center and that these two pictures would undoubtedly be factors in bringing other producing companies to the Bay cities.

** * * *

MULHALL SIGNED

Jack Mulhall has been signed by the Universal Pictures Corporation. Julius Bernheim, general studio manager, engineered the contract.
UNITED ARTISTS SAYS STARS WILL STICK

HIRAM ABRAMS, president of United Artists, issued a statement on August 6, denying that stars of his company would transfer their allegiance to another company, as reported from time to time.

He said:

"The report that artists affiliated with this organization will transfer their allegiance to another motion picture organization have lately appeared and reappeared in a number of newspapers. These reports are a part of a deliberate campaign of misrepresentation, which according to a leading financial authority was undertaken for the purpose of boosting the price of a stock on the New York Stock Exchange."

"The reports referred to state that various individual members of the United Artists Corp. and others have or will contract to make pictures for and to distribute them through the organization disseminating these reports. Such stories are unqualifiedly false. Neither Miss Pickford, Mr. Fairbanks, Mr. Chaplin nor Mr. Griffith will abandon their organization."

"I make this statement with the full knowledge of my associates with the exception of Mr. Griffith who is in Europe, and it may be taken as final. Investors and others should not allow themselves to be misled by reports which, having no foundation in fact, cannot, of course, affect the earning power of the organization which claims to have secured the services of the great stars of the motion picture industry."

** **

SLASH COSTS

Pathé is taking over more and more of the details of handling the work of the Associated Exhibitors products. It has been stated authoritatively that Associated will not disband but is merely giving the work to Pathé to avoid duplication.

The advertising and publicity work of Associated has been carried on by Pathé for some time and this in itself has slashed some of the expense.

The contract department of Pathé has been moved from the seventh to the sixth floor of 35 West 45th street, where it can more readily handle its increased activities.

** **

SIX FOR OLCCOTT

It is understood that Joseph Schenck who signed Sidney Olcott to direct two pictures has made a new contract with the director calling for four additional pictures.

F. N. BRANCH MANAGERS VISIT NEW YORK

Three of First National’s Branch Managers will arrive in New York Tuesday to remain for a week at the home office. They are Charles Koerner, Manager of the Portland, Ore., Branch, W. M. Hughart of the Butte Branch and Harry Weiss of the St. Louis Branch.

They are coming in accordance with First National’s custom of bringing its Branch Managers to New York at stated intervals that they may be in closer touch with the home office, become more familiar with distribution and sales policies and study the new productions.

** **

CHRISTIE COMEDIES STAR

Christie has signed three new leading ladies who will appear in the new series of comedies for release through Educational Film Exchanges, Inc., during the coming fall and winter season.

A new lead and an old favorite returned will be in the first Neal Burns two reeler which will go out on the Christie fall schedule. The old favorite is Molly Malone who used to play in many of the one reel comedies made at the Christie studio several years ago and who returns from dramatic pictures to take another fling at comedy.

Billy Beck, formerly a vaudeville favorite in her acrobatic dancing act, is the other new leading woman recently signed. She is also in the new comedy being directed by Gil Pratt. Miss Beck made her screen debut recently with the Hal Roach organization but has moved her make-up kit over to the Christies.

Another new leading lady in Christie Comedies next season will be Kathleen Myers. Miss Myers is blonde, which is quite unusual for the Christie organization since most of the Christie leads in the past have been brunette beauties.

** **

‘SEA HAWK’ EXTENDED

The run of First National’s Frank Lloyd production, “The Sea Hawk,” has been extended a week at the Roosevelt Theatre, Chicago. It was booked originally for four weeks. It is in its fifth week also at the Criterion Theatre, Los Angeles, and is in its tenth week at the Astor Theatre, New York, despite the closing of many theatres in the latter city on account of the heat.
“Of all the Paramount pictures of the past year, 'Men' excels them all. Words fail me in describing this wonderful picture.” — George Zeppas, Exhibitor, Wheeling, W. Va.


“Pola Negri in 'Men' ascends to new heights of stardom. She takes her rightful place as the greatest emotional star we have in the world of pictured life.” — New York Telegraph.

“'Men' is Pola's best since she came to America.” — New York Evening World

“Members of Congress pronounced it one of the greatest pictures ever produced.” — Fred A. Britten, Member of Congress.

“Pola eclipses anything she has ever done before.” — Washington (D. C.) Post


“Pola Negri is in her old time form, giving a magnificent performance, in 'Men.'” — Moving Picture World.

Exhibitors
Trade
Review

Tried and Proved Summer Hit!

SUPPORTED BY
ROBERT W. FRAZER
ROBERT EDESON
JOSEPH SWICKARD
A Paramount Picture

ADOLPH ZUKOR and
JESSE L. LASKY present

POLA NEGRi
in
"MEN"

A
Dimitri Buchowetzki
PRODUCTION

All over the country "Men" is making big money this summer for hundreds of wise exhibitors. It’s a great hot weather picture. Have you got your share? Story by Dimitri Buchowetzki. Adapted by Paul Bern.

FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK CITY

ADOLPH ZUKOR JESSE L. LASKY CECIL B. DEMILLE
PRESIDENT CHAIRMAN -GENERAL MANAGER
Will a “Tried and Proved” Policy Pay an Average House?

ANY exhibitors ask this magazine an infinite number of questions every year, and we welcome them and are glad to answer them with all the data and knowledge that we may have available. This week brought the prize questions from a showman in a small but rising town. He asks: ‘Why do you urge us to put in ‘Tried and Proved’ pictures, when you know that nearly every audience wants first-run films, or at any rate they want recently released pictures that are known to be new?’

Voices General Plea

We do not suppose this exhibitor speaks for himself alone, but that the same query is in many other minds, even though as yet unexpressed to us.

Let us assume the facts are these: In your town, which say averages 20,000, but a nominal ten per cent make up your patronage. If these people were rather consistent attendants to your show it would not be a difficult matter to make your theatre pay, but when one-considers the fickleness and the irregularity of attendance due to weather and one thing or another, the exhibitor is faced with a problem that simply demands careful thought on his part and even prompt action to avert what may mean his doom as a picture purveyor.

Amusement Universally Sought

It is true that people like to be amused. Pictures have since their very inception proved a boon to hundreds of thousands who seek entertainment at a nominal cost. Now, with the years, the moving picture industry has progressed. Pictures are far better than in the early years. The actors and the scenes are better. The stories mean something to the picture world, and to the theatre-goer as well.

And this very improvement of pictures has caused the great picture-going public to be highly discriminating in their selection of amusement offerings. They see a picture advertised. There’s a big star featured. ‘Let’s go’ they say and they are off. The name has been known to them through previous successful pictures. The producer even, is known for fine film productions. The author is often a guiding reference in picking a picture.

First Run Enthusiasts

But, what the inquiring exhibitor means to infer is doubtless that the public insists upon “first-runs” regardless of star, producer or author. That what they want is the knowledge that in their town they are seeing “The Sheik,” at the same time that the same desert prince is stalking the screens in Chicago, San Francisco, or New York, wherever the metropolis may be that they look up to for film information.

Very well. Let us take his attitude and analyze it. Is he right in assuming that his patrons will come consistently to see these first runs—even though the pictures that he gets run rather bad for a while? Will they continue to patronize a local theatre that does not present pictures that amuse? We think not.

It is our opinion that all that people want is good solid entertainment. The glamour of seeing pictures at the same time that they are shown in the big towns does not make up sufficiently for the lack of entertainment if that same “first run” picture is bad, and this, you know, sometimes happens. It is a matter that rests in the lap of the gods. Not even experienced picture producers can tell in advance how the picture will be received. The box office value must be proved by audiences and critics of the bigger cities first. Then after a picture has been tried and proved for box office value you can safely present it to your patrons with every assurance of acceptable reception.

Certain of Appeal

Put in “Tried and Proved” pictures. They may be older than the first runs but they are “tried” in the sense that many hundreds of bookings have been successful; and they are “proved” by the audiences who have approved of the story and the presentation.

Change Your Quality

Some measure of your lack of success may be attributed to the “merchandise” you are offering. In that case the easiest thing to do is to change the brand and the quality of your product.

Why not let the big city try-outs guide you in part at least? The expense of first runs does not compensate you—particularly with this element of speculation present.

If you are a good business man, you’ll prefer to play safe bets, and take good consistent profits.
HOW They Became Tried and Proved

The Stunts That Built Up Patronage

Miniature Screen Shows Scenes Each Night
The ability to catch the eye of the passing throngs, turning them into theatre patrons is the very underlying requirement of expert showmanship.

During the presentation of "The White Moth" in Los Angeles, a prominent corner was utilized, and a small screen was set up on which about 400 feet of film was projected each evening at intervals. Of course a trailer added the suggestion that the viewer should see the rest of the picture at Loews' State.

The daytime too made use of the screen for a drape was drawn over the screen with the words: "See the movie scenes from 'The White Moth' here this evening."

* * *

A Gown Window Showed Original Sketches
A window display in Los Angeles was employed for the showing of three of the original gowns worn by Barbara La Marr, besides which were also shown the original design sketches drawn by Clare West. The largest department store in the city gave this co-operation, and crowds in front of the window at Hamburger's Department Store showed the wisdom of such excellent tie-up publicity.

* * *

Doll of Life-Like Proportions
Displays are arresting when they show the public something quite out of the ordinary. When the exhibitor at a California theatre wished to attract attention to his coming offering, he decorated the entrance to his theatre with a life size doll of the leading character in the play to be shown the following week.

So decorative was the display that a leading department store requested the use of the doll the following week, and during the picture's run it was transferred to the shop window for the added value such tie-up advertising has.

* * *

Streamers Show the Way the Wind Blows
In Nashville, Tenn., the Strand theatre put on an interesting novelty display, during the showing of "Her Temporary Husband." A large painted sign was strung across the lobby giving the title and cast, and decorated with some original hand-painted figures.

Below this was a cut-out of her temporary husband caught in an embrace. Streamers were used connecting the two, and the wind so caught these streamers that they whirled in the breeze, accomplishing the same purpose as if an electric fan had been used to provide the idea of motion.

* * *

Lilies Decorate Lobby
While showing "Lilies of the Field," Manager Drumbar of the Rivera, Knoxville, Tenn., arranged a display indeed symbolic of the title of the picture being presented.

Real and artificial lilies were arranged intertwining streamers and vines throughout the lobby so as to make a real sylvan setting for the cut outs and panels which advertised the film.

The result was hailed as one of the most artistic lobbies seen in many days.

A border panel was divided into three parts, each reproducing a lily of the field. The entire wall space of the lobby was masked with comic board panels, and the first ones were so placed as to permit of a flower rest directly below the pictures of the lilies. Potted plants were gaily set about.

* * *

Souvenirs From the South Sea Islands
Ingenuity is often more to be considered than intrinsic value—especially in the distribution of souvenirs to the audience.

During the showing of "The Marriage Cheat," the manager of the Kentucky Theatre, Lexington, Ky., hit upon an ideal presentation to his patrons.

He handed out small brown envelopes stamped with the slogan "Souvenir from the South Seas." Each envelope contained a small quantity of white sand.

* * *

Musical Program Important
In some cases too little import is placed upon the musical end of the program. The trend of the modern theatre to give an accompanying music treat is a good one, going a long ways to satisfy many patrons of the movies who rather prefer the opportunity thus presented.

In some of the larger cities, interest has been revived recently in the illustrated songs, though it is true, many changes in presentation exist, differing radically from the old time picture-slides and howling sopranos.

At the Royal Theatre, Victoria, B. C., enlists the services of well known baritones and tenors from time to time, who offer such semi-classics as have
Mid-Summer Magic!

Tried and proved pictures that bring sure profits—all in
UNIVERSAL'S GREAT SUMMER DRIVE!

Nationally Advertised to Millions in The Saturday Evening Post

UNIVERSAL JEWELS
UNIVERSAL ATTRACTIONS
UNIVERSAL-GIBSON PRODUCTIONS
UNIVERSAL CHAPTER PLAYS
CENTURY COMEDIES
HYSTERICAL HISTORY COMEDIES
2 REEL WESTERNS
UNIVERSAL ONE-REEL COMEDIES
GUMP COMEDIES
INTERNATIONAL NEWS

Universal Pictures

Presented by Carl Laemmle
Tried and Proved Pictures
Exhibitors Trade Review

popular appeal. The music-lovers of the town take this occasion to be present at the theatre, for this number occupies an important place on the week’s bill. While playing “A Son of the Sahara” an unusually interesting program was recently arranged. Ernest Hammond the New York baritone offering several solos which were well received.

* * *

Convention Attends Movie

During the convention recently in Topeka, Kan., of the Isak Walton League, the Orpheum Theatre invited the league to a special showing which invitation was accepted.

The picture which was being shown was “The Galloping Fish,” and the appropriateness was so striking that special resolutions of appreciation were passed. The picture was a comedy and so was the exploitation.

Every newspaper in town gave the matter about a half column of publicity as a result of the invitation.

* * *

Imitation Newspapers Carry Scare Head Banners

“Scaramouche” was the subject of unusual exploitation when the Orpheum Theatre in the Bay City, Mich., distributed thousands of “newspapers” carrying the advance announcement in letters printed in bright red, that the Sabatini novel would be presented during the following week.

Distribution of these papers took place on every busy street corner as well as in residential districts among the homes direct.

A modern bus was changed over by the use of posters, to appear as an old and dilapidated trolley car, to exploit the showing of Warner Bros. “Conductor 1492.”

Personal Promise of Star Gives Providence Precedence

While Betty Compson was producing the picture “Miami” in Florida, she met many Providence folks, and therefore made them the promise that the first showing in New England of the picture would be made in their town.

Even better than this—the manager of the Rialto Theatre of Providence was enabled to secure the world’s premiere showing of this film—and immediately took steps to capitalize this precedence.

A whirlwind campaign was put into action at once, and the line up of enthusiasts started to appear before the box office as early as ten thirty in the morning. Within an hour the house was sold out. The same thing happened the second day, and the house broke all records.

* * *

Ministry and Leading People Praise Film

During the recent showing in Augusta, Ga., of “The White Sister” leading citizens were loud in expressing their praise of the film. A private screening was arranged at which the ministry of the town and well known people were invited. Several hundred members of local organizations attended, and the next day the local newspaper published individual and collective opinions from many of the people present.

In this way unusual exploitation and advertising was given the picture which next day was placed on public view by the Imperial Theatre.

* * *

Flower Decorations

Manager Charles Straw of the Starland Theatre, Winnipeg, Manitoba, staged a special “Festival Week” at this theatre as a boost for business.

The theatre was tastefully decorated with flowers, plants and other material for the occasion while the feature picture was “Six Days.” Walter Dolman contributed a special program on the organ and vocalists were engaged for a special programme.

In Portland, Ore., during the showing of First National’s “A Son of the Sahara.” Palms and other desert pictures were displayed in panels through the lobby. The Rivoli featured the cast as well as the title of the play in their extensive campaign.
Leading in the field of “Tried and Proved” productions are

STANDARD FEATURETTES

Tried and proved the first time when they were issued in feature lengths and played to sensational business.

Tried and proved again, now, when released as two thousand foot features, cut and edited to two reels of fast, dramatic action.

with such stars as

RUDOLPH VALENTINO — EUGENE O’BRIEN
CONSTANCE TALMADGE — CONWAY TEARLE

and others of equal magnitude

SIX Already completed. Ask any SELZNICK office

STANDARD CINEMA CORPORATION

Releasing Thru

SELZNICK DISTRIBUTING CORPORATION
Profitable Exploitation Ideas

The New Astor in St. Paul, evolved this decorative display, using hand-painted panels, while showing Metro's feature comedy "Our Hospitality," starring Buster Keaton.

Attractive window display of wedding rings, by the leading jeweler, was shown in conjunction with the showing of Warner Bros. "Brass," at both the Grand and the Regent Theatres in Pittsburg.

Gimbel Bros. of New York, put in a window of books, while the Strand Theatre, was featuring "Main Street," the Warner release.

Godard's Theatre, of Sacramento, employed a truck load of attractive young ladies to advertise the Pathé feature "Girl Shy," starring Harold Lloyd for an entire week.

"The King of Wild Horses" has been effectively treated in Indianapolis during the run of the Hal Roach feature.
WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it goes to Thomas Meighan in a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted.

Selznick

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has seen its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a character more than he please his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaneness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Grinn in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.
Production Chart with Review Dates

Here Will Be Found the Essential Details of Productions That Have Been Reviewed in the Columns of This Journal in Preceding Months, Including Name of Director and Length of Film.
Coming Productions
Projection Hints

By WESLEY TROUT

Oiling Mechanism

The modern projection machine is a rather expensive piece of mechanism. Now the purpose of oiling a machine is to separate moving parts, and thus greatly reduce friction, abrasion and wear to the least possible minimum. Most any oil will serve this purpose fairly well, provided that enough of same is used, but in a motion picture projection mechanism the use of a minimum of oil is very essential, because any excess will simply be thrown off by centrifugal force, get smeared around all over the projection room, and it will also get all over the film that you are projecting which is very, very bad.

You take an oil that is too thin is very objectional for use on a mechanism because it flies around and runs off the mechanism too easily. Oil that is too heavy is very objectional because projector bearings are very closely fitted, and a heavy oil will not work into the bearings and lubricate same properly as it should.

Mechanism Oil

Now the selection of oil for use on a projector mechanism is therefore of vast importance, and as a rule, there are three different lubricants essential: (a) a lubricating projector oil for the various bearings of a projection machine, (b) a very good lubricant suitable for use in the oil well of your projection machine intermittent movement, (c) a good lubricant for the gears of your projection machine.

Most projectionists are exhibitors are all familiar with the names of such as “3-in-1” oils, and many other well advertised oils for lubricating. These oils, in my opinion, without exception absolutely unfit for the oiling of a motion picture projection machine mechanism. Don’t use these oils on your mechanism. Their use will, I am firmly convinced, shorten the life of any projector mechanism. Use oil that is sold by leading theater supply houses or an oil that is recommended by the manufacturers of your machine.

Important Rule

The one very important rule with regard to projector lubrication is of vast importance. It should be very rigidly adhered to by every projectionist. Never, never, under any circumstances uses more than one drop of oil in any moving picture machine mechanism bearing. There is no need in drowning a machine in oil. A projection machine mechanism will take so much oil and no more. Why try and pour an entire can in “the good old days,” but it is obvious that comedies have had to keep the pace with their bigger brothers of the feature field. The comedies you could make today for even five or more thousand dollars would not be acceptable by one out of a hundred of the picture theaters in America.

It is easiest to explain the modern production methods in the comedy field by giving an idea of just the number of people required, and it will be seen that a present-day comedy studio demands in proportion just exactly the same personnel of organization which is to be found in the biggest feature company now making pictures. For instance in an average period of four weeks there were found to be on the payroll 6 leads in stock, 115 actors by the week or picture, 5 directors, 5 assistants, 7 camera-men, 4 writers, 8 electricians, 11 carpenters, 9 laborers, 7 in props, draperies and wardrobe, 2 technical directors, 4 painters, 1 plaster worker, 5 watchmen, janitors, etc., in the executive, production and other offices, 2 art and title men, 1 photographer, 3 cutters and 2 in transportation, aggregating a payroll of $9,775 a week for a year.

Ten of the mentioned departments were using materials of one sort and another, everything from film to raw lumber, and the cost of the material and rental items is very difficult to estimate on a weekly basis. But that is enough of the money side, just a suggestion to show why the backyard production of 1911 can not go today.

Perhaps more interesting is the shifting of the types of comedies which have been in demand. The comedy end of the business started out with trick photography and slap-bang slapstick; then there was the bathing girl era; and this a demand for polite dressed up society comedies.

A little later directors of feature productions began to use the technique of the two-reel comedy field, until today one seldom sees a feature production, unless it be a very heavy drama, in which there is not a scattering of typical two-reel comedy bits of action and business. Mickey Neilan was one of the first to inject “two-reel stuff” into feature with eminent success, and now they are nearly all doing it.

The trend points the way for the present makers of short comedies to find another means of expression in order to keep ahead of the parade. The answer seems to be found in a happy medium of plot and slapstick. Hokus dressing on a clean, light comedy situation plot is the order of the day and I think if you will check up the next time you watch a modern comedy on the screen, you will catch the “method which lies behind the madness.”

Comedy Contrasts

(Continued from Page 22)}
Equipment Newsettes

FLOWERS

Have you tried brightening your theatre with flowers? It is surprising the wonderful results that can be obtained by the use of them for decorations. They add a subtle something that radiates charm.

Many of the larger theatres have fresh cut flowers placed in the lobby and rest rooms daily but the small exhibitors could not afford such a display.

Next to fresh flowers, artificial ones lend themselves admirably and can be purchased cheaply. The matter of flowers is a little thing but it helps give the patron an impression that will help the theatre.

* * *

SANITARY CUPS

Every rest room should be provided with sanitary drinking cups. The patrons should demand that much. There are many varieties of paper cups that can be used. There are vending machines that keep the cups in dustproof containers until ready for use. The machines release the cups for one cent. They are handy and can be placed beside the drinking fountains. They take up little space and do not detract from the appearances of the room.

* * *

TICKET CHOPPER

The Newman Manufacturing Company is putting out an improved ticket chopper that combines beauty with utility. The new machine is one of the most efficient of its kind and in appearance it will add dignity to any theatre.

There is a simple mechanism that perforates each ticket that goes into the machine. A small rake arrangement feeds the tickets to the knives and does its work efficiently.

The machine comes in hand power and electric styles.

* * *

MULTIGRAPH

In our recent issue of the Exhibitors Trade Review, an article appeared recommending direct mail as a means of establishing a patronage.

R. E. Andrus, of Merchant Economist Service, who has had considerable experience in form letters advises that the multigraph is the superior machine to use in preparing form letters.

This machine prepares letters in a neat manner that lend dignity to the epistles.

* * *

ORGLOGUES

Orglouges are quite the thing these days. They are clever slides with music score for the organ introduced by Geis & Benedict, organists, and are being used by a number of theatres throughout the country and in New York City. These orgologue novelties are mostly humorous, in which a complete story is told by artistic slides of from 20 to 30 to each individual set and music score. To introduce them, the Standard Slide Corporation has arranged to send the first lot at a figure very much below the actual renting price.

* * *

FILM SAFE

An article of equipment that is overlooked by many exhibitors is the film safe. Owing to the highly inflammable films the exhibitor owes it to his patrons and to himself to provide proper receptacles for the safe keeping of films.

The American Film-Safe Corporation puts out a safe that is positive proof against fire. It is ventilated and keeps the films in good condition. Individual compartments are provided for each roll of film and they are easily and quickly handled.

* * *

GUM REMOVER

As long as people chew gum, just so long will it be found on the floors of theatres where it becomes pressed into the carpets or becomes attached to shoes.

Gum is not easy to remove from surfaces but there are several chemicals on the market that will remove it from any surface with little effort.

General Disinfector and West Domestic companies manufacture chemicals that will do the work. Every theatre should be supplied with the fluid.

* * *

MEDICAL CASES

There comes a time in the life of every theatre, that there is an emergency that calls for medical attention. Accidents will happen in the best managed theatres and every theatre should be prepared for the emergency.

It is possible to obtain medical cases suitable for all sizes of theatres. The cases should be kept in a place that is quickly reached. It would be well to give proper instructions as to the use of the contents, to every employee.

About Theatres

New and Old

Sheffield, Ala.—A. R. McRae, who has been associated with Tony Suedkum as manager, will open an air-dome seating 1600, 600 of which will comprise a reserved section.

* * *

Jackson, O.—Manager Rogers has closed the Grand for July and August. It will re-open Sept. 1.

* * *

St. Johnsville, N. Y.—Howard Van Slyke was appointed manager of the Cameo.

* * *

Three Sands, Okla.—A new house has been opened here by H. A. Pease and O. F. Sullivan.

Shamokin, Pa.—The Chamberlain Amus, Co. has acquired the Byerly and Erdman properties, on which they will erect a new theater.

* * *

Sumas, Wash.—The Rose has been taken over by Scrock and Bartell of Okanogan.

* * *

Lynn, Mass.—Roy D. Fraser has been appointed manager of the Strand.
Classified Opportunities

Better Projection

"HAFTONE"
For Motion Picture Projection
The screen that knows no angles.
Raven Screen Corporation
345 West 39th Street
New York City

Local Films

MOTION PICTURES made to order, Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

For Rent


For Sale


HEATRE, 900 seating capacity, newly decorated, simplex Projector, Raven Screen, excellent condition. Owner going abroad, must sell at sacrifice. Victory New York City, 2XV, Exhibitors Trade Review.

NEWLY UPHOLSTERED THEATRE CHAIRS with cretonne coverings, with side lights attached. Good bargain for those that answer quickly. Box A. S. C., Exhibitors Trade Review.

EXHIBITORS AND PROJECTIONISTS—We have discontinued handling a general line of theatre supplies and will handle the following supplies only: POWERS, SIMPLEX INTERMITTENT SPROCKETS, each $4.25; EDISON and MOTION PICTURE INTERMITTENT SPROCKETS, each $5.95; Powers, Simplex, Micrograph and Edison take-up and feed sprockets, each $2.88. Every sprocket is fully GUARANTEED FOR ONE YEAR. Regular factors made sprockets that are sold by all the leading theatre supply houses, but we are the only house that guarantees our prices as we buy them by the thousand. We handle CINEMATOR LENSES at a discount. B. Robert, complete $6.75. OUR VOLUME OF BUSINESS IS SO GREAT THAT IT TAKES FROM SEVEN TO TEN WEEKS TO FILL YOUR ORDER FOR THE ABOVE GOODS, so please mail your order with cash remittance. EARLY AS POSSIBLE. W. TROUT THEATRE SUPPLY, BOX NO. 449, ENID, OKLAHOMA.

SPECIAL PRICES—Veneered Chairs from $1.00 up; upholstered Chairs $2.50 up; Chaise Ad- mission signs $2.75; Herter Transmitter 75-75 amp, brand new $250.00; Double Machine Atten- dants booth $50.00; All motion picture makers complete $195.00 on. Popular Motion Picture Supply Co., 14th West 46th Street, New York City.

LEDGER SYSTEMS, now available to all show- men. A complete Time Saving System for show- men, postage remitted, $2.00. Sent C. O. D., upon request. Exhibitors Trade Review, 45 W. 45th Street, New York City.

MOTION MOVIE THEATRE for sale, seating 500. Town 1,696. Price reasonable. Address A. T. Mallery, Corinth, N. Y. Box "H".

POSITION WANTED

MUSICAL DIRECTOR, VIOLINIST, SOLO-IST desires affiliation with exhibitor who appreciates musical value of photographs presentation. Only those who can give unlimited cooperation considered. Address Musical Director, Exhibitors Trade Review.

Am qualified by experience for AUDITORSHIP or MANAGERIAL POSITION; will go anywhere as an traveling auditor, at reasonable salary. Box No. L.T.F., Exhibitors Trade Review.
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EASTMAN
POSITIVE FILM

Even before you see the picture on the screen you know that the release print bearing the identification “Eastman” “Kodak” in the margin is of the finest possible photographic quality.

Eastman Positive Film carries quality from studio to screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Now in Its 13th Week on Broadway!

The 10th big week at the Cameo after its unprecedented three weeks run at the Strand—

Harold Lloyd in

Girl Shy

And the U. B. O. will start its fall season in September with "Girl Shy" in eighteen houses in greater New York!

A Pathé Picture
ONE OF Paramount's FAMOUS 40

National Tie-Ups for "Never Say Die"

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

RUDOLPH VALENTINO IN "Monsieur Beaucaire"

A Paramount Picture

From the novel by Booth Tarkington
and the play by Booth Tarkington
and Evelyn Greenleaf Sutherland
Screen play by Forrest Halsey

Price 20 cents

August 23, 1924
The Mighty WURLITZER UNIT ORGAN

is the accepted world's standard for theatre use. That is why the Wurlitzer is to be found in the Rialto and other fine theatres throughout the country.

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Send information about Wurlitzer Unit Organs:

Theatre ____________________________
Capacity __________________________
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THE silver dawn creeps over Paris. In a quiet convent near the metropolis a girl who has given unrestrainedly on the Altar of Pleasure learns the gentle message of a Great Teacher, the solace that comes to repentant sinners. "Revelation," a story of artist love from Mabel Wagnall's many editioned best-seller, "The Rosebush of A Thousand Years," brings to audiences Parisian Life such as the screen has never portrayed. A Modern Miracle picture. A great attraction cast with great star names.
FIFTY editions of this great novel have been absorbed by the public. Enacted by a star-studded cast "Bread" becomes one of the most stirring human dramas in the annals of motion pictures. Portraying the everyday emotions that are the experience in joy and in tears of the millions!

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M Y R T L E S T E D M A N
W A N D A H A W L E Y
R O B E R T F R A Z E R
H O B A R T B O S W O R T H
W A R D C R A N E
E U G E N I E B E S S E R E R

P r e s e n t e d b y
L O U I S B. M A Y E R

A B E S T S E L L E R S T O R Y N O W A P I C T U R E


F R O M
T H E W I D E L Y R E A D
N O V E L B Y
C H A R L E S G. N O R R I S
Published by E. P. Dutton & Co.
Directed by
V I C T O R S C H E R T Z I N G E R

adapted by
Lenore Coffey, Albert Lewyn
Hear, Hear!

held over

tremendous hit!

Douglas MacLean
in "Never Say Die"

"Never Say Die" is MacLean's greatest audience picture from William Collier's greatest stage success.

Everybody says MacLean's best picture

RELEASE DATE
AUG. 30TH.

Assorted Exhibitors
BUY
Your Accessories and Equipment
NOW

The Equipment Market is brimful of new ideas. Your opening up this Fall Season should reveal an equally refreshing atmosphere of—**Something New**!

Spot your lobby display with the new color lighting effects. Spot your nooks and corners with new decorative material and artificial floral pieces. Enhance your projection with better light—perhaps a better screen—perhaps a better projector! At any rate, Equip! Be New! Refresh your Patronage!

And always remember that—

*from now until next year at this time*

**It’s Equipment Season!**

And the real guide-post as usual is the Exhibitors Trade Review’s "Classified Opportunities" in the Equipment and Modern Theatre Sections.
In all American history there is no more appealing character than that of Barbara Frietchie, immortalized in poem and legend, and brought to life on the stage by lovely Julia Marlowe in the Clyde Fitch play based on this thrilling episode of the Civil War.

It is a significant fact that the greatest photoplays of all time have been stories told against a background of historical events. "The Birth of a Nation," "Quo Vadis," "The Covered Wagon," "Scaramouche" and "America" owe as much of their success to the fact that their superstructure of dramatic interest is founded on history, as they do to their own intrinsic dramatic worth.

And now "Barbara Frietchie" comes to the screen in a sumptuous and stupendous photoplay. "Barbara Frietchie" is the real heart throb in that epochal drama of American history played on the bloody fields of Vicksburg, Gettysburg and Appomattox. It typifies that poignant tragedy that was in the hearts of the noble womanhood of Civil War days, while their men fought—brother against brother.

Florence Vidor, who stars in the title role of this epoch-making drama, was chosen to portray this great heroine because she possesses, in a superlative degree, that innate charm and beauty typical of the best in American womanhood. Visually and historically, Miss Vidor is the ideal "Barbara Frietchie," and her interpretation of the role places it among the greatest characterizations in the history of the photodrama.

In Edmund Lowe, who plays "Captain Trumbull," the male lead, Miss Vidor has the support of one of the most finished and virile actors on the screen today. Mr. Lowe is starring this season in the great Channing Pollock Special "The Fool."

"Barbara Frietchie" was produced under the personal direction of Lambert Hillyer, who has directed some of the greatest film successes of the past five years, including "The Spoilers," the William S. Hart series of box office successes and many of the biggest specials made at the Culver City Studios for First National and Famous Players.

Barbara Frietchie Cast

Barbara Frietchie . . . . Florence Vidor
Captain Trumbull Edmund Lowe | Col. Negly Lewis Fitzroy
Col. Frietchie Emmett King | Sue Royce Gertrude Short
Jack Negly Joe Bennett | Mammy Lu Mattie Peters
Arthur Frietchie Chas. Delaney | Colored Man Jim Blackwell
Fred Gelvex Slim Hamilton

Other Characters
Sally Negly, Laura Royce, Mrs. Hunter, Tim Greene (soldier), Dr. Hal Boyd, Edgar Strong, Corporal Perkins and a Sergeant, Little Coon.

Director—Lambert Hillyer

For release in August—Now Booking
Foreign Distributor—Wm. Vogel Distributing Corp.

Season 1924-1925—Thirty First Run Pictures
Is all that keeps you from knowing anything and everything you want to know about where every penny goes that you spend. It's Itemized!

Because it brings to you in the next mail—

A LEDGER SYSTEM FOR SHOWMEN

CLIP THIS COUPON

$2

TWO DOLLARS PUTS YOUR THEATRE ON A BUSINESS BASIS

$2

Is the price that opens the door for you to enter the class of men who are successful. No exhibitor can sensibly do without one.

A FEW sample sheets from the showmanship ledger that keeps track of every deal you make and inventories everything you possess.
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ALL STAR FEATURES DISTRIBUTORS, Inc.,
209 Golden Gate Ave., San Francisco, Calif.; 913 S. Olive St., Los Angeles, Calif.

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COMMONWEALTH FILM Corp.,
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FEDERATED FILM EXCHANGE Co.,
1018 Forbes St., Pittsburgh, Pa.

FIRST GRAPHIC EXCHANGES, Inc.,
676 Broadway, Albany, N. Y.;
237 Franklin St., Buffalo, N. Y.

INDEPENDENT FILMS, Inc.,
10 Piedmont St., Boston, Mass.

MOUNTAIN STATES FILM ATTRACTIONS,
2104 Broadway, Denver, Colorado

STANDARD FILM SERVICE Co.
617 Film Bldg., Cleveland, Ohio;
Broadway Film Bldg., Cincinnati,
Ohio; Joseph Mack Bldg., Detroit, Mich.

TRIO PRODUCTIONS,
726 New Jersey Ave., N. W.,
Washington, D. C.

CELEBRATED PLAYERS FILM Corp.,
713 Wells St., Milwaukee, Wis.

HUMM-WO-ME written & directed by

LIONEL BARRYMORE

in

"MEDDLING WOMEN"

A powerful melodrama based upon a vital theme of universal interest.

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EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry
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WEST COAST REPRESENTATIVE, GRACE M. ADAIR, 1606 HIGHLAND AVENUE, HOLLYWOOD

What's in the Air

STATION E. T. R.,
45 West 45th Street, New York,
broadcasting a few paragraphs which may help to give you a new slant on some old problems one of which may be your particular pest.

Are you a dreamer? If so don't be ashamed of it. Empires are founded on dreams. So dream your dream to your heart's content. But don't stop there. Snap out of your slumber and make that dream come true!

Do you write your own advertising copy? Practice the fine art of saying much in little. Don't waste time and space with useless words. Make each thought as short, snappy—and effective as Dempsey's left hook.

Honesty—you'll get ahead faster by reading good stuff than you will by devoting your hard earned leisure hours to Kelly pool with the corner cowboys. Whole lifetimes of thought are set down on printed pages. A book a week wouldn't be a bad slogan. You may stumble on a sentence thought that will open the door to your success

Beautiful but dumb. Don't let 'em say this about your house organ or the letters that go to your mailing list. Get a personal touch in them. Don't forget that print is merely one way of talking. Make every line you write read as though you personally were talking to Bill Jones.

The guy who asked "For What is Tomorrow But Another Today?" was full of applesass. Every sunrise usher in a new year. So don't kid yourself into thinking you must await January 1st to make real, good, constructive business resolutions.

On the level—the troubles that never happen are the biggest ones of all. Don't worry about next week. By this time the mountain that looks so big today will have shrunk to a molehill.

Don't worry about the boss—the man higher up. Let him do his worst— you do your best. Do your damnedest on your own job and you've got a mighty good chance to hold down his one of these days.

Did you ever notice the philosophy on each side of a door? One side says "Push"—the other "Pull." Generally the "Push" gets you inside—while the "Pull" side lets you out in the cold.

H. K. C.
Marion Davies and Joseph Kilgour, as Janice Meredith and General George Washington, respectively, give in Metro-Goldeyn’s latest production a very vivid picture of Revolutionary days.

"Janice Meredith"
Directors of the West Coast Theatres Company plan to build 28 neighborhood houses in Los Angeles at a total cost of $5,000,000.

According to figures of the Department of Commerce, United States exported 132,698,266 feet of film in the past 11 months.

Famous Players has declared its regular quarterly dividend of $2 a share on the common stock, payable October 1.

Washington M. P. T. O. will meet in Seattle on November 11-12 for their annual state convention.

Blue Law Advocates have closed the gasoline stations on Sundays in Dallas, Tex., and are now concentrating their activities on picture theatres.

It is reported that D. W. Griffith’s first picture for Famous will be “The Sorrows of Satan.”

M.P.T.O.A. will co-operate with the government in calling the public’s attention to the “Defense Test” set for September 12.

Louis B. Mayer has halted construction on the new $300,000 studio building for Metro, in Culver City, until he can learn the outcome of the new phone rate. If the proposed rate goes through it will make production cheaper in the East than in the West.

Whitman Bennett plans a new studio in Yonkers, N. Y.

Richard Barthelmess has signed a new contract with Inspiration for a period of two years.

Eastman Kodak has declared an extra dividend of 75 cents a share on common stock in addition to $1.25 regular dividend.

A strike of operators, stage hands and musicians looms up in Boston. It is scheduled for September 1, and unless an agreement is reached, it will affect every house in the city.

All of the theatres in Ottawa, with the exception of Loew’s, are struggling along without orchestras, due to the refusal of managers to grant a $2 increase to musicians.
Conditions Are Terr-rr-ible!

When Alleged Showmen Fail to Give Patrons the Picture Entertainment for Which They Are Willing and Anxious to Pay

By Peter Milne

ALGERIANS, one of the chief Mediterranean seaports, boasting a population of over a hundred thousand Arabs, and proudly referring to itself as “Little Paris,” is singularly backward in the matter of picture presentation.

Take for instance, its chief picture theatre on its main boulevard, a house seating possibly four hundred. While I was in the city “Robin du Bois,” otherwise known as “Robin Hood” was playing there. The theatre front suggested a most enterprising manager. He had conformed to the best rules of exploitation and had decorated his front as the round tower of an old English castle.

The box office was located in the tower. The walls of the lobby were also decorated to carry out the suggestion of castle walls. From the standpoint of exploitation this exhibitor was just as advanced, in his small scale, as the exploiters who have transformed the Criterion Theatre in New York to an ancient Haddon Hall to advertise “Dorothy Vernon.” But of course the Algerian exhibitor’s display didn’t cost any three hundred thousand francs.

Pictures were also on view in the Alhambra, the chief Casino of Algiers. Here evidently there was a projection machine with a two thousand foot capacity. But the wait came just the same. The crowds sauntered in and out and danced and drank between the various parts of the pictures.

These audiences were practically entirely French, and so the services of the interpreter were dispensed with. But the subtitles, particularly those in the French productions, were very bad. Each one of them that I was able to understand anticipated the action to follow it as all our old ones used to do.

French made pictures, by the way, are used more in Algeria than in Paris, or so it seemed from the more or less scanty observation that I gave the matter.

Over there in the French colonial possessions you often encounter that type of picture which is strictly taboo here—except at stages. Their importation would be a good thing, if for no other reason than to kill all the censor boards from shock.

Naturally there is no censorship in Algeria. The industry hasn’t progressed that far and it never will. And in other respects, too, namely those of presentation and sanitary condition of theatres, the industry is in its infant state.

Audiences, on the whole, seem to regard pictures there as we used to regard “The Great Train Robbery,” when it was playing at the Eder Museum in New York. And how many years ago was that?

AUDIENCES, especially in the Casinos, saunter in and out of darkened theatres at will. You have paid to get in the Casino. The pictures are thrown in. They are merely supplemental entertainment.

Before them comes the dancing, the music movements of the Ouled Nail girls, the drinking, the baccarat, the chemin de fer and the petits chevaux. Evidently Casino patrons make no effort to follow whatever story the picture may contain.

They see some of the pictures, dance a bit, shake their thistles, lose or win a franc or two at baccarat and then return and watch the picture again. They do not constitute what is known as the “typical audience.”

No American films were on exhibition at the Casino during my stay there. The pictures were of French make and of the poorest type. No exhibitors in the United States would accept such prints. Many of them were torn and jagged and the patches failed to hold while going through the sprockets more often than they did hold.

There is no denying the fact that picture exhibition is terrible in most Algerian cities. And it isn’t terrible because “conditions are terr-rr-ible.” It’s terrible because opportunities are overlooked.

Even in such a town as Biskra, the French population is eager for entertainment. Several amateur performances were presented in a barn-like hall while I was there.

It seems to me that such a population would enjoy and pay for good picture entertainment, two or three times a week.

No wonder they merely wander in and out of the Casino projecting room when the class of entertainment is so low and there is so much that is more interesting on the dance floor, before the mahogany bar and gaming tables.

Not a Sheik Taking the Family to the Pictures. But a Scene Showing Desert Ponies from First National’s “Son of the Sahara.”
Marcus Loew Returns From Rome In Optimistic Mood

MARCUS LOEW, President of Loew's, Inc., and of Metro-Goldwyn, returned to New York Tuesday with glowing statements that "Ben Hur," when completed by Fred Niblo, probably about the first of next year, will be the greatest motion picture achievement ever made.

Mr. Loew stated that he had purchased one of the finest theatres in London, which will be the home of Metro-Goldwyn pictures there. The American film magnate, in addition to seeing work rushed ahead on Metro-Goldwyn-Mayer's mammoth spectacle at Rome, closely investigated the foreign film situation, and stated that American pictures dominate 95 per cent of the European market.

Returning with Mr. Loew on the Leviathan were J. Robert Rubin, secretary of Metro-Goldwyn, accompanied by Mrs. Rubin; Carey Wilson and Bess Meredith, of the Metro-Goldwyn-Mayer scenario staff, with the manuscript of "Ben Hur," and Joseph Dannenberg, editor of "The Film Daily." Mr. Loew, who occupied the Imperial suite of the Leviathan, was greeted on his return by Mrs. Loew, Mr. and Mrs. Arthur Loew, Mr. and Mrs. David Loew, and a host of friends.

The day following Mr. Loew's return four members of the Technicolor staff, who will film important sequences of "Ben Hur" in color, sailed from New York for Rome on the S. S. Berengaria. They included J. A. Ball, of the West Coast Technicolor staff, accompanied by Mrs. Ball; Rene Guissart, who photographed "Chu Chin Chow" in Berlin; Ervin Roy Musgrave, formerly of Rex Ingram's staff, and William Howard Green. Filming many episodes in "Ben Hur" by the technicolor process is one of numerous features planned for the giant special.

"When I left Rome Fred Niblo was working at top speed on 'Ben Hur,'" Mr. Loew said. "Immediately on our arrival there Mr. Niblo had his whole organization running like clockwork, and holding to the present schedule, the production should be completed near the first of 1925, and will be released simultaneously in America and Europe."

Regarding his purchase of the theatre in London, Mr. Loew said he would announce definite details of the new acquisition when negotiations are consummated. The theatre, one of the finest in the English metropolis, will be devoted exclusively to the premieres in London of Metro-Goldwyn pictures.

"Mr. Loew, while finding that American pictures completely dominate the foreign field, reassured European producers that the American market would welcome high-class productions from abroad.

"As a matter of fact," said Mr. Loew, "Metro-Goldwyn would gladly sign contracts with foreign producers to distribute several high class productions provided they possessed box-office as well as artistic values. It would relieve the pressure of work at our own studios which is necessary to meet the demand for pictures of the Metro-Goldwyn standard."

Sir William Jury, distributor of Metro-Goldwyn pictures in Great Britain, was reported by Mr. Loew to be so enthusiastic over Metro-Goldwyn pictures scheduled for 1924-1925, that he has broken his long established selling policy. For the first time Sir William is this season selling Metro-Goldwyn pictures to the Great Britain market in advance of their completion. It has been his practice personally to review every picture before offering it to his market, but his faith in Metro-Goldwyn due to the quality of past productions, and his enthusiasm over the productions announced for this season, have caused the English distributor to change his custom.

"In France," Mr. Loew stated, "our pictures are being shown by Gaumont with the same success as in England, Germany, Denmark and every other European country."

Fox-Golden Form New Unit

Broadway Producer Receives $1,000,000 for Dramas

John Golden, one of America's most prominent play producers, entered the motion picture field on August 13, when he signed a contract with William Fox, entitling the latter to pictureize all of Golden's theatrical successes under the firm name of John Golden Unit of Clean American Pictures, Inc.

The agreement makes the new $5,000,000 corporation subsidiary to the Fox Film Corporation and it is reported Golden received $1,000,000 from Fox upon signing the contract.

It is understood that Golden will supervise production, name directors and cast and locations for the productions. The pictures will be made in both the East and West Coast studios.

The Fox-Golden deal has been in negotiations more than six months because of the large number of authors and publishers involved, such as interests including Harper Brothers, and the Frank Bacon estate. It was finally brought to a conclusion through the good offices of Will Hays, who acted as an umpire in settling many points in the contract.

Every large corporation in the film industry has been bidding for Mr. Golden's block of plays, and his signing with Mr. Fox came as a surprise to many in the industry.

* * *

FILMS EXEMPTED

The Hays office has received advice from the Department of Commerce that the contemplated Japanese luxury tax will not include motion picture films. Kodaks prints, however, fall into the taxable list.
OLD LADY ASTOR SAYS

HOLDING down the presidency of a state organization of exhibitors is something to occupy a man's spare time, but it doesn't seem to stand in the way of expansion in the case of Henry Varner, president of the Motion Picture Theatre Owners of North Carolina, who recently announced the closing of a deal that will add a house to his string. The new one is the Concord Theatre, Concord, N. C., to open about the first of next January. It will have a seating capacity of 600 or more and will be the sixth house in the Varner chain. As the Governor of North Carolina might have said, Business is Good!

THEY seem to be considerable enthusiasm over the possibilities of Berlin and environments in connection with the making of particularly large and elaborate American productions. D. W. Griffith finds it possible to assemble mobs there that would be impossible in America and several other American producers and distributors have been visibly impressed, lately, with what they have seen in the German capital. But any advantages that may appear to exist for the moment will be quickly obliterated if the German authorities can seize on them as a pretext for something new in censorship. The problem of the Reich, but now, is one of getting the money and the American film industry's coin will be as welcome as any other foreigner's.

PARTICULARLY appropriate seems the use of the phonofilm in presenting presidential candidates and what they have to say to the voters. In this sort of thing it ought to outdistance radio, since the voice without the picture never quite conveys the impression of personality which most people want. The coming release of President Coolidge's picture and talk will be a political experiment of unusual interest.

ELMER CLIFTON writes, en route to Australia: "We were supposed to see our first sight of land today, (the Society Islands) after nine days at sea. This was indeed a great event. I was told that they were a low, hanging group of reeds loaded with coconuts, but as I was about to get this thrill of thrills and feel like Chris Columbus must have felt, my bath steward buttonholed me and there was a heavy argument as to whether or not I should take a bath! Naturally I did not want the bath, but he appeared so crestfallen at my refusal that in the end I was splashing around in a salt tub while we passed the land of the 'King of the Coconut Grove.'"

HATTIE DELARO, who plays the mother part in "Janice Meredith," at the Cosmopolitan Theatre, New York, appeared in the same house just twenty years ago as Madam Piper in Victor Herbert's "Babes in Toyland," wearing in that production substantially the same costume required in "Janice Meredith." Miss Delaro seems to have arrived at another "mother type."

MANY exhibitors are going to cash in on the news reels during the campaign. From now until election there will be exceptional interest in every showing of the candidates and what they are doing. From all indications the real fireworks will begin shortly, justifying some active exploitation.

WHILE their husbands were penetrating the jungle, making exteriors for "Classmates," Mary Hay Bartholness and Josephine Lovett (Mrs. John S. Robertson) were taken out on a fishing trip, and among the fish caught by the captain, was a twelve foot hammerhead shark. Both ladies got the thrill of their life when the monster was hauled aboard.

J O E W E I L, Universal exploiters, came home on the Rotterdam last week after a successful campaign in Paris on "The Hunchback of Notre Dame." The picture was going strong when he left.

BETTY BLYTHE's biography which is now being published serially by Bernarr MacFadden, is creating quite a sensation in literary circles. Betty as a dancer, screen star and singer, is well known, but now it seems that if she wanted to, she has a fourth means of earning a living—via the pen. She is now playing the lead in "The Breath of Scandal," a Louis Gasnier production. She will also be seen soon in "In Hollywood with Potash and Pechnutter," work on which was completed recently.

TAKING the customary discount on government press-agentry, the coming maneuvers of the prohibition battle fleet ought to afford a splendid opportunity to develop some new series of war pictures. With big guns and little guns, whole fleets of destroyers and other belligerent craft swarming off New York and Atlantic City, thrills should be plentiful for a while. Carl Laemmle says he hates the bootleggers, so here's his chance.

AS mob scenes go, the battle of Columbus Circle, New York, attendant on the opening night of Cosmopolitan's "Janice Meredith," starring Marion Davies, was something to talk about. It required all the police and police reserves available to keep traffic moving in the neighborhood of the Cosmopolitan Theatre and almost Cossack methods were necessary to clear the lobby so that people who had tickets could get into the house. That's exploitation.

BUSTER KEATON says, by the way, that there is room in the comedy film field for some good gag men from vaudeville. If they are adaptable to the altogether different conditions under which they must carry on, some importsations of this sort may help provide that element of originality. But they must be able to learn a lot of new tricks.

THE weekly news grist indicates altogether too many houses closed for the summer. The radio people are rapidly overcoming the static troubles that for a time hurt their summer business, but the motion picture industry, as a whole, seems disposed to take the summer slump as unavoidable. It will be until it is made the basis of a lot of hard work and some ingenuity. Many exhibitors have met the issue successfully. Many others could if they would.

A N exchange salesman is responsible for the one: "What's all this excitement about free picture shows, anyway? If my stuff is as rotten as the exhibitors say it is, the only way to get it across to the public is to give it away."

THE Delmonte Theatre, St. Louis, has installed an air-cooling system. The idea might well be referred to the operators of a number of New York projection rooms.
HIRAM ABRAMS ISSUES
BOLD STATEMENT

Hiram Abrams, president of United Artists, before he sailed for Europe on Saturday, issued a statement in which he accused Famous Players of circulating a report that several United Artist stars would join Famous, in order to give impetus to the Famous stock.

In a letter to the Governing Committee of the New York Stock Exchange, he said in part:

"I assert on information and belief that these reports originate in and are inspired by representatives of the Famous Players-Lasky Corporation."

Douglas Fairbanks, on his arrival on the Coast a few days ago, stated that he is satisfied with his connection with United Artists and neither Mary Pickford nor himself have any intention of severing their connections with the company.

***

RAYART ANNOUNCES
COMING PICTURES

An attractive little folder has been issued by W. Ray Johnston, President, Rayart Pictures Corporation and is now being sent to those interested in the Independent market.

In this folder, which is in the nature of a general announcement of the aims and ambitions of Rayart, Mr. Johnston outlines his policy and lists his first productions. These consist of a series of four Rayart Specials, the first being "The Street of Tears," which is described as a story of Broadway; twelve action dramas of the out-of-doors, the first six to be known as the "O'Hara of the Mounted" series. Of this series three titles are announced: "O'Hara of the Mounted," "O'Hara Gets His Man," and "O'Hara's Code." Two serials are included in the program, the first one being "Battling Brewster," on which production has already started. The second serial will follow the first one at once so that there will be no lapse of time between the two, thus enabling exchangeman to follow up the first one by releasing the second the week after "Battling Brewster" has completed its run. This will give the exchangeman an opportunity to book the remain with Famous Players in Canada. The result, it is stated, is that the Cosmopolitan has applied for an injunction in the courts at Toronto to restrain Mr. Arthur from working for Famous Players or any subsidiary company in Canada for a period of two years, this being the period of the alleged contract between the parties.

Famous Players has announced, however, that Mr. Arthur will be in charge of the re-opening of the Regent Theatre, Toronto, for a special extended engagement of the "Sea Hawk," commencing August 30.

***

NEW TITLE

"Circe" is going to be "Circe" after all! "Circe the Enchantress" is the name finally selected for Mae Murray's next picture which has undergone several vicissitudes since Robert Z. Leonard laid down the megaphone on the production, written for the star by Blasco Ibanez.

***

METRO CONTRACTS

E. M. Saunders of Metro-Goldwyn returned to New York Monday from a very successful trip to Kansas City, Des Moines and Omaha. In Kansas City Mr. Saunders closed with Frank Newman for Metro-Goldwyn pictures, with A. H. Blank in Des Moines, and in Omaha with the World Realty Company. These exhibitors are among the leading film men of the middle western territory, and represent large theatre holdings.
Pennant Announces Leaders in Storey Sales Contest

PATHE announces this week the winners of the $10,000 Storey Pennant Race. The offices that won in each of their various leagues were: Chicago, Des Moines, Boston, Portland, and Butte, resulting in what is considered the most successful sales promotional campaign ever conducted by the Pathe organization.

For the past four months the contest has waged bitter and hot in each of the thirty-five branch offices, and until this week none of the contestants knew who had won due to the closeness of the race. The exchanges were divided into five leagues of seven offices to each league. The divisions were named after the regular baseball leagues, The Champion, The National, The American, The Capitol and the Minor league.

The standing of the offices in each league at the close of the contest were:

Champion—Des Moines, Los Angeles, Spokane, Cleveland, Detroit, Milwaukee and St. Louis.


American League—Boston, Omaha, Atlanta, Indianapolis, Philadelphia, Dallas and Buffalo.

Capitol League—Portland, Minneapolis, Seattle, New Orleans, Charlotte, Newark and Denver.


* * *

KANSAS OPERATORS SIGN SCALE

At a meeting of the M. P. T. O., Kansas City, August 6, it was decided to renew the 1924 contract with operators, the scale having been satisfactory with the latter. The contract calls for $34.10 a week for operators in suburban house with a seating capacity of less than 800 and $4.60 matinees; in suburban theatres of more than 800 seats, $41.10 a week and $4.60 for matinees. For houses operating on a 7-hour basis, running matinees every day, the scale is $1.25 an hour, four hours to constitute a night's work.

Down town first run houses accepted a contract calling for 10 per cent increase to musicians, but this will not effect suburban theatres. It also was decided at the meeting to renew all efforts in fighting the music tax cases of

Gloria Swanson and George Fawcett in Famous Players' "Her Love Story."

Kansas City exhibitors, which were appealed following a decision against the exhibitors in the federal court at Kansas City.

* * *

FRANK RETURNS

W. B. Frank, Vice President of the Hal Roach studios, has returned to New York after a three weeks' conference at the studios in making plans for the coming season. The principal subject taken up during Mr. Frank's visit to the Coast were the outlining of campaigns and business in connection with the launching of two new feature productions.

B. A. ROLFE SIGNS WITH PICCADILLY

Lee A. Ochs, managing director of the new Piccadilly Theatre, rapidly nearing completion at Broadway and 5lst Street, New York City, announces that he has engaged B. A. Rolfe as producing director of the house.

Mr. Rolfe is a very well-known figure in the theatrical world. It will be remembered that Lasky Rolfe & Co. produced a large number of vaudeville's greatest musical productions. In 1914 he was managing director of the Mark Strand Theatre and filled this position admirably for a considerable length of time. He left, however, to enter into a producing contract with Metro Pictures and released thirty-six pictures yearly through that organization under the "B. A. Rolfe Photoplays" trademark.

* * *

SENNETT SIGNS DENT

Vernon Dent this week signed a three-year contract with Mack Sennett comedies on the Pathe program.

His first work under the new arrangement is as the heavy in Harry Langdon's current comedy, "Over Here."

* * *

BEBE AT WORK

Bebe Daniels has started on "Dangerous Money," her first starring picture for Paramount, under the direction of Frank Tuttle, at the Long Island studio.
ELABORATE CEREMONY FOR LOEW OPENING

Marcus Loew returned from Rome and "Ben Hur" will attend the opening of the newest Loew theatre, the magnificent $1,500,000 State in St. Louis, August 21. Accompanying the president of Loew's Inc., and Metro-Goldwyn will be about thirty motion picture and stage stars, who will make the trip in private drawing-room cars.

The opening of the new Loew Theatre anywhere is always an event that attracts the widest attention, but the ceremonies attending the opening of the new Loew's State promise to be more pretentious than any that have so far accompanied similar occasions.

The new State will be one of the most beautiful theatres in the country. Designed by a famous theatre architect, and erected with lavish expenditure, it is "the last word" in playhouse splendor. The familiar Loew policy of entertainment will prevail.

** KANSAS-MISSOURI M.P.T.O. TO MEET **

The seventh semi-annual State Convention of the M. P. T. O., Kansas, will be held at the Kansas Hotel, Topeka, Kan., September 29 and 30, according to an announcement at the headquarters of the organization this week.

It is at this convention that the final welding of the consolidation ties between the M. P. T. O., Western Missouri, the M. P. T. O., Kansas, and the M. P. T. O., Kansas City, Mo., will be completed and a new organization, which will probably be known as the M. P. T. O. Mid-West, will be created.

Topeka was selected as the convention city because of the fact that it is accessible to both Missouri and Kansas representatives and is the state capital as well. A joint convention of the Mid-West body probably will be held in Kansas City, Mo., in October or November, for the purpose of "ironing out" the system of finance. The committee on arrangements is busy lining up some of the biggest speakers in the industry for the Topeka convention.

Each year Kansas conventions have gained momentum and the coming meeting promises to eclipse all others.

In the future there probably will be semi-annual conventions in the three districts included in the Mid-West body, to be followed by a joint convention.

Letters are to be sent all Western Missouri exhibitors to attend a special meeting in Kansas City, August 11 and 12, for the purpose of further discussing the proposed three-cornered merger and working out the details.

** JOHN FLINN RETURNS **

John C. Flinn, Vice-President of Producers Distributing Corporation, arrived last week from the West Coast, where he has been looking over the productions, completed and in the process of making, which are scheduled for release the coming season by Producers Distributing Corporation.

Mr. Flinn went direct to Los Angeles from the Annual Sales Convention of his company, held in Chicago, July 4-6. While on the coast, he visited the Thos. H. Ince Studios at Culver City, where "Barbara Frietchie," and "The Siren of Seville," are being completed; the Peninsula Studios at San Mateo, the home of Elmer Harris and Frank Woods productions, where "The Wise Virgin," "Chalk Marks," "The Girl on the Stairs," and "On the Shelf," are being made, and the Christie Studios, where "Reckless Romance" is in course of production.

CHADWICK DEAL

Chadwick Pictures Corporation announce closing of contract with Harry Kauflman of Premier Films, Ltd., Toronto, Canada, whereby that organization secures the distribution rights to the Chadwick Product for the entire Canadian territory.

Contract was closed this week between Mr. Kauflman and Harry Thom- as as Mr. Chadwick's offices and calls for the immediate release of the first four productions on the Chadwick program.

** JOHN HUMM SAILS **

John Humm, treasurer for the Pathé Exchanges, Inc., sailed Wednesday, August 6, on the Aquitania for an extended business and pleasure tour of Europe. He will be abroad seven or eight weeks and during that time will visit France, Italy, Jugo-Slavia, Roumania and England.

On his return he will be accompanied by his family who have been in Europe for the past eight weeks.

** JOSE RETURNS **

Edward Jose, who recently returned from Europe, where he directed "Terror" and "The Life Hereafter," says that the studio equipment abroad cannot compare with the equipment in our own American studios.

Mr. Jose went abroad to enjoy the first vacation he has had in ten years, but Pearl White finally persuaded him to direct her in "Terror," so they went to work in a studio just outside of Paris, with an all French supporting cast, with the exception of Bobby Lee, an American youth whom Mr. Jose met in France.
The Editorial Page

A Distinguished Production

ENTIRELY apart from its entertainment value, "Janice Meredith," which opened to a distinguished house at the Cosmopolitan Theatre, New York, Tuesday evening of last week, is to be regarded as a remarkable contribution to the screen presentation of American history. In this respect it should quickly find its place among the relatively few pictures that have unquestionably permanent value. As a stimulus to interest in the events of the Revolution, as a means of revitalizing interest in the pursuit of liberty and of visualizing the men and women who laid the foundations of the nation, it is a great picture.

Obviously, however, its entertainment value is an essential part of its merit. Only when history can be so portrayed as to provide all of the action, suspense and intimate drama of life does such a picture accomplish a worth-while educational service.

In this case the most exacting requirements have been met. For those who may insist on treating it as merely entertainment, "Janice Meredith" fills the bill. It can not fail to hold any audience of Americans.

Marion Davies in this picture has surpassed her previous best. There could be no greater tribute to her personality and artistry, particularly in view of the outstanding work of the supporting cast which would have sent any lesser star into complete eclipse.

Defend Your Own Business

In a news article relating the details of the unexplained disappearance of a Richmond Hill (N. Y.) girl, a leading daily newspaper quotes the girl's mother as saying, "She has never had any trouble at home, has not the movie craze, nor any of the other grievances which commonly cause girls to leave home."

There was a time when the automobile received universal newspaper recognition as the chief influence in debauching the morals of the young. But the automobile industry realized the importance of putting a very definite stop to such damaging references in the press and by carefully planned educational work succeeded in curing news editors of the habit. And so they turned to the "movies."

Such references, to the uninstructed, may seem inconsequential. They are generally a part of the hackneyed formula used in dressing up a certain type of news story. The girl, of course, is always "beautiful." No other kind ever disappears or gets into difficulties. And her beauty obviously suggests that she has departed for Hollywood. What could be more logical?

But the unfortunate truth is that a few such items scattered throughout the news day after day will inevitably create adverse public opinion that in turn will cut receipts at the box-office.

The good name of the industry is in the custody of its people. When it is attacked, even by remote indirection, every exhibitor, every producer, every distributor should make the issue a personal one. And, as far as the newspapers are concerned, such unfortunate references to the motion pictures can be checked more readily by the exhibitor than by anyone else, because he has the necessary local acquaintance and contact. The newspapers are rarely, if ever, malicious in such matters. They are usually willing to listen to legitimate protest. But unless protest is made, the practice will grow and it is bad enough now.

Whatever your connection with motion pictures, don't let these things go by unnoticed. Slurs on your business call for action.

Why Is A Producer?

J. BITTNER, who manages the New York Theatre at Johnstown, Pa., forwards a clipping of an editorial that appeared some time ago in a Johnstown daily paper, in which the Editor displays distinct annoyance over statements by men connected with the motion picture business emphasizing the educational character of the pictures. His notion is that the sole function of the screen is to furnish entertainment; that when it undertakes anything of educational character it is "playing off side," as it were.

When a producer makes a picture that contains premeditated educational value, he is thrusting propaganda on an unwilling public. And when he turns out pictures that do not contain anything of uplifting character, he is a mercenary individual with no regard for the public welfare.

Now you know why everyone is anxious to break into the producing end of the business.
It is now, and has been for nearly fourteen years, the true feature of the show.

It is now, always has been, and will continue to be, the one standard film, the indispensable picture.

It is as necessary to your show as your projection machines, for it is loved, talked of, praised, as no other picture.

It is not only the oldest but the liveliest news reel in the business. Whatever the size of your house it belongs in your show,—for your own sake as well as your customers, and for your profits.
And Now, At Last, the News You've Been Waiting For

Two Harold Lloyd comedies, of the same high quality as "Girl Shy," will be released by Pathe during the season of 1924-1925. It is fitting that the tenth anniversary of Harold Lloyd as a Pathe star should be celebrated by such an announcement. Not only is Harold Lloyd the only star to be identified for so long a time with one distributor, but his record is also unique in that he has never appeared in an unwholesome picture, or one that was poor. It is gratifying that a star with so remarkable a record is now acknowledged to be the greatest of all box-office attractions. Pathe is justly proud to be the distributor of the two Harold Lloyd feature comedies of the season of 1924-1925, worthy successors to "Dr. Jack," "Safety Last!" and "Why Worry?"
The whole world contributes to the Pathe Review.

Is it travel? Pathe Review has in each number a short bit of the interesting, beautiful and unusual from countries that most persons can never see; and it is in the incomparable Pathecolor.

Is it Science? In each number there is some phase of science that is easily understandable, and interesting to all.

Is it Industry? Art? Humor? Nature? They are all in the Pathe Review, only a little of each, but all good and in superb photography.

It must be good to be in the Pathe Review.

Prospect Press, Inc., New York
LEADERS ALL
Oscar Price, Constructive Organizer

ONE of the really remarkable things about the motion picture industry is the case with which it has adopted men whose training and experience have been gained in widely different fields and, with no regard to their previous experience but, in distinct harmony with their executive qualifications, has advanced them to positions of leadership.

It might be expected that the film business would present serious obstacles to many men who are excellently qualified for front rank in other fields. It holds enough of the artistic element, inseparably tied up with the commercial, to call for rather different methods than those applying in ordinary commercial and technical lines of endeavor. But it is this very admixture which seems to provide an attraction that is lacking in most corners of the business world and that brings out as other industries do not the talents and enthusiasm which, combined with steady judgment, make for real achievement.

Military training and extensive experience in large engineering projects, for example, might seem to have little bearing on a man’s likelihood of success in a business that calls for a high order of artistic perception coupled with sales ingenuity. Yet such was the foundation on which Oscar Price, builder of hydro-electric enterprises, railroad executive and organizer of governmental activities in war time, built his place in the film business.

BORN in Greenbrier county, West Virginia, educated in the public schools and in Greenbrier Military Academy, Mr. Price had his first really practical experience when he joined the United States Army in 1898, for service in the Spanish-American war. He entered the service as a second lieutenant and came out with the rank of captain, having seen service in Cuba, although to his regret he got there after the fighting was done.

After his army experience, he went in for hydro-electric work in Virginia and West Virginia. During a number of years his interest centered chiefly around projects on the Shenandoah river. He built an important plant at

LEADERS ALL—OSCAR PRICE

BECAUSE from early military training he developed an exceptional knack for organization which subsequently enabled him to build an unusual reputation as an executive and qualified him to act in governmental positions of great responsibility during the world war; because, since entering the motion picture business he has applied the same principles and methods with substantial success, and because his personality is of a sort that commands the affection of co-workers and competitors alike.

Ronceverte, W. Va., and established a reputation as a water-power authority, but more particularly established himself as an organizer of exceptional calibre.

EARLY in the Wilson administration, Mr. Price was called into the service of the government to undertake departmental work that called for the services of an expert in organization and personnel work. His first task was the reconstruction of the Auditor’s office in the Department of the Interior. Following the completion of that undertaking, he completely reorganized the Bureau of Engraving and Printing. By the time he had finished with it, the largest problem facing the administration was the raising of money for war needs and Mr. Price was put in charge of the second Liberty Loan. His work was largely responsible for its success and he laid all the foundations for the third loan. All of the publicity work on both issues was done under his immediate direction.

His next undertaking, one of even greater magnitude, had to do with the organization of the Railroad Administration. An Assistant Director-General of Railroads, he joined with William G. McAdoo, the Director General, in welding together the entire railroad structure of the country for war purposes and his days—night too, for that matter—were devoted to this work until 1919, when he resigned.

In January, 1919, at Santa Barbara, Calif., Mr. Price organized the United Artists Corporation, becoming its first president in May of that year. A year later he resigned to organize the Associated Producers, Inc. This organization he merged with First National in 1921, but remained with it until May, 1922, when he had an opportunity to buy the film properties of the old Triangle organization.

The reshaping and reissuing of the Triangle pictures, which are now put out under the name “Tri- stone Productions,” has been the chief interest of Mr. Price during the last two years. In the negatives which he acquired from Triangle, 2,505 in number, are releases featuring practically every star in the business with the exception of Mary Pickford and a few of the players who have achieved stardom in the last three years.

A considerable number of Tri-stone pictures, re-edited and substantially improved since their original release by Triangle, have already been placed on the independent market and out of the wealth of material at his disposal Mr. Price expects to be able to supply a wide range of thoroughly “tried and proved” pictures that, by virtue of exceptional casts and direction will prove up as box office aces.

The Tri-stone organization does not, by any means, afford the only outlet for his activities, since he is interested in numerous other projects, directly identified with the motion picture business. It is, however, the one in which he takes the keenest personal interest and which he expects to make a steadily more important factor in the independent field.
PROWNT CANADIAN DIES SUDDENLY

The moving picture interests of Canada have been shocked by the sudden death of Harry Brouse of Ottawa, Ontario, one of the pioneer and outstanding moving picture exhibitors in the Dominion. Mr. Brouse collapsed while reading a newspaper after he had just returned to his home, 370 Cooper street, from his chief theatre, the Imperial, early Friday morning, August 8, and died within a few hours, the cause being apoplexy. The funeral was held Monday afternoon, August 11, with many representatives present from Government, civic, business and social spheres, many moving picture men of Eastern Canada being among those present.

Mr. Brouse, who was 54 years of age, was one of the wealthiest men in the Canadian Capitol, his estate made up largely of real estate and various business enterprises, being valued at $1,500,000. He was one of the original franchise-holders of Associated First National and, with Ben Stapleton of Ottawa, owner of the Centre Theatre, controlled First National for Eastern Canada. Mr. Brouse owned the Imperial and Franklin Theatres, Ottawa, and formerly owned the York theatre, Toronto. He was also the owner of jewelry, dry goods, hotel and other businesses in Ottawa, as well as holding extensive downtown building properties, these including some of the largest structures in the city.

PANA THEATRES MUST CLOSE SUNDAYS

An ordinance permitting Sunday movies in Pana, Ill., has been repealed by the city council. The action was taken August 5, when two aldermen who the previous week had voted for Sunday movies switched their votes. For fifteen years the liberty loving majority of Pana has been seeking Sunday shows, but a well organized minority led by the ministers of the town have succeeded in frustrating all efforts to open theatres on Sundays.

HENRY BATE BECOMES A BENEDICT

Carle Laemmle presents Henry Clay Bate and Geneve Cole in "The Newlyweds."

Congratulations have been pouring in on Henry Clay Bate, assistant publicity director of Universal Pictures Corporation, on his recent marriage to Geneve Cole, actress and writer. The newly married couple had intended keeping the wedding secret, but Bate, being too good a publicity man to let such an opportunity pass, decided to tie-up with Universal's current Broadway attraction and announced his marriage at the opening of "Love and Glory," Monday evening.

BANNER ACTIVITIES

Production activities of Banner Productions, Inc., are at full tide according to an announcement by George H. Davis and Samuel J. Briskin, directing heads of that organization.

The first of their Big 4 Series, "The Truth About Women," with Hope Hampton, Lowell Sherman and an all-star cast, was released August 1, and last week "shooting" of the final scenes was finished on "The Man Without a Heart," the second of the series, which Burton King has been directing for Banner at the Whitman Bennett Studios in Yonkers.

Plans are already completed to start work on the third feature, a photodramatization of Margery Land May's popular and widely read novel, "Who Judge."

SEA HAWK' ABROAD

The Foreign Department of First National Pictures has sold its Frank Lloyd Special, "The Sea Hawk," in Belgium, Holland and China at a figure said to top that received for any American picture in those countries.

WARNER TOURISTS ARE HEADED HOME

S. L. Warner, Sam E. Morris, and Mrs. Pearl Keating, now being referred to in the trade as the "Warner Bros. Tourists," rounded the ninth hole on their nation-wide sales course a few days ago—and they're on their way back despite the fact that they will not arrive in New York until the latter part of August. Striking the Pacific Coast at Seattle, they wheeled into San Francisco on August 5th, departing for Los Angeles a day later where they were scheduled to "do their stuff" among Los Angeles exhibitors and then rest a few days in the city where Classics of the Screen are made.

Before returning to New York the party is scheduled for stops in Dallas, Tex.; Fort Worth, Tex.; Oklahoma City, Okla.; Little Rock, Ark.; Memphis, Tenn.; New Orleans, La., and Atlanta, Ga.

AKRON OPEN

Akron, O., theatres are open Sundays despite the announcement of Rev. Frank Niles, secretary of the Lord's Day Alliance, that he would close the houses on Sunday. The Mayor refused to sign the order.

The Warner Bros. tourists—(left to right) Sam Warner, Sam Morris, and Pearl Keating visiting Harry Charnas in Cleveland.
BOY OFFICE REVIEWS

SHOULD PROVE A FINE DRAWING CARD

"Janice Meredith" Registers as Historically Excellent and Dramatically Effective


CAST AND SYNOPSIS

Janice Meredith .................................................. Marion Davies
Charles Powkes .................................................. Harrison Ford
Squire Meredith .................................................. Maxey Achord
General Washington ............................. Joseph Kilgour
Lord Hove .................................................... George Nash
Lord Cornwills ................................................. Tyrone Power
Sister ............................................................... Karachi
British Sergeant ................................................. W. C. Fields

Deals with the American Revolution and presents the love story of a Westpoint cadet and the beautiful daughter of a staunch Tory devoted to the service of King George. The hero is of noble ancestry, but having met with misfortune, is exiled to Paris. There he meets the Colonial cause, rises from the ranks in due course of time becomes one of General Washington's most trusted Colonels, aids in the winning the independence and wins the girl he loves.

By GEORGE T. PARRY

THIS film accomplishes the all too rare feat of more than living up to its advance notices! Exhibitors who book "Janice Meredith" may rest assured that they will fulfill their patrons fully for their money. It is a feature warranted to swell box office receipts wherever it is shown, a sure money-maker for big and little houses alike.

The chief trouble with the majority of historical romances is that heart interest and the dramatic elements are usually sacrificed to the spectacular appeal. But, while accentuating the historical episodes and presenting interestingly colored backgrounds, director E. Mason Hopper has skillfully blended battle thrills and romance, without submerging the love theme.

Through the amazing incidents of a nation's struggle for freedom you never lose sympathy with heroine Janice and her dashing revolutionary. Their love affair is of paramount importance and its continuity thread preserved unbroken even while the glow and glitter of Paul Revere's ride, the dramatic intensity of the crossing of the Delaware and other famous episodes tighten their grip on the spectator.

Certain scenes have been spared in the filming of this feature. The Delaware scene is only one of many in which accuracy of detail and sweeping action are combined with remarkable effect. That of the French Court, where Louis and his consort receives Benjamin Franklin is fairly perfect. Such expected scenes as the "gazing" a gem of directorial efficiency.

The settings are simply immense, nothing finer in the Colonial shots of old time mansions and manners has ever been screened, nor could the most captious critic find fault with any detail of the interior architecture of the period.

Marion Davies has never looked so charming or filled a leading role to greater advantage than in this impersonation of Janice Meredith. Every member of the large and talented cast contributes heavily to the production as a whole.

You may go as far as you like in praising the dramatic strength and historical coloring of this picture. Every name in the cast is worthy of mention, and a tie-up with book stores on Paul Leicester's well-known novel can be easily arranged.

LACKS GENERAL AUDIENCE APPEAL

"Love and Glory Colorful, Dramatic, But Reaches Disappointing Climax


CAST AND SYNOPSIS

Pierre DuPont ........................................... Charles De Roch
Anatole Picard ............................................ Wallace MacDonald
Gabrielle Picard .......................................... Madge Bellamy
Emile Pampous .............................................. Ford Sterling
Jules Malcomre ............................................. Gibson Gowland
Little Marie ............................................... Priscilla Moran

Pierre DuPont and Anatole Picard are drafted to the colors from a French village and take part in an Algerian campaign, where Anatole dis- appears, and Pierre, SWIFT, avoiding a charge instead of a retreat. Returning, they find that Gabrielle, Anatole's sister and Pierre's sweet heart, has been kidnapped and taken to Paris by one Malcomre. Reaching Paris, they can find no trace of the girl, but Malcomre has killed. Fifty years elapsed, Anatole is summoned to Paris to be decorated for his heroic action inAlgiers. The two old comrades start to walk to the Big city, but Anatole decides to stay. Pierre proceeds and accepts the Legion of Honor in the name of his old chum. Gabrielle turns up and the two ancient lovers are reunited.

By GEORGE T. PARRY

THERE are some really fine dramatic moments in this picture, which is beautifully photographed and presents an unusual plot. But it isn't the sort of thing likely to appeal to the masses and its box office value is consequently doubtful. At the beginning you are led to believe that events will concentrate on the love story of Pierre DuPont and Gabrielle, sister of his chum and buddy, Anatole Picard.

But Gabrielle vanishes abruptly from the picture just about the time one is interested and it doesn't reappear until fifty years have passed. Nothing is said regarding her adventures in the interval, the villain who abducted her is dead, she having accepted the offer of a French man that her brother and lover were killed in the Algerian campaign, and seemingly made no effort to check up on the information or even pay a visit to her home town.

So the love romance fades and the rest of the film is devoted to the summoning of the hero and heroine by his heroic act of half a century before, the binge of the two elderly veterans, who decide to march to their goal, Anatole's death en route, and Pierre's claiming of the decoration in his comrade's name.

This last is a very pathetic and emotionally effective scene, but the totally unconnected and unexpected return of lovers comes as a sort of anti-climax. It isn't exactly an unhappy finish, but we ques tion whether an overwork, a very average movie taking part much interest in the embraces of a Romeo and Juliet who are nearing the seventy year boundary.

There are some seriously fine pictures and situations depicted during the Algerian campaign, which is outlined with tremendous vigor and breadth, but in which Anatole, captured by the enemy and ordered to sound the signal for retreat on his trumpet, to which he responds by blowing it, gives an unforgettable melodic style, warranted to thrill the most blasé spectator.

You can exploit this as a romantic drama of considerable interest, play up the military side of the action and feature Charles De Roché.

VALENTINO SCORES A DECISIVE HIT

"Star Returns to Screen in Brilliant Version of "Monseur Beaurepaire"


CAST AND SYNOPSIS

Duke de Chartistes ........................................... Rudolph Valentino
Princess Henrietta ........................................... Bebe Daniels
Queen Marie .................................................. Lois Wilson
Lady Mary XV .................................................. Doris Renyond
King Louis XV ............................................... uwell Sherman
Madame Pompadour .......................................... Paulette Du Val
Richard ...................................................... John Davidson

At the court of Louis XV, the Duke de Charristez makes love to Princess Henriette, but renets the King's love and goes and escapes to England. Posing as the French Ambassador's barker, Monsieur Beaurepaire, he visits Rome becomes infatuated with Lady Mary Carolle, who wears her disguise as a noble, is denounced by Lord Windermere, and the latter's hired bullies, return later and is introduced by the Ambassador in his true colors. Fardoned by the King, he repels the now eager, Lady Mary, goes back to France and is reconciled to Henriette.

By GEORGE T. PARRY

PECULIAR interest attaches to this production because it brings back to the screen that highly popular and widely advertised star—Rudolph Valentino. That fact alone would draw the movie fans in force wherever the picture is placed on view, they will come expecting great things from this handsome and silent drama—and will not be disappointed. For "Monseur Beaurepaire" easily takes rank as one of the season's most elaborate and satisfying features, with alluring box office possibilities for theatres of all classes. Few costume pictures in the past have equalled and it has excellently lived up to the curiosity of the settings and charming photography of "Monseur Beaurepaire. The palace interior and gardens are reproduced accurately, and the thoroughly magnificent court of Louis XV are reproduced with historical fidelity and unfailing spectacular appeal. Over all hovers the spirit of romance and intrigue and the screen is strewn with flashing swords bare in desperate duels, passionate love affairs involving fair ladies of high degree, and the deconary figure of the gay French hero ever in evidence.

It is in Bath, the famous society resort of the England of those days, that the action becomes fast and furious, with Beaurepaire, audacious and irresistible exile, masquerading as a barber, catching Lord Windermere cheating at cards, and forcing the latter at the price of silence, to further Monsieur's love-making with the reigning belle, Lady Mary Carlisle.

Valentino is simply tremendous in the leading role. He is as fascinating as of old, makes a striking appearance in the colorful costumes which become his hand.some person so well, and his title of the perfect lover in the scenes with Lady Mary and the Princess Henriette, is melodramatically effective and never over acts. Other members of the really all-star aggregation render capital support.

Valentino's return to the screen should be played up as the leading feature of your exploitation. As regards the story, a tieup with book stores on Booth Tarkington's novel from which the picture is adapted is in order. Don't be afraid to praise the film to the limit as wonderful entertainment.
A RIP-ROARING WESTERN THRILLER

"Fighting Fury" Stars Jack Hoxie in Regulation Wild Border Romance

CAST AND SYNOPSIS

Clay Hill ..................................................... Jack Hoxie
Jane Sanford ................................................ Helen
Two Fingerz .............................................. Fred Kohler
Scarface Denton ......................................... Duke Lee
Crooked Nose Gump ................................. Dan Duryea
S-lain .......................................................... A. Jennings
Shy-Kil ...................................................... Shorty Short

Sourdoosh McCraig and his Spanish wife are murdered by three men. Their son, Clay, Jr., is rescued by an old-sea dog, Bob Force, young prospector. Baird keeps his wife in a hotel. Later Clay rescues June Sanford and kills her assailant, Crookshank, one of the assassins. Another runs before his gun at the Triple Cross Ranch. He prevents a riot, Bay to Jane's ranch, the virus to Clay wins June for his wife.

By George T. Parby

CONSIDERED as a program attraction for houses where regulation Westerners replete with gumpy, galloping steeds, romance and spectacular effects are a favor of screen dish. "Fighting Fury" undoubtedly fills the bill and should bring satisfactory box-office returns. There is nothing extremely original about the plot, these stories of wild adventure along the Mexican border, are all leaped out consistently over an old, familiar trail, which is faithfully followed by Jack Hoxie's latest bid for fame as a valorous hero. But it's action packed, beginning with the murder of Clay Hill's parents and witching stremiously through the youth's career of unrelented vengeance against the assassins.

Naturally in a feature of this type, with revenge as the theme the audience appeal is chiefly physical, even the villains are shown in all their ugliest and most repulsive form, generally repulsive makeup call insistently for sharp and immediate killing, the sooner the better. And to the energetic Clay justice, he goes after them with a vim, and recklessness of consequences to himself that spells speed and ferocity all the way.

They picked a good title for this one, which is lived up to from start to finish. Never a moment in suspense, you count the few seconds he steals in making love to heroine June, and even that heart affairs seems to be in jeopardy when he fires up and gets six desperadoes by gunplay, or even of the twist. The chap with the twisted snout has a base against the good Clay and to the hands of the avenger, who spoils his courtship and even up the old score at the same time.

Later he eliminates murderer number two and the third takes a death-header over a Cliff with Clay at his heels. Then the hard-working hero sees a peaceful future before him, with June as a life-partner.

Of course it's all wildly melodramatic and quite unconvincing to the person who is not accustomed to the idea of a hero who demands a strictly logical plot. But such as it is, "Fighting Fury" possesses the market value characteristic to fast-moving, virile films of its type.

Jack Hoxie rides, shoots and performs a number of amazingly spectacular stunts in his customary fashion. Helen Holmes is an attractive heroine and the Western types are well portrayed. The herd is sniped but gets away and the steers, is an unusually impressive epi-

Play up Jack Hoxie as appearing in a film which puts all of his previous screen credit contributions in the shade so far as thrilling stunt work is concerned. You can tell your audience that the Westerner will surely please all lovers of fast and furious action, and don't forget to mention Helen Holmes, who has a strong fan following.
TURPIN BURLESQUES

"THE VIRGINIAN"

Ben Turpin, he with the rollicking eyes, started the camera work on what promises to be one of the best burlesque comedies he has ever made for Mack Sennett on the Pathé program, he will make "The West Virginian."

"The West Virginian" will be a burlesque on that famous stage and picture success "The Virginian" and in it Turpin will horse play the two gun man. Alice Day plays opposite Turpin as the pretty little school teacher and Fred Kovert and Christian Frank help complete the cast.

Reggie Morris and Ed Kennedy are directing the new burlesque under the supervision of F. Richard Jones.

* * *

'OVER HERE' NEW LANGDON COMEDY

Harry Langdon starts to work this week at the Mack Sennett Studios on his newest Pathé comedy, "Over Here."

Langdon's latest screen effort is another one where he has to wear a uniform. In the past he has worn the uniform of the policeman, a taxi-driver, a watchman, a handsome cab driver and a Scotchman in kilts. This time it is the khaki of the doughboy.

Harry Edwards is directing under the supervision of F. Richard Jones, Natalie Kingston and Vernon Dent, both of whom recently signed long term contracts with Mack Sennett, support Langdon in the new comedy.

* * *

'FELIX PUTS IT OVER'

Winkler 1 Reel

When we saw this Pat Sullivan comedy we were in a particularly uncritical state of mind. It was hot and we didn't especially care to be thrilled—but we must admit that Rothafel of the Capitol surely didn't make an error when he booked the little cat Felix.

The reel abounds in novelties and is in many respects different from many other pen and ink films in that the continuity of the story is maintained throughout.

Felix is the leader of a gang and tries to flirt with an interesting little cat-vamp. He walks with her but is interrupted by the leader of another gang who shows every desire to take the girl away from Felix. Though they are ready to fight, it is proposed that they dance it out at the ball that evening.

In every way Felix is the winner—except that the other side has taken the girl and hidden her away. With uncommon presence of mind Felix follows and rescues the girl.

Here is material for exploitation.

* * *

'WILLIAM TELL'

Universal 1 Reel

Possibly because Young America must be taught their history lessons on the run—or at any rate, at the movie theatre where they are more likely to be found than in the schoolroom,—has been the underlying reason for the filming of historical incidents for their edification.

In "William Tell" the whole "truth" of the apple shooting episode is told to a waiting modern world. We are shown that Tell refuses to bow to the governor's edict, and is therefore pursued by the soldiers—five of them.

He escapes up a high Swiss cliff by means of a windlass. Caught later, he is compelled to prove his prowess as an archer, by shooting an apple off his son's head. Two practice shots are allowed him, both of these adding to the slapstick disturbance of the quiet of the peaceful village of Swisser. Though a jugfall on the governor's head—and Tell be refused permission to place a pumpkin for the target instead of an apple, the arrow hits the mark, and Tell is pardoned.

However, the governor wants to take a shot or two at Tell, and as he is adjusting the arrow Tell, Jr., bends the shaft of the arrow, causing it to boom-crang and hit the governor on the seat of his dignity.

* * *

BENJAMIN FRANKLIN

Universal 1 Reel

The flying of the kite, Franklin's little side-show, is here depicted, with much stress laid to the shocking trail of the lightning bolt, which Ben so carelessly brought down from the heavens.

The enterprising young man, after repeated attempts to induce the electrical efforts of the skies to come down to earth, has finally succeeded, and with it on hand proceeds to put it to use.

He eliminates his rival, achieves fame, and the hand of the girl of his heart. He puts to use as motive power for his bicycle, the current wrested from the elements.

These subjects will find an appeal to many classes for its laugh creating nature as well as the fact that there is a grain of history somewhere embedded in them. The episode itself is of a widely discussed nature and the presentation here shows care and good craftsmanship in production.

Exposition of such material will not be difficult as these historical incidents are well known, and mention of the main character recalls to the reader's mind the first-reader story and furnishes the incentive to see it in action, however burlesqued.

* * *

'SCARED STIFF'

Century 2 Reel's

Fun in a college—or why the sophomores find their studies an unnecessary part of college life. The pushball game is one that can be vigorously entered into by all classes but somehow the freshmen always lose. The giant
Harry McCoy, Max Davidson, famous character actor, Al Alt and Bessie Welsh, comprise the company of “Eat and Run,” one of the Century Universal comedies.

ball, sorry apparently for the losing team, goes wild and careens through the town just as if it had had four years at any self-respecting university.

The undergraduates, Harry and Al undertake to induce the ball to come back to the dormitories—but before they are successful in this, the ball has caused a great deal of trouble in town.

For this they are graduated suddenly—by the request of the faculty. After their expulsion from the university, they experience considerable difficulty this time in a restaurant. Their life being one expulsion after another. The cause of the restaurant trouble being their inexperience in handling trained clays. One clump in particular is indeed a hard-shell customer whose talents include that of smoking cigarettes.

Their next troubles arise from a visit made to a girl’s house. This house is supposed to be haunted, and the boys have many thrilling experiences there. Spooks, mummies and trick chairs help to create an atmosphere of something dire soon to happen. However, the boys banish the jinx which they find was put upon the house by a disinherited step mother who has faked all the spook-stuff, thus giving one more tale a happy ending.

The trend to-day is for exploitation of these short subjects right alongside of the features and the names of Al Alt and Harry Murdock when featured, carry with them the significance of real comedy material.

* * *

'A SAGEBRUSH VAGABOND'

Universal

A breezy Western tale of love and romance away out West where men are men and girls are products of Eastern seminaries.

Back from the bricks and books of a girl school comes Ann Paterson to take up her life on father’s ranch, now that she has achieved the pinnacle of culture and knowledge. Nat, her father’s foreman, is in love with Ann, but his advances are spurned by the girl. In a runaway she is saved by Bob, a luckless “bumblebee” looking for a place to light, who is invited to stay at the Paterson ranch.

The ranch safe is being looted by the foreman and an accomplice when Bob the hero catches them in the act. They make a getaway, after knocking him out, however, and some time later when he comes to, he starts off in pursuit. Ann sees him leaving through the window and promptly suspects him of the robbery. So Ann therefore starts in pursuit of the supposed robber.

The foreman, Nat, captures her and keeps her prisoner in a shack, but Bob arrives at the scene and after a struggle with the robbers, captures them, rescues Ann, recovers the money, and wins the father’s consent to marry the daughter.

Programs are readily enhanced when two reel featurettes are added. Exploitation of the ‘Sagebrush Vagabond’ should amplify the Western atmosphere and the rapid fire action and fight in the shack.

* * *

'DRENCHED'

Cameo-Educational

Cliff Bowes and Virginia Vance have planned their wedding, but without first taking the weather bureau man into their confidence for the day selected turns out to be as wet a day as possible. Though Cliff starts from the house with topper and walking suit, he is obliged to turn back twice for apparel changes—‘drenched’ is right.

The town they live in has the new fangled bus line system of transportation, but when the company built their waiting rooms they neglected to provide for a rainy day—so our hero finds himself ‘all wet’. He has some funny scenes that with being pushed out from under the awning where the crowd awaits the bus—there’s always one too many, and he’s it—and then his vain attempt to board the buses, one after the other.

Finally he is caught in the swirling flood of gutter water, and careens past the station where his bride-to-be is waiting. There they join one another for a life-long journey down the rainbow.

Comedies with Cliff Bowes need little exploitation for the majority of filmgoers know him and his comedy. Children, particularly, enjoy his scraps and funny situations.

* * *

'O! TEACHER'

Educational

The school house on the hill has always been a good subject for farmyard comedies and this picture is no exception.

The pretty teacher is the subject of the affections of the town sport, but a jealous rival in the form of the farmer’s daughter who informs the committee that the teacher is wasting time in the class room.

The committee sits through the day, and after the children raise general riot, the school mistress is replaced. Professor Jenkins is introduced to finish out the term. The pupils object to him, and with the usual tack on the chair, and fireworks, and other things, the professor soon gives up and the children have their teacher back again.

Exploitation of such interesting juvenile comedies may take advantage of the school children’s love of seeing the others do what they don’t dare do themselves. This comedy should be safe booking.

* * *

'BONEYARD BLUES'

Educational

Here’s a good idea in pen and ink cartoon movies. Earl Hurd has improvised a new way to depict vaudeville with all its funny burlesque and the variety that one is supposed to see—and doesn’t.

The interpretive dancers are there, and such other highlights well known to us all.

The ‘Boneyard Blues’ calls forth the whole farm yard, and the ribs of the horse for the strings on a piano, mallets being operated through a key board strike the notes on the poor, thin animal. The cymbals are attached to two fighting cocks who jump at one another thus keeping time with the music. Every time we see this type of one-reeler we feel that here is a good filler for any sort of program. It takes any position you want to give it—and appeals to all alike, children as well as grown folks.
SAY It With Music," sang Irving Berlin. And America's troubadour might have dedicated his song to the nation's showmen. For the value of proper musical presentation in connection with the showing of motion pictures is axiomatic.

Time was when the principal function of motion picture music was to deaden projection room noises. And the noises were preferable to the music.

One day somebody had the germ of a thought. And music cue sheets for pictures came into vogue. And what a joke they were! Just like the first horseless carriage compared to a 120 H. P. Isotta-Fraschini motor-car. You remember. So will your musician. The cue sheet was merely a tabulated list enumerating titles of certain compositions. That was all. Perhaps the player was entirely unfamiliar with the number—and of course it was not available at short notice. Or maybe the cue sheet called for a melody having a title something about "Love."

Unless the musician was personally acquainted with the well advertised memory-man, Mr. Addison Sims, of Seattle, he tore his temperamental hair and artistically howled: "Howinell do they expect a guy to know what they're talking about." Into the waste basket went the cue sheet. And properly so.

SUCH was the beginning. And musical presentations continued to be ludicrous. Yet, after all, it was a beginning, and sounded one loud, clear, beautiful note in a black and clashing chaos of discord.

Upon such foundation has been built the structure of motion picture presentation. Until now the pinnacle has been attained in the invention of Thematic Music Cue Sheets, which solve the difficulties of musicians, and guarantee showmen that the melody part of the program will be aces.

The United States Patent Office describes this showmanship necessity as a simple and improved music cue sheet which will enable a musician to correctly apply musical compositions to synchronize with every action on the silver screen.

This is how they work. Look at the illustration. The first cued number is "Dans les Roses." Suppose it is inaccessible. There is a bar of the composition itself. Hum it over. What is it a gay and festive number? A jazz piece—or the melancholy lament of a lover? What is the mood?

WHATEVER the mood—the theme of the piece, your musician knows one in similar vein. And may substitute fearlessly. There is no chance of presenting a "Hearts and Flowers" scene to the melodic accompaniment of "My Sweetie Went Away." The mood cannot be incorrectly interpreted.

Further down the cue sheet appears "Dew Drops." The melodist knows it. But—"let me think—how does that thing go!" With the ancient, fortunately obsolete cue-sheet, he would be up against it right there. All he would have before him would be the cold-type title. Not a bit of help—only the stirring of vague memories of such a tune. Give him the first three notes and he'll play the thing from beginning to end. And that is just what Thematic Music Cue Sheets do. There is a whole bar. He hums it and immediately the vague memories take form, and he can swing right into the melody.

SUPPOSE he never heard of the number, doesn't know it, hasn't it, can't get it. Suppose that so far as he is concerned that selection is "out." There is that bar of harmony. He's a musician. On that bar of music he builds a theme of sufficient duration to last during the particular piece of action it covers. Thus the effectiveness of presentation is again preserved by the invention.

Simple but so effective. All really big things are simple—after you understand them. It's like the story of the empire that was lost because a horse dropped a nail from its shoe.

Such an idea could only emanate from one thoroughly familiar with the fundamentals of showmanship. For to remedy an evil one must know its cause. So Thematic Music Cue Sheets are the gift of one showman to the others. A boon conferred by M. J. Mintz, musician, exhibitor, theatre manager, and life-long showman to the entire fraternity of motion picture entertainment purveyors.

There is no reason for being without this musical exploitation aid. The distributing companies are one hundred percent sold on Mintz's idea. They all provide Thematic Music Cue Sheets with their various picture releases.
KEEP
These Pages With Your
'SEA HAWK' CONTRACT

YOU can try to sell gold dollars for a nickel apiece, and if no one knows about your offering business will be bad.

Some such thought must have been in the minds of Associated First National executives when they determined to let the world know just how fine a picture they had in "The Sea Hawk" — and when they picked Jack Pegler to do the trick.

And so "The Sea Hawk" has won recognition as a box-office "bird." You have the best showmanship co-operation in the world for your showing. Rafael Sabatini, the author, has done his share. Director Frank Lloyd has done his. Milton Sills also. And First National too. EXHIBITORS TRADE REVIEW likewise. So now it is up to you to take full advantage. For, like Providence, exploitation helps those who help themselves.

For the Chicago showing the novel was run serially by the daily with the greatest circulation. The story occupied half a page each day and was illustrated with stills from the production. During the last ten days each installment was accompanied by a box announcing the coming of the picture to the Roosevelt Theatre.

The paper gave its publication of the novel wide publicity through advertisements in fifty-seven newspapers, a bill-posting campaign extending over 125 miles radius of Chicago, and the circulation among newsdealers of special cards and posters. In addition to this each delivery wagon carried posters as shown in the illustration, and the paper made a thorough circularization of readers who had allowed subscriptions to lapse.

EXHIBITORS TRADE REVIEW National Tie-Up Section did its share in securing forty shop window tie-ups in the heart of town. Jack Mills' song "The Sea Hawk" was sung and played everywhere. All ten of the National Tie-Ups were well represented, and every window was dressed with stills and advertising cards.

By HERBERT K. CRUIKSHANK

THE Chicago Tribune gave a theatre party to the hundred children writing the best letters on "Why I Want to See The Sea Hawk!"

The Philadelphia showing will be at the Aldine Theatre, and the city has been plastered from end to end with snipes and posters for two months past. There is a big ready-made audience in the "City of Brotherly Love" that will play the Aldine to capacity.

GROSSET AND DUNLAP already have the photoplay edition on sale in many shops, and National Tie-Up windows are much in evidence. At the preview showing at the California Theatre, a man made up as Sakr-el-Bahr rode through the streets on horseback, a large sign advertising the showing hanging from both sides of the saddle. The lobby was decorated with cannon and cutlasses.

The New York premiere was heralded by a veritable blizzard of Sea Hawk paper. Artistic lithos publicized the production from the house tops. Literally so, for the difficulty of procuring 24-sheet space in the center of the metropolis made the use of elevated bill-posting compulsory, and sky-line paper was liberally used.

One National Tie-Up — the book — secured seventy-five windows in the metropolitan area alone, and tie-up windows pulled business to the Astor Theatre from as far a distance as twenty-
five miles. In addition to other big store windows, a furore was caused by the display of original costumes in Stern Brothers’ Department Store on Forty-Second Street, New York City. The sixteenth century apparel and martial equipment made a colorful and spectacular window. It brought throngs to the store, and secured the congratulations, co-operation and continued support of the management on the National Tie-Up.

Then Take Full Advantage of Every ‘Trick’ For Your Showing of ‘The Sea Hawk’

THE very best shops in New York fell in line with window showings, and each of them increased business for the Astor, and for the tie-up articles.

Another feature of the New York showing which gained wide and favorable comment was the prologue. It consisted of a group of pirates drinking, singing songs of the sea, and dancing the hornpipe. Although the presentation at the Astor Theatre is perhaps too elaborate for the average exhibitor, nevertheless, the idea may be adapted on a lesser scale and will prove a drawing card for the attraction.

Three motor caravans of bill-posters have thoroughly covered New England. One truck proceeded up the Eastern shore through New Haven, New London, Narragansett, Providence, Fall River and Boston. Another journeyed to Hartford, Springfield, Worcester and Boston. Then both these worked around Boston and proceeded North to the Canadian line.

The third truck left a wide trail of Sea Hawk paper from New York to Albany, Schenectady, Amsterdam, Little Falls, Utica, Rome, Syracuse, Oswego, Rochester, Albion, Niagara Falls, Buffalo, Canandaigua, Geneva, Auburn, Ithaca, Binghamton, Catskills, Monticello, Goshen, Suffern and Nyack.

A similar campaign is now being executed in Michigan, Missouri, Illinois and Indiana. Pennsylvania and New Jersey have already been covered. Each motor-truck carries an initial equipment of 150 stands, 200 8-sheets, 500 3-sheets, 3,000 1-sheets, 100 banners and 2,000 cards. This supply is replenished by shipments picked up along the line. Every biller is a former circus man; no space is overlooked.

In fact the bill-posting campaign is being handled as though for a ‘big top’ showing, and is without doubt the most extensive and remarkable yet undertaken in exploitation of motion pictures.

Remember that the showings thus far have been during the dreaded summer season. And the exploitation campaign in connection with the picture is one wonderful example of how a warm weather slump may be “sunk without a trace.” The “S. R. O.” and “Selling Four Weeks in Advance” signs have been much in evidence, and it is impossible that “The Sea Hawk” will be anything but a striking financial success, creating new records for legitimate high priced picture runs.

There is not a single Sea Hawk exploitation idea that cannot be used by you when you play the picture. Perhaps not all of them in the original form, but the few that must be adapted for your needs may be very easily altered.

Exhibitors Trade Review supplements the press book with ten big national manufacturers who have offered their assistance on a National Tie-Up campaign in connection with the picture.

A million dollar merchandising mechanism is all set up and oiled to help you do big business on this big picture. Profit by the publicity which has been accorded it. Adapt every stunt outlined in “The Sea Hawk” National Tie-Up Section and the Associated First National press book. Clip every coupon that will secure for you the hearty cooperation of the ten national advertisers. In a word, do your share to complete the last link of the chain which will tie-up your Sea Hawk box-office receipts with some of the best exploitation that has ever been offered to exhibitors on any picture.
Proving a Real Summer Hit!

"The Bedroom Window" at the Box Office:

"It pleased finely and drew very good, especially against counter attractions. Had lots of favorable comments."—Joe Hewitt, Strand Theatre, Robinson, Ill. (Exhibitor's Herald).

"Very good picture that pleased on Saturday."—H. E. Schlicter, Liggert Theatre, Madison, Kans. (Exhibitor's Herald).

"A thrilling hour of enjoyable mystery-melodrama."—Cleveland Plain Dealer.

"The best of the murder mystery movies that we have laid our eyes on."—Baltimore Sun.

"A fascinating and absorbing tale."—San Francisco Chronicle.

Paramount Pictures
Tried and Proved Pictures

The Effect of Box Office Endorsement

WHAT is the effect on a neighborhood theatre, by running "Tried and Proved" pictures, especially after they have been run in the Main Street theatres? Here, indeed, is a problem that some time or another faces the average exhibitor, and deserves therefore to be discussed by this department.

How often has a picture been immense on Main Street—run for about a week—and then buried under the avalanche of new pictures before the town as a whole has been able to view it? Does the neighborhood theatre have an opportunity to immediately follow up with the same film? Hardly ever.

And when it does the price of the picture is so very close to what the Main Street price was—that the local patronage doesn’t enable the exhibitor to pay any such figure.

Therefore, he must either content himself with the showing of pictures made “before the war,” or else take such independent pictures that lack star, story, beauty, or sales appeal.

Still there is another way out which the wise exhibitor knows and heeds. That way is the path of the “Tried and Proved” picture. With these pictures their previous showings have increased their values rather than lowered them from an audience standpoint.

Film plays that have been successful, that have had the endorsement of many audiences, and which have been proved by many box offices, have the right of way when it comes to getting pictures that will please

In this regard it must be admitted that exhibitors may be classed in two ways. Those who are weak and see only the fact that they must have first runs or the old withered pictures of questionable age; or the strong who consider their box office and their patrons at the same time.

With such pictures, the experimental angle has been passed, and there is a definite call for pictures locally that are good and whose star is acceptable, and whose story has been found to prove up on review. Let the big city critics guide you in the selection of your pictures.

Again there is the thought that any picture that is shown in a local theatre, and in this class we also include such houses as are classed as “average” theatres, is a first run whenever it is booked for the first time in that particular locality.

“Every man for himself” is true in the picture business as well as anywhere else, and when the expensive pictures do not bring out the crowds that are needed to pay their costs, then the only profitable way is to put in a policy of “tried and proved” pictures that have the assurance of success behind them.

The fact remains that whether a picture is first run or not the local patrons will want to see it if the story is good and the picture built around a star that is a known player. Give them good pictures regardless of their age, and you will win their confidence and patronage.

It is always easier to follow through a good campaign that has proved successful somewhere else, that draw up your own at a moment’s notice and which may not have the “pull.”

A bit of excellent exploitation at a nominal cost for First National’s “When a Man’s a Man.” The scenic effect was a 24 sheet cut out and mounted. The truck was loaned.

No business can long proceed unless it is a profitable business. Even the running of a motion picture theatre must be a profitable matter if it is to continue. Neighborhood theatres must dwell upon the theory that their patrons do not always see the showings downtown, and yet these same patrons have a right to expect that the good pictures be shown locally. With this in mind the strong exhibitor books such pictures as are universally known to be good—even though they have passed the “first run” stage.

When “The Covered Wagon,” Paramount’s classic ran in Los Angeles, Calif., a parade down through the principal streets was arranged by the exhibitor and his publicity director. This novel exploitation stunt attracted much public attention.
HOW They Became Tried and Proved

The Stunts That Built Up Patronage

Giving the Pioneer His Innin

Everywhere the progressive exhibitor can find local facilities for exploitation of pictures of outstanding prominence. People in fact like to participated in aiding such films as are known to have historical or human interest value.

We have in mind as such a picture, "The Covered Wagon." Here's where dramatic and effective setting can be worked around to excellent advantage, and attention creating ballyhoo, having such picturesque possibilities, often makes co-operative community effort a real bit of exploitation. In the West and in the Southwest, active participation in "Covered Wagon" stunts are apparently the vogue.

Pioneer celebration re-unions are being held throughout the country where the pioneers struggled through in their canvas caravans and in some instances the towns find many of the old families were either actual participants in the settlement of the country, or else their descendants still live who were.

Such exploitation means are good advertising—and in Weatherford, Texas, the showman there sent out a cordial invitation to all such as were known to be pioneers to attend the premiere as the guests of the house. Twenty-six such settlers were present.

** Contests With a New Theme

Whenever Gloria Swanson shows in a certain town there is sure to be widespread interest in her pictures—she has received overwhelming votes in all popularity contests held there. When recently "The Humming Bird" was looked, boy impersonation contests were opened to the girls of the town—and proved indeed quite a stimulus to business.

Fourteen entrants in the two night's booking were awarded prizes in true amateur night fashion while crowded houses watched the proceedings with much personal and community interest. This was indeed an entirely appropriate stunt and well received by the people of the town.

** Movie News' Issued for Window Display

When a theatre man puts his mind to it he finds many ways to inveigle neighboring druggists and others to lend part of their plate glass windows for advertising his pictures.

In Chicago, the director of publicity for McVicker's Theatre issued a window sticker with the title "Movie News" printed across in red, and showed a rather large picture of Pola Negri seated at her dressing table mirror applying rouge to her lips. Below the picture was the caption, "Pola Negri makes up for one of the scenes in her latest Paramount picture, "Lily of the Dust"—and in bold face caps, "We carry a complete line of toilet preparations."

Thus the druggist was given a good advertising medium for himself as well as the picture and the star.

An Icy Contest

In Topeka, Kansas, the stunt that they pulled to advertise "Ice Bound" was indeed ingenious.

In front of the city's leading drug store, they placed a 300-pound cake of ice in the center of which had been inserted a lobby card advertising the picture.

Frozen in with the card, an announcement bore the offer of a prize of $5.00 to be awarded the person who should correctly guess the nearest to the hour, minute, and second when the huge cake of ice would be melted. Printed slips were distributed in the drug store providing blank spaces for the guesses and the name and addresses of the guessers. They also advertised "Icebound" Suades.

Thirty-five hundred slips were distributed—and over twenty extra gallons of ice cream were sold by the druggist.

The newspapers took up the theme and gave widespread publicity to the stunt. All of this direct and indirect advertising helped the exhibitor to put the picture over.

** Newspaper Campaign for 'Men'

"What do you know about men?" inquired a teaser ad in all the newspapers of Oklahoma City one bright day.

There was no name signed to the ad—and no one knew that it had any connection with a picture. This went along, spotting the pages with one-inch ads attracting much attention and teasing the readers into guessing what it was all about.

A novel window display which secured considerable attention due to its curious aspect gave a real effective tie-up for Paramount's release, "The Bedroom Window."
MERRY GO ROUND
"Made us more money than any picture we ran during the season of 1923."
Roy A. Grombacher,
LIBERTY THEATRE,
Spokane, Wash.

A CHAPTER IN HER LIFE
"A good story all the way. Well worth while. Give us more like this."
M. J. Babin, Mgr.,
FAIRYLAND THEATRE,
White Castle, La.

DRIFTING
"A good picture. Good box office. Paking power."
CAPITOL THEATRE,
Oklahoma City, Okla.

THUNDERING DAWN
"Opened to record house! Held up to big house."
POLK'S THEATRE,
Bridgport, Conn.

COLUMBIA THEATRE,
Seattle, Wash.

FOOLS HIGHWAY
"Closed one of the biggest weeks this season with Fools Highway. Great audience picture!"
Wm. Raynor,
READE'S HIPPODROME,
Cleveland, Ohio.

SPORTING YOUTH
"Man, oh, man what a picture! It made our house and hotel. Big Business!"
C. H. Powers,
STRAND THEATRE,
Dinamow, Cal.

The STORM DAUGHTER
"Vigorous melodrama of the sea. Held crowded audience entranced!"
SEATTLE DAILY TIMES

WHITE TIGER
"Is a real picture. Draws well. Places. C. H. Braun,
PARK THEATRE,
Austin, Minn.

A LADY OF QUALITY
"Gets the money! Sorry I did not raise the price!"
AMUSE THEATRE,
Hart, Mich.

UNIVERSAL JEWELS
Presented by
CARL LAEMMLE
Star’s Home Town Turns Out

Lillian Gish went to school in Shawnee, Okla., and during the recent showing of her picture, “The White Sister,” in her home town this fact was recalled and a thorough campaign of exploitation was centered around this particular period of the star’s youth.

As a first step, a telegram was sent to the manager of the Cozy Theatre where the film was to be shown, and this message stated that word of this showing was called to her attention by the Metro officials, and she was reminded of the pleasant years she had spent in the town. This wire was immediately used in the advertising and the local papers picked it up and played it on the first page.

The advertising also carried a personal endorsement of the picture by the star who hoped that the story would please everybody. Thousands of leaflets were distributed throughout the town and there were any number of window displays which in addition to the large pictures of the star showed scenes from the production. Residents of the town were invited to mail in their reminiscences of Miss Gish, and the papers published these letters from day to day along with such pictures as were available.

As a result the picture drew big crowds and it was said that the town turned out one hundred per cent strong.

* * *

Merchants Co-operate to Tie-Up With ‘Beau Brummel’

In Lockport, New York, when the Warner Bros. film was played at the Temple Theatre big business was reported possibly more than anything else to the fact that the manager of the theatre put himself out to do things brown.

He secured excellent tie ups from several of the leading retailers who together used a double page ad in the local newspapers to emphasize the “Beau Brummel” idea.

The good folks of the town were told by the Bank: “To be a ‘Beau Brummel’

you must save.” The clothier remarked that “Beau Brummel” wore Rochester made clothing. The shoe-repair shop declared, “The soleful elegance of Beau Brummel does not require new shoes. And other similar suggestions—all pointed to the fact that the picture in which John Barrymore starred was soon to be seen locally as the coming attraction at the Temple.

* * *

Bathing Girls Advertise ‘Miami’

Ned Edris, manager of the Tacoma Blue Mouse, was planning to hold a bathing girl revue during showings of “Miami.” The week of July 5th Ned got wind of the fact that one of the big stunts of the Yachting Regatta being staged at Point Defiance Park, was to be a bathing beauty parade. So he advertised in the papers for aspirants for the honor of his Blue Mouse review to call at the theatre. Immediately he was approached by the regatta management to manage their show, and assured of full co-operation. His own particular stunt didn’t cost any cash money after that and resulted in all kinds of stories with cuts in the papers, seven splendid window tieups, the biggest one in the leading department store which furnished all the costume accessories, and the visual appeal of the show to the 30,000 spectators at the park, many of whom went to the Blue Mouse to see which seven of the crowd Edris selected for his own show, and to look’ em over a second time. The photo shows part of the group at Point Defiance Park, and also proves that Edris has excellent taste when it comes to selecting bathing beauties.

* * *

A Prescription


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Play Them Again

Twenty-five theatres in Mexico City recently played First National pictures. Twelve showed “Furry,” thirteen “Black Oxen.” Both pictures had been shown in the city within a few months. But a thorough “Tried and Proved” exploitation campaign put them both across bigger than before.

Trailers and slides were shown in all theatres a week ahead. Lobbies were thronged with stills and lithos. Heralds and throwaways were liberally distributed. Split-a-page ads filled the papers. Trucks, decorated with 24-sheets traveled about town. Front page stories about Barthelmes and Corinne Griffith helped a lot. It was a real old home week for showman below the Rio Grande.

* * *

Mailing List Important

In a Western city a progressive exhibitor is offering prizes to schoolboys and girls for the greatest number of names they can secure after school hours, from letter boxes and apartment houses.

The lobby shown here was a big factor in creating the good business enjoyed by the Coliseum, Seattle, Wash., while showing First National’s “Those Who Dance.”
That's What They All Say!!

Exhibitors Herald

Boy of Mine, with Ben Alexander.—Here is a picture that is entitled to all the good things said about it. Every boy and every man that ever was a boy will go wild over this, and the women—well, the only woman that won't like it might be the landlady who has no use for children. Seven reels.
—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Boy of Mine, with a special cast.—A peach of a family picture. Not a kick out of the whole crowd. More like 'em. Seven reels.—I. G. Catlow, Auditorium theatre, Chicago, Ill.—General patronage.

Boy of Mine, with Ben Alexander.—Not a big picture, but one of the most pleasing that we have shown during the entire season.—L. D. Hendrix, Strand theatre, Mt. Vernon, Iowa.

Boy of Mine, with Ben Alexander.—A good picture you can get behind, and give as a little extra for the good story. As good as “Penrod and Sam.” Good print.

Boy of Mine, with Ben Alexander.—A picture you can get behind, and give as a little extra for the good story. As good as “Penrod and Sam.” Good print.
—E. W. Swarthout, Palace theatre, Aurora, Ind.—Small town patronage.

Boy of Mine, with Ben Alexander.—You must show this picture to your patrons. Don't hesitate to recommend it. —B. W. Swarthout, Boyer theatre, Aurora, Ind.—Small town patronage.

Boy of Mine, with Ben Alexander.—I think that I can truly say that this picture brought us more favorable comments than any picture we have played, except perhaps the “Potash and Perlmutter” picture. This is a good picture and will please the audience in any town. Seven reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.

J.K. McDonald presents

“BOY of MINE”

by

BOOTH TARKINGTON

featuring

Ben Alexander, Henry Walthall, Irene Rich, Rockliffe Fellowes

directed by WILLIAM BEAUDINE

Scenario by HOPE LORING and LOUIS D. LIGHTON

assisted by AIX WEIL

A First National Picture
Selected Headliners

As Disclosed By Their Past Performances in the Box Office Hall of Records

Universal

A CHAPTER IN HER LIFE—3,792 Bookings. Child Love. Reviewed Jan. 26. BECAUSE the story of a sympathetic heroine, the cast and the interesting story portrayed so convincingly that the film is a box-office winner.


DARLING OF NEW YORK—3,881 Bookings. Child Story. Reviewed Nov. 10. BECAUSE Baby Peggy has a great supporting cast, and the picture itself is a charming combination of sunshine and shadow.

DRIFTING—4,229 Bookings. Action and Adventure. Reviewed Oct. 27. BECAUSE it is a stirring melodrama starring Priscilla Dean and having Wallace Beery and Matt Moore in the cast.

THE FLIRT—Booked 697 times. Love and Society Picture. Reviewed Feb. 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready-made audience waiting for a chance to see it.

FOOLISH WIVES—Over 6,000 Bookings. Love and Intrigue. Reviewed Feb. 2. BECAUSE Erich von Stroheim produced the picture and played the lead, and the story is of universal interest.

FOOLS HIGHWAY—3,194 Bookings. Lights and Loves of New York. Reviewed Mar. 29. BECAUSE Mary Philbin shines as a great star, and because the story shows New York in the good old, bad old days.

HUNTING BIG GAME—4,878 Bookings. Adventure in the Wilds. Reviewed Feb. 9. BECAUSE it is a true adventure picture replete with real thrills and takes audiences on a personally conducted tour.

THE LAW FORBIDS—1,559 Bookings. Domestic Drama. Reviewed July 1. BECAUSE Baby Peggy heads a powerful cast, and the story has a strong theme built around the sanctity of the home.


THE STORM DAUGHTER—1,601 Bookings. Sea Story. Reviewed April 19. BECAUSE it is one of the outstanding box-office hits of the year, with Priscilla Dean and featuring Tom Santschi.


WHITE TIGER—3,839 Bookings. Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean stars, and the picture has proven appealing to audiences all over the country.

Paramount

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interludes.

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

Selznick

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russell Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Marriage Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

WINNERS

At a Glance

1. Pagan Passions
2. Aubrey Comedies
3. Daughters of Today
4. Flapper Wives
5. Roulette
6. Col. Heeza Liar

Judge Them By
Past Performances
They're All
Tried and Proved

WINNERS

SELZNICK DISTRIBUTING CORPORATION

"The prints are in FINE CONDITION"
He was a theatrical producer, she was his beautiful new star; what did he say to her to bring this expression to her face?

Murray W. Garsson presents

THE SPITFIRE

Adapted from Frederic Arnold Kummer's daring tale of today, "Plaster Saints", with a spectacular cast

Directed by William Christy Cabanne

Cast; Betty Blythe, Elliot Dexter, Robert Warwick, Lowell Sherman, Burr McIntosh and Pauline Garon. Where have you seen a better cast?

Author; Frederic Arnold Kummer, popular novelist.

Producer; well known as a successful producer of money-making pictures. Producer of "Success," "Counterfeit Love" and "Broadway Broke."

Director; Cabanne is one of the best known directors in the business. His successes are legion.

Story; great. Filled with dramatic moments.

Sets; costly, big.

This picture is just the kind your audiences like. It's daring but not dangerous; thrilling but not too melodramatic.

IT'S ALL PICTURE!

ASSOCIATED EXHIBITORS

Physical Distributor
Pathe Exchange, Inc.

Arthur S. Kane, President

Encore Pictures

Foreign Representative
Sidney Garrett
"I heard him say−!

A William Christy Cabanne Production

The Sixth Commandment

A drama of modern love and hate

Was her duty to her lover
or the law?

She had overheard him say just three words.
Should she repeat them they might hang him.
She had sworn to tell the whole truth and nothing but the truth.
Should she tell?
A real drama of modern life, with an amazingly fine cast
which includes William Faversham, Charlotte Walker,
Edmund Breese, John Bohn, Charles Emmett Mack and others.

ASSOCIATED EXHIBITORS

Arthur S. Kane, President

Physical Distributor
Pathe Exchange, Inc.

Encore Pictures

Foreign Representative
Sidney Garrett
Live, Love and Laugh with
Douglas MacLean in "Never Say Die"

From William Collier's Greatest Comedy Success
The Play by Wm. H. Post
Directed by George J. Crane
with Lillian Rich, Helen Ferguson in
the cast of fun-makers
Stick This Section In the Safe!

It Means Good American Dollars in the Bank For You

WHAT'RE you sellin', Showman? Some-thing the people want—or something they don’t?

Give 'em what they crave and they'll buy plenty! What the world wants most is laughter. And that’s what Doug MacLean gives nothing else but—in Associated Exhibitors frenzied farce—"Never Say Die."

Play the picture, clip the coupons in the National Tie-Up Section, and you will perform the modern magic of changing chuckles to shekels. It’s more than a "wow"—it’s a "wham." And a "wham" is a show that will make a deaf and dumb audience shout for more with shrieks of joy.

At first "Never Say Die" was a stage play by William H. Post. Willie Collier played the lead and left a line of laughter from coast to coast. It was produced for years both here and abroad, and always with the same result—audiences and showmen were alike hilarious. The former over the opportunity to "laugh it off"—the latter over the golden Niagara that cascaded into the box-office.

There's a laugh to every foot of film. And there are 5,891 feet. Over a mile of smiles. No time wasted. From the entry of MacLean in the person of Jack Woodbury the blue-haunting comedy never abates until the final fadeout.

Associated Exhibitors brilliant comedy picture, "Never Say Die" offers exploitation possibilities galore. For instance, still number 82 is appropriate for window displays on a wide variety of subjects—hats, gloves, and every sort of wearing apparel.

The most confirmed sorrow-seekers will forget their woes, and laughers—lovers will revel in each scintillating pleasantry.

To give you an idea—

THERE'S nothing wrong with Jack. He's a husky young American with plenty of money and health to enjoy all the good things of life. But he happens to meet a friend by appointment in a private hospital. While waiting he casually seats himself in a wheel-chair. The eminent physicians mistaking him for a patient, pounce upon him, apply the stethoscope to his heart and tell him he has but three months to live. "A most unusual case," say they. And well they may be puzzled for the heart murmurs they hear are, the buzzings of a bee that blunders into the heart-tester, and later implants a well-placed sting on Jack's manly bosom. Naturally Jack lets out a howl of pain. That settles him. The medics' suspicions are confirmed.

But they apply another test. They blindfold Jack and tell him to walk about the room. In a heated argument regarding his sym-ptoms they forget all about the patient, and he calmly walks out the window onto a narrow ledge high above the street. Thrills and laughs! Oh boy! He has one foot poised ready to step on—nothing. But some safe-movers are hoisting an iron money-container to the floor below, and one of them shouts "Stop" to the man at the winch. Jack thinks it is one of the doctors and stops. "Left!" shouts the moving-man, and Jack turns in that direction. You can figure the rest for yourself. It's a scream!

THEN there's Jack's friend, Hector. And Hector's sweetheart, Violet. Don't overlook her. Jack didn't. Hector's a nice boy. When Jack tells him the sad tale of having but three months to live, dameless Hector fixes things so that Jack leaves him his entire estate. But there is a trick in it. Jack's money can't go outside the family. But Hector, clever youth, has the answer. That's how come that Jack marries Hector's fiancée. She goes to Florida,
Hector goes to Paris on Jack's money. And poor Jack settles down to fill in the three months left him in this merry world.

HOW is that for a mirthful situation? But that isn't all. Not the half of it.

Hector's awfully put out when he finds Jack alive at the end of three months. And Jack actually apologizes for not dying as per schedule.

Then in a whirlwind mirthquake appear Violet, Jack's wife and Hector's fiancée; "Gum" Murphy, the vicious gangster with a face as blank as a river on a quiet, cloudy day, and a heart as hard as that of a pawn-broker; the divorce procuring sleuth; "La Cigale," the grasshopper, a little "vamp" from gay Paree who has danced her way into Hector's fickle affection. Action? What action?

Jack and Vi find they really love each other — even though married. He makes his get-away from the entire mob. Are his troubles ended? Not by a darning sight!

He hops a cab—with the gunman in hot pursuit. The cabby is "plastered," and falls from his seat. The horse runs away. Jack is tickled to death. He thinks they are making fine time, and shouts encouragement to the place where the cabby should be.

The laugh doesn't stop there. The harness breaks, and horse and cab part company. The cab goes careening on its way and the horse — follows on behind the cab instead of before it.

JACK notices a few narrow escapes from crashing into trees, motor cars, and so on, and a slightly worried expression comes into his eyes. He looks back to make sure his pursuers are outdistanced—and has to laugh. Someone has lost a horse. There it is following his cab. Ha-Ha! It's too good to keep. He sticks his head out the window to tell the cabby. Only there is no cabby—no horse—no anything. Just Jack and his wild cab dashing madly toward—

Well, anyway, in the end everything is alright, and your audience will file out after the best evening's entertainment procurable in celluloid.

Honestly, "Never Say Die" is a knock-out. But you must tell 'em about it. Let 'em know what you're selling. And with this show that is easy.

There are as many exploitation possibilities as there are laughs — and that's going some. Associated Exhibitors have done all they can to provide you with showmanship material. For instance, there is the "Button Insurance Policy." The idea is to give patrons buttons to replace those that are sure to be bursted off in the throes of merriment. The exchange will provide special "Never Say Die" buttons, or ordinary buttons may be procured locally.

THERE are some cracker-jack suggestions for program pages, theatre fronts, lobbies and publicity stunts. Take advantage of these ideas, read every line of this National Tie-Up Section, use every means in your power to let folks know about your show. Because everyone that sees "Never Say Die" from that time on is going to be a loyal friend of your theatre and to yourself.

All you have to do is to let them know that you are showing the attraction, and they will come in crowds.

And the very best way to publicize the photoplay is through the medium of window displays. EXHIBITORS Trade Review provides you with the cooperation of national advertisers whose products are known to everyone. But you, yourself, can help the show materially by applying the National Tie-up idea to local conditions.

There are firms in your town that are locally famous although lacking national distribution. Get the aid of these merchants. Yours is not a one-sided proposition. It has been proven that motion picture window displays in connection with any type of merchandise will attract attention to the goods on view, and will boost sales.

Go after new business. Don't confine your sphere of action to within a few blocks of your theatre. Play up the windows in another section of town. Arrange to have tickets for your show sold in these shops. You will be surprised at the brand new patronage you may thus secure. Try it out. It is easy to check up by means of the tickets turned in at the gate.

Try to get action in your windows. Something that looks alive. If possible something that moves. A motor-car agency noted for its wonderful windows, features its cars in country scenes, and has live chickens, or ducks or rabbits in the windows. And wax figures sit in the car, while a concealed fan stirs veils, and ties.

Give a little care to your execution of the National Tie-up idea, and you won't regret it.

Each week a great number of showmen are profiting by the successful experiences of the pioneers, and are cashing in on the additional publicity which they obtain free through this section.

It is high time to get on the bandwagon. Play all the National Tie-up Pictures, and take full advantage of the windows, and other exploitation ideas offered you in connection with each through EXHIBITORS Trade REVIEW.
Make a Lane of Laughter Lead to Your Theatre With ‘Never Say Die’ Windows

THROUGHOUT the action of “Never Say Die” Doug MacLean looks like an ad for “What the Well-Dressed Man Will Wear.” Doug is a knock-out in the picture, and his clothes are models of sartorial elegance. His suits of the “last word!” one better.

There are a dozen different stills showing the young comedian in as many different changes of apparel as a Follies star. Number 83 shows him carefully scanning the habiliments of a less dressy individual, while the girl in the case, and Doug’s valet seem to be regarding the hero’s immaculate dress with great approval. Number 10 displays a grey business suit in great style, while No. 86 shows morning attire.

Vercheri, the chef, plays quite a part in the picture, and stills featuring him will give you a logical tie-up with restaurants, caterers, fruit stores, and in fact any shops handling edibles.

Stills Nos. 157 and 156 will give you a dozen different ideas on how you can boost business for the food purveyors as well as for your theatre.

Here, also is a library tie-up. The play has been published, and both public and private circulating libraries will increase their clientele and make you patrons by cooperating for publicity.

You can also call attention to your attraction by means of cards in libraries, reading rooms, or other places where silence is expected and required.

One of the biggest “kicks” in the picture is the horseless cab. It suggests a tie-up with taxi-cab or omnibus companies. It might be arranged to have patrons driven to the show at half-rates. The taxi-men could sell tickets, or a refund could be made at the ticket office by arrangement with the company. Of course this stunt would only apply to a given radius.

Don’t overlook the fact that Doug’s hats, shoes, and all other dress accessories are just as correct as the major articles of his dress. His gray Fedora is prominently featured in stills Nos. 2, 18, 6, and 1. And Nos. 206, 203, 205 and 208 prominently display a jaunty cap which will surely increase sales on that type of headgear for the merchant.

During the action of the picture Doug has occasion to sign a check. As is usually the case when one signs a check to give away, fountain pens are offered him from every direction.

The stills of this scene showing the hero selecting one of the pens offers a fine tie-up for fountain pen window display. There are any number of ideas that can be worked into a window card.

Doug MacLean smile bids fair to become famous. And every time his face wreathes in smiles, he displays a set of teeth that may well be the envy of all those admiring dental perfection. So tie-up with any dentifrice, and fix up a drug store window replete with tubes of dental beautifier and stills of Doug MacLean and his smile.

Silence
No Loud Talking or Laughing
If You Want to Laugh
Go to the City Theatre
and See
“Never Say Die.”

This Driver Is Safe, Sane and Sober.
See the Runaway Cab in
“Never Say Die.”
We’ll Take You to The City Theatre
At Half Rates

Don’t be ashamed to smile! Beatify Your Teeth With Sweeney’s Dentifrice Then Laugh to Your Heart’s Content At “Never Say Die” Now at The City Theatre

Cure That Cold With Blist’s Cough Cure And Cure the ’Blues’ By Seeing “Never Say Die” at City Theatre

A line for a drug store pushing a cough cure, cold cure, hay-fever cure, or any other kind of cure.

Also there is the well-known preparation called “Rit.” The line is obvious—“Never Say Dye—Say Rit!”

Then there is a chance to do business with a cleaning and dyeing establishment. In this connection you might arrange for some throwaways—to be paid for by the cleaner—borrowing for the occasion some such doggerel as: “We dye to live, while others live to die. The more we dye the better we live; the longer we live the better we dye.”

Lillian Rich, as the heroine, and Helen Ferguson, who plays the “vamp,” are both, oh! so easy to look at. And such gowns!

Just to give you an idea, take a look yourself at stills Nos. 13A, 116, 129, 88, 149, 155, 125, and see for yourself. And—sh—look at No. 98, and some of the others where the bold, bad detective is scattering “evidence” in the form of the daintiest lingerie promiscuously about Doug’s perfectly decent apartment.
Making 'em Look
Stunts That Will Stop 'Em
Any Time—Any Place

If there is an electric run-about in town, or other type of motor vehicle you can fix up to look as much as possible like a horse-drawn cab, you can get sure fire publicity. One of the highlights of the picture is the runaway cab with the horse following it. Have your "cab" driven through town with a horse hitched to the rear. If you can get a horse that will follow of its own accord so much the better. Cards on the front and sides of the cab—and horse too, for that matter—may advise the public that "even with the cart before the horse nothing can keep me from seeing 'Never Say Die' at the City Theatre." Another: "Laugh at the horse that follows the cab in 'Never Say Die.' " Any similar ideas will get across as well.

In the picture there is a belated honeymoon. This is sufficient excuse for you to send special invitations to all the newlyweds of your town to see the picture as your guests. Don't necessarily advertise this in the papers. Watch the marriage announcements, and write personally to the various couples congratulating them. Feature the "live, love and laugh" idea, and say you will start them on the right road by providing the first big hearty laugh in their married life. And hope that they will continue to laugh always.

You can get front page space by giving a "Never Say Die" matinee for the chaps who "are down but not out." If there is an organization such as the Salvation Army in your town—an outfit that helps the boys who are down in their luck—arrange to give a special showing of the film for them. Get interviewed about it, and tell the press that you consider the picture the very finest sort of inspirational sermon.

In connection with the showing have some local minister or other character deliver a talk on "Never Say Die," telling this peculiar audience that although they may be pretty badly battered up they are still in the ring with a good chance to win out in the battle of life.

Incidently, don't forget that a good act advertises itself—either "on" or "off"—and if you can tie-up with some concern that will give jobs to a few of the unfortunates you will reap a reward—not only in Heaven, but at the box-office.

A bee is what starts the fun in "Never Say Die." Surely you can secure a hive to exhibit in your lobby—under glass! The interesting little insects will surely attract the passerby, and a card calling attention to the bee in the picture will help sales.

You can pull a lot of funny ones with this. For instance: "Pick out the bee that fooled the doctors in 'Never Say Die,' " Bee yourself! You can't get stung by seeing 'Never Say Die.' "

Don't forget that in selling "Never Say Die" you are selling laughter. Play this feature for all it is worth. Folks love to laugh. Tell them they can at your theatre. Run some copy along the line of: "The doctors said he'd die in three months, and he laughed it off. Laugh off your troubles watching 'Never Say Die' at the City Theatre."

Throwaways of "prescriptions" giving a sure cure for the blues in "Never Say Die" will also help you to advertise that you are holding over the film.

It might add a touch to have your ticket-taker garbed as a cabby, and the usherettes dressed as trained nurses. Remember also that an attractive lobby will always help sell your show. It is like attractively packaged merchandise. The box helps sell the product.

Do your share on "Never Say Die" exploitation, and both you and your patrons will enjoy the showing one hundred percent. You will get paid for giving them what they want, and they will be satisfied in having gratified a desire for laughter and clean, wholesome entertainment.
These business-getting Novel Accessories now ready for Douglas MacLean in “Never Say Die”

Free Button Insurance:—

20,000 of these certificates were distributed by the California Theatre, Los Angeles, at the World’s Premiere—

—Tremendous business made them hold the picture over another week!

Thousands more were distributed by Royal Theatre, Kansas City; Grand Theatre, Pittsburgh; Capitol Theatre, Detroit; Rivoli Theatre, Baltimore.

Don't be foolish! TAKE ONE

You’ll bust a button laughing at DOUGLAS MACLEAN IN “Never Say Die”

This is to certify—

To wit: Life is fleeting! So are buttons on your shirt, especially if the insured be inclined to uproarious laughter or bursting hilarity.

Now, therefore, this policy is issued to insure bearer against all loss of buttons busted off while laughing at Douglas MacLean in “Never Say Die”

A Scene Version of William Cagley’s Greatest Comedy Success
The Fun by Mr. H. Fue

In witness whereof, button is hereto attached to replace such as may be so busted off.

Whereas—

“A stitch in time saves nine,” a button in time saves embarrassment.

Use this button, and save a tailor’s bill.

(Signed) DOUGLAS MACLEAN
(Approved) J. S. WOODY
General Manager
Assistant Exhibitors

1/4-Sheet Hotel Card:—(free)

Hundreds of these “Don’t Be Foolish” cards were used in the Los Angeles, Kansas City, Pittsburgh, Detroit, Baltimore—in hotels and shops of every description.

These are free to all Exhibitors who purchase MacLean buttons.)

MacLean Lapel Buttons:—

Studio girls in nurses’ costumes pinned thousands of these buttons with ribbons on pedestrians during Greater Movie Week in Los Angeles.
Cash in to the limit
With Accessories and Window Tie-ups
For MacLean’s latest Laugh-burst

4-Page Roto Tabloid:

Effective and catchy Pictorial bally-hoo.

100,000 of these Rotos have already been distributed at the first five pre-release showings of “Never Say Die.”

Bully House Souvenir.

When you play

“Never Say Die”
—and you will—

use every one of these accessories

and window tie-ups to

“tell the world”

you’ve got the

season’s greatest comedy

Live! Love! Laugh!
Douglas MacLean
in
“Never Say Die”

This
Smashing
Window
Card
Hits
the
eye
and
ornaments
any
window
with its
striking
colors

3000
were
used
in
Los Angeles
alone!
ES, we are mighty proud of Vogue Clothes because they Talk Style, Look Style and Show Style. They give us confidence because they give their wearers confidence.

In turn, we believe you are just as proud of your theatre and your attractions, especially “Never Say Die,” featuring Douglas McLean. That too stands for confidence.

That feeling should prove a mighty link of co-operation between you and our dealer in your community. Exhibitors Trade Review is helping. We are ready to help. Let’s Go! Sign and mail the coupon below.

Vogue Clothes Give You That Feeling

Of Confidence and “Never Say Die”

THE thought expressed in the above heading, enhanced by a co-operative window display of scenes from the picture “Never Say Die” and a neat layout of Vogue Clothes, means more profits for all concerned. Let us all get together through your signing and mailing the attached coupon.

L. BLACK CO. Rochester, N.Y.
New York Office: 200 Fifth Avenue

We Are Proud!

CLIP THIS COUPON

Please have L. Black & Co., makers of Vogue Clothes, get in touch with me immediately and notify their dealer in my community so that I may take advantage of the tie-up between their clothes and my showing of Douglas McLean in “Never Say Die.” I have listed my play dates below.

Name
Theatre
Town
State
“Never Say Die”
Play Dates
LIVE LOVE AND LAUGH

"Never Say Die"

Society Club Hats

$6

The Above Window Cards in Colors with Gold Stripe Are Easily Adapted to a Tie-Up Display. Simply Insert Douglas McLean’s Head in Place of the Present Figures. Henry of Hat “Bulls” Available.

Doug’s Hats Make Logical Link Between Dealer and Exhibitor

Your audience will understand “there’s a reason” for this tie-up as soon as they stop and glance at a few of the “Never Say Die” stills which you will use in the window display. But they will understand it far better when they see the picture at your theatre. And you can safely tell them that in advance on a special window card. Doug is very particular about his headgear. So is his valet. That makes this YOUR opportunity as well as OURS. We urge you to notify Exhibitors Trade Review just as soon as you book this picture so we may help our dealer co-operate with you.

Society Club Hats
For Young Men

Frank Katz Hat Co.
721 Broadway
New York

Frank Katz Hat Co.
721 Broadway
New York
Never Say “Dye”—

SAY

“RIT”


EXHIBITORS
TRADE REVIEW,
45 W. 45th Street,
New York City

Please get in touch with me and advise how I can take advantage of the national tie-up between the popular dye, RIT, and “Never Say Die.” I have listed herewith my play dates and the numbers of tie-ups I would like to arrange.

<table>
<thead>
<tr>
<th>Name</th>
<th>Theatre</th>
<th>Town</th>
<th>State</th>
<th>Play Dates</th>
<th>No. of Tie-Ups</th>
<th>Desired</th>
</tr>
</thead>
</table>

Please fill out the above form and return to:

45 W. 45th Street
New York City
Write Your Profits With This Tie-Up

IN the above scene from "Never Say Die" which is "Still No. 96," you see Douglas MacLean being offered two pens, one from Hal Cooley on the left and one from Lucien Littlefield on the right.

Of course, Doug chose the Wahl Pen because he knew it would write better—just like his Eversharp Pencil. Of course, so would you. And everyone who will see this still in a co-operative "Never Say Die"—"Wahl-Pen" window display.

In the picture, Doug writes plenty of checks. He wound up with plenty of money—and a beautiful wife—because he never said die!

You will wind up with plenty of profits and be able to write a nice healthy box-office check with a Wahl Pen if you take advantage of this logical tie-up by writing the Exhibitors Trade Review immediately after you have set your play dates on this booking.

That's all you have to do. Costs you not a single penny. And it means every Wahl dealer in your community will be just as willing as you are to enter into this mutually beneficial exploitation.
Douglas MacLean

"Never Say Die"

More exciting than "The Hottentot"
More thrills than "Going Up"
Faster than "The Yankee Consul"
"Goes them all one better in laughs" — M. P. News

Associated Exhibitors
Arthur S. Kane

Physical Distributor
Pathe Exchange Inc.

Foreign Representative
Sidney Garrett
You Only Think you’ve seen good advertising tie-ups with a motion picture!!

wait till you’ve seen next week’s National Tie-Up Section on this great action picture!

C. C. Burr presents

Johnny Hines in

THE SPEED SPOOK

JOHNNY HINES
now a bigger box office bet than ever before in his career, and a powerful supporting cast including

Paire Binney, Edmund Breese, Frank Losee, Warner Richmond and Henry West

In the unusual picture

“The Speed Spook”

By William Wallace Cook

From the story presented in Top Notch Magazine

Directed by Charles Hines.

Scenario by Ray Harris.

Photography by

CHARLES GILSON and JOHN GEISEL

The first of a series of three Hines pictures to be produced by

EAST COAST FILMS

INCORPORATED

C. C. BURR, MANAGING DIRECTOR

Sales Office 133W. 44th St.

NEW YORK, NEW YORK

DISTRIBUTED BY THE BEST INDEPENDENT EXCHANGES

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How to Publicize the Title  

**NEVER SAY DIE**  

So It Will Make You Money

Of one of the newspaper boys to write a good story on slogans in connection with a contest to select a real live one for the home town.

In this story stress the world-famous slogan "Never Say Die." Its history is intensely interesting. Originally it was the battle-cry of France. When the noble knights riveted on a new iron suit of plate the stage went forth to combat the w.k. welkin rang with muffled shouts of "Never Say Die." The slogan ran down the centuries to the day of Napoleon, when in slightly altered phrase it re-echoed on the fatal field of Waterloo as "The Guard Dies But Never Surrenders."

F ROM France it went to Bonnie Scotland, and as "Nei Sae Dee," was shouted through the banks and brakes by the loyal legions of Mary, Queen of Scots. And so through many centuries this motto has inspired hope in many lands. Now it comes to your aid in repelling the enemies of showmanship, and it may be depended upon to rout every box-office buffalo.

Play up this slogan. Run it as a teaser ad. Print it in different languages. Identify it with history. Stage school essay contests. Tie-up with worthy local charities. Have sermons delivered on this text. Stick with it—never say die.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

T HE story of the Klondike—in the land of the Yukon—as told in "Cheechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, any living in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHEECHAHCOS'

WINDOW DISPLAYS

All you have to do is mark the spot in the "Cheechahcos" coupon and the big cooperative merchandising plan will start rolling. You will then be the leader in the big national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

229 West 42nd Street

New York City

National Tie-Up Windows Now Available

**"HER OWN FREE WILL."**  

118—Helen Frank Will Story ... Book Shops  
117—La Supreme Pearls ......... Jewellers  
116—Vanity Fair Underwear ... Women's Wear  
115—Delicia Lipstick .......... Beauty Shops  
114—Saks 5th Ave. Beauties .......  
113—Fashinette Hair Nets ... Dress Stores

**"SHOOTING OF DAN McGREW"**

76—Vanity Fair Underwear ... Women's Wear  
75—Vanity Fair Underwear ... Women's Wear  
74—Dier-Dier Drug Store  
73—Victor Record (No. 55218) ... Music Stores

**"SHERLOCK, JR."**

69—Fowning Gloves ......... Haberdashers  
68—Kiss-Kiss Compacts ....... Drug Stores  
67—Melto Reducing Cream ... Drug Stores

**"BOY OF THE WIND"**

60—Vogue Hair 
59—Kiss Perfume  
58—Chaplin Films (Miami) ... Music Stores

**"BOY OF FLANDERS"**

58—Jackie Cooper Hats ......... Hat Shops  
57—Grosset & Dunlap ... Book Dealers

**"CAPTAIN JANUARY"**

52—Baby Peggy Story Book ... Book Shops  
51—Jackie Cooper Hats ......... Hat Shops  
50—Grosset & Dunlap ... Book Dealers

**"THE SEA HAWK"**

49—Tudor Silverware .......... Jewellers  
48—Blue Bird Pearl .......... Jewellers  
47—Van Aalst Underwear ... Women's Wear  
46—Fowmes Gloves ............ Haberdashers  
44—Condor Underwear ... Drug Stores

**"MISSING DAUGHTERS"**

38—Gordon House ..... Women's Wear  
37—Forest Mills Underwear ... Women's Wear  
36—Peacock Tooth Powder ... Drug Stores

**"CHEECHAHCOS"**

29—La Palina Cigars ......... Cigar Stores  
28—Minsky Lash Nourishment ... Drug Stores

**"PERT EYE FLIES"**

17—Putnam Cigars ......... Cigar Stores  
16—Diet Hair Nets ......... Drug Stores

**"BEAU BRUMMEL"**

15—Chowah Perfumes ... Drug Stores  
14—Nemo Cigarettes ... Cigar Stores

**"MISSING DAUGHTERS"**

13—Vanilla Hair Nets ......... Drug Stores  
12—Bonnell Beauty Clay ... Drug Stores

**"FIRST NATIONAL TIE-UPS**

12—Tempt of Allah Incense ... Drug Stores  
10—The Arab Song ......... Music Stores  
9—Gourdon's Oriental Cream ... Drug Stores

**"SHERLOCK, JR."**

9—Banks Coffee ............ Grocers  
8—Remes Perfumes ......... Drug Stores  
7—Gambleskis Rugs ... House Linens

**"FIRST NATIONAL TIE-UPS"**

101—Ashes of Vengeance Book ... Book Shops  
100—Ashes of Vengeance Song ... Music Shops  
99—Boy of Mine Song ... Book Shops  
98—Book ......... Book Shops  
97—Penrod Clothes ... Clothing Stores

**"SHOOTING OF DAN McGREW"**

96—Sure-Fit Caps ......... Hat Shops  
95—Kleanet Hairnets ......... Beauty Shops  
94—Proper Hatery ... Women's Wear

**"MISSING DAUGHTERS"**

92—Baby Peggy Story Book ... Book Shops  
91—Baby Peggy Stationary ... Stationary Stores  
89—Wesphal's Shampoo ......... Drug Stores  
88—Junier Coats and Suits ... Children's Wear

**"BOY OF FLANDERS"**

88—Wayne Knit Socks ......... Children's Wear  
87—Kummel Juvenile Dresses ... Children's Wear  
86—Vinaver Underwear ... Children's Wear  
85—Baby Peggy Underwear ... Children's Wear  
84—Baby Peggy Hats ......... Muses

**"MISSING DAUGHTERS"**

83—Baby Peggy Handkerchiefs ... Children's Wear  
82—Garcia Grande Cigars .... Cigar Stores

**"FIRST NATIONAL TIE-UPS"**

81—Triumph Brochure ......... Women's Wear  
80—Kleanet ......... Drug Stores

**"FIRST NATIONAL TIE-UPS"**
The Exhibitors Rounds Table

Toronto Shake-up

A shake-up is taking place in the downtown theatre situation of Toronto, Ontario, and the developments are interesting. The Tivoli Theatre, formerly the head theatre of the big chain formerly operated by Jule and J. J. Allen, has been closed and Ben Cronk, who has been conducting this house for a lessee, H. Sedgwick, is now at liberty. Famous Players Canadian Corp. acquired the Allen chain, but it is understood that Famous Players will have nothing to do with the Tivoli and the future of this house is an open question.

On the other hand, Famous Players is arranging to re-open the Regent Theatre as a "Big Time" Moving Picture Theatre in a manner somewhat after the recent policy of the Tivoli. Incidentally, the Regent Theatre was the home house of the Famous Players circuit across Canada until the Toronto Hippodrome was taken over by W. L. Nathanson in behalf of Famous. The Regent Theatre was offered for sale some little time ago but apparently there were no suitable takers, in the opinion of Clarence Robson, who is directing the Hippodrome and other Famous houses in Toronto and outside.

K. C. Reduction

Another reduction in price scale was made by the Liberty Theatre, down town first run house of Kansas City, which is leased by Universal, Sunday. Week day matinees now are 25 cents, lodges 35 cents, while nights and matinees on Saturday and Sunday are 35 cents, lodges 50 cents. Children up to 12 years old are admitted for 10 cents at all times.

Coogan Committee

A committee of Mayor A. I. Beach, of Kansas City, and five other important citizens, including pastors and civic leaders, was appointed by the Near East Relief to meet and with Jack K. Coogan and his party at the Union Station at Kansas City Tuesday night. They escorted the young film star to a platform, which was on the station platform. Speeches were made by Mayor Beach and others. A committee of about seventy-five was appointed to sit on the platform with Jack, the event receiving liberal space in the daily newspapers.

Exchange Visitors

These out-of-town exhibitors were in Kansas City last week buying film: T. S. Wilson, Seeb Theatre, Abilene, Kansas; E. L. Hooper, Orpheum Theatre, Topeka, Kan.; H. McDowell, Isis, Ashland and Majestic Theatres, Wellington, Kan.; D. Filezola, Empress Theatre, Fort Scott, Kan.; Mr. and Mrs. Abraham Ulamperl, Gem Theatre, Topeka, Kan.; L. Miller, Best Theatre, Topeka, Kan.; Harry Kirkham, Days, Kansas; R. L. Mills, Auditorium Theatre, Smithville, Mo.; E. Mimick, Cohan Theatre, Marceline, Mo.; Birtz Byiar, Opera House, Clinton, Mo.; William Sears, Lyric Theatre, Boonville, Mo.; C. E. Goodnight, Star Theatre, Warrensburg, Mo.

Community Centers

The first of a group of Community center theatres being promoted in Atlanta by a group of business men, the Palace, located at Little Five Points in the exclusive residence section, has opened very auspiciously under the management of H. M. King, formerly of Brunswick, Ga. All Inmon Park attended the opening and found a strongly modern little house at six hundred capacity, with every convenience, and a small but per-


New Managers

Two new theatre managers will make their debut in Kansas City this fall. Jake Lieberman, former manager of the United Artists' office in Pittsburgh, will manage the Empire Theatre, a house which has long been closed, but which is being reopened as a burlesque house. At the rival burlesque theatre, the Gayety, will be George More, formerly well known in the East as a director and operator.

Exchange Outing

Last week members of the Denver Film Exchange Managers' Association and their employees held their annual outing at Eldorado Springs in the mountains. The theatres of Denver joined with the exchanges in order to make the outing a complete success in every way. It was an old-fashioned picnic with contests of every description.


John Crovo Resigns

John Crovo, for many years manager of the Lyric Theatre, Atlanta, Ga., and for almost his entire life associated with the theatre business of the South, has resigned the former position effective immediately, although he will remain in Atlanta for some weeks yet. His future plans have not been announced. He has for many years with the Lynch regime of Southern enterprises in various cities in the South.

Exploit "Miami"

One of the most effective campaigns ever put on in Memphis was put behind "Miami" by Howard Wangh, managing director of Loew's Palace. A thousand special one-sheets advertising Julia Dawe's bathing revue, used as a prologue to the picture, were distributed throughout the entire city. A miniature bathing beach with its ensemble of beautiful girls, was constructed in the lobby and simply stopped traffic in front of the theatre. A tie up with the largest department store in Memphis also resulted in further good publicity for the picture.

as

an exhibitor ask yourself these questions:

Has the story on which the play is based been written by a man of letters whose creations have endeared him to the public?

Do the cast and directorial staff include well known names that are in great public demand?

Is the picture as a whole of that texture which will without fail build up for me an everlasting clientele?

THE FOOLISH VIRGIN

gives the completely satisfying answer to these questions.

Elaine Hammerstein

playing the leading role possesses that rare charm that simply melts in every scene and creates perfection in harmony that is very rare to find.

George W. Hill

possesses a directorial mind second to none and successfully blends all the elements of the play as seldom done before.

Thomas Dixon

is a veteran in the creation of great novels whose popularity assures a ready-made public demand.

Columbia Pictures, Inc.

1600 Broadway, N. Y. City
Classified Opportunities

Better Projection

"HAFTONE"
For Motion Picture Projection
The screen that knows no angles.
Raven Screen Corporation
345 West 39th Street
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Local Films

MOTION PICTURES made to order, Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20¢ per foot. Ruby Film Company, 727 Seventh Avenue, New York.

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For Sale

SMALL THEATRE in lively New England town; Complete equipment in good condition; details on request; Box BFL, Exhibitors Trade Review.

THEATRE, 900 seating capacity, newly decorated. Simplex Projector, Raven Screen, excellent condition. Owner going abroad, must sell or sacrifice. Vicinity New York City, 2XV, Exhibitors Trade Review.

500 NEWLY UPHOLSTERED THEATRE CHAIRS with cretonne coverings, with aisle lights attached. Good bargain for those that answer quickly. Box A. N. C., Exhibitors Trade Review.

EXHIBITORS AND PROJECTIONS—We have discontinued handling a general line of theatre supplies and will handle the following supplies only: BEATORS, SIMPLEX, INTERMITTENT SPROCKETS, each $2.25; EDISON and MOTION GRAPH INTERMITTENT SPROCKETS, each $2.50; Powers, Simplex, Magnigraph and Edison take-up and feed sprockets, each $2.85. Every sprocket is fully GUARANTEED FOR ONE YEAR. Regular factory made sprockets that are sold by all the leading theatre supply houses, but these other houses can not compete with our prices as we buy them by the thousands and handle CINEPHOR LENSES at a discount. Baird Ranges, complete sets $65. OUR VOLUME OF BUSINESS IS SO GREAT THAT IT TAKES FROM SEVEN TO TEN DAYS TO FILL YOUR ORDER FOR THE ABOVE GOODS, so please allow your order enough cash remittance.

SPECIAL PRICES—Veneered Chairs $1.00 each; Upholstered Chairs $2.50 each; Changeable Admission signs $2.75; Hertner Transverter 75.75 each; brand new $25.00; Double Machine Asbestos booth $50.00; All makes motion picture machines $100.00 each; Capital Motion Picture Supply Co., 142 West 46th Street, New York City.

LEDGER SYSTEMS, now available to all showmen. A complete Time-Saving System for showmen, postage prepaid, $2.50. Sent C. D. D. upon remittance. Exhibitors Trade Review, 45 W. 45th Street, New York City.

MODERN MOVIE THEATRE for sale, seating 500. Town 3,296. Price reasonable. Address A. T. Malley, Corinth, N. Y., Box "H."

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World’s Largest Exclusive Amusement Ticket Plant

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Identified—

EASTMAN POSITIVE FILM

Even before you see the picture on the screen you know that the release print bearing the identification "Eastman" "Kodak" in the margin is of the finest possible photographic quality.

Eastman Positive Film carries quality from studio to screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
A feast of laughter for August and September

From

Mack Sennett

All Two Reel Comedies

1. BEN TURPIN; “Romeo and Juliet”; August 3; if Shakespeare could have seen Turpin in this one he would never have written “Wherefore art thou Romeo?”

2. MACK SENNETT COMEDY; “Wall Street Blues”; Aug. 10; the only blues are in the title

3. HARRY LANGDON; “The First 100 Years”; Aug. 17; Harry hires a cook and finds it easier to hire than fire. A million laughs

4. RALPH GRAVES; (Mack Sennett Star Comedy); “East of the Water Plug”; Aug. 24; a new and good comedian in a travesty on amateur theatricals; showing how tragedy can become a scream

5. MACK SENNETT COMEDY; “Lizzas of the Field”; Sept. 7; as many laughs as there are bolts in a Ford; an automobile race with a great big thrill

6. HARRY LANGDON “The Luck O’ the Foolish”; Sept. 14; Harry in a honeymoon that is a howl

7. BEN TURPIN; “Three Foolish Weeks”; Sept. 14

Sennetts for laughter and satisfied audiences

Pathécomedy
National Tie-Ups for "The Speed Spook"

EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

POLA NEGR1
IN "Lily of the Dust"

DIMITRI BUCHOWETZKI
Production
ONE OF Paramount's Famous 40

Price 20 cents
August 30, 1924
The Landlicht Copying and Developing Machine-Set

Works automatically the raw film up to the theatre-ready act without pasting joints with all titles, letterings and colouring. The most perfect copying installation on the world market. Instead of 20 workmen for serving, only 2! 3000 yards of film in 8 hours, required space only 15 sqm. Enormous savings in raw materials and chemicals. Wrong exposures and lones owing to incorrect handling of the films are impossible. The installation consists of the Copying Automaton, the Developing Machine, the Fixing Machine, the Washing Machine, the Colouring Machine, and the Doying Cabinet. The film leaves the doying cabinet completely finished and ready for projection. This Copying-Set is producing faultless, first-class copies, conserves the negative in every possible way. It touches the various rollers only with the celluloid side so that a much larger quantity of copies may be developed than hitherto.

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Landlicht A.G. Berlin SW.
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in
"THE LONE WOLF"

By Louis Joseph Vance

An amazing cast in an amazing story

"The Lone Wolf" stories ran in several of the biggest popular magazines in the country. Millions read them; liked them. In book form they have had a very large sale.

Now the intensely dramatic, powerfully thrilling story of this remarkable reformed master criminal has been put into a picture no less dramatic, no less powerful.

In it you see a cast that man for man, woman for woman, is unbeatable; Dorothy Dalton, Jack Holt, Wilton Lackaye, Tyrone Power, Charlotte Walker, Lucy Fox, Edouard Durant, Robert T. Haines, Gustave Van Seyffertitz, Alphonse Ethier, William Tooker and Paul McAllister. When have you seen its equal?

Packed with punch, alive with interest

Directed by S. E. V. Taylor

ASSOCIATED EXHIBITORS

Physical Distributor
Pathe Exchange, Inc.

Arthur S. Kane, President

Foreign Representative
Sidney Garrett
The most thrilling comedy, the funniest drama you ever saw—

Grand-Asher presents

RACING LUCK

with

MONTY BANKS

What would you do if you had to drive a big racer in an automobile race and you didn’t know how to drive?

If you had a thousand guesses you wouldn’t guess right.

Monty Banks in this fastest and funniest of pictures has to do just that. Laughter? Sweet Daddy, but it’s funny! Thrills? Oh baby, but it’s fast and furious. If your crowd doesn’t start to pull up the seats and yell why then they’re dumb and blind.

Don’t take our word for it. Just make a date with the nearest Associated office for a screening. The picture will sell itself to you!

Directed by Herman Raymaker

ASSOCIATED EXHIBITORS

Arthur S. Kane, President

Physical Distributor
Pathe Exchange, Inc.

Foreign Representative
Sidney Garrett
Bigger and Better

Warner Bros
Classics of the Screen

Season of 1924-25

Reason No. 16

Previously Announced

1—Rin-Tin-Tin in "Find Your Man"
2—"The Lover of Camille" ("Deburau")
3—"The Age of Innocence"
4—"Recompense" (Sequel to "Simon Called Peter")
5—"The Dark Swan"
6—"The Eleventh Virgin"
7—"A Lost Lady"
8—"Eve's Lover"
9—"This Woman"
10—"The Narrow Street"
11—"The Dear Pretender"
12—Rin-Tin-Tin in "The Lighthouse by the Sea"
13—Ernst Lubitsch's "Three Women"
14—"How Baxter Butted In"
15—"My Wife and I"
16
17
18
19
20

"THE BROADWAY BUTTERFLY"

By Pearl Keating

Thrills and heart throbs!

That, obviously, was the prime object of Pearl Keating when this brilliant author began the plot construction of this marvelous story. In the photoplay version nothing has been spared to further this aim. "THE BROADWAY BUTTERFLY" truly is a photoplay of thrills and heart throbs.

"She danced to the night life's tune—and then was forced to pay the piper." Such is the theme of this fine story—the story of Dot King's experiences which constitute the tale of a small town girl lured to the brink of disaster by the false values of the modern metropolitan city. BUT—there's brand new drama in the novel treatment which the author has used.

A masterly directed cast of famous stars, plus its high-powered box-office title and the usual high quality of Warner production, and "THE BROADWAY BUTTERFLY" easily is one of the outstanding money-makers of the year.

Save TWENTY dates for the new Warner TWENTY.
To help you
put your
picture over-

Available from
FAMOUS PLAYERS - LASKY
FIRST NATIONAL
FOX FILM
PATHE
VITAGRAPH
WARNER BROTHERS
F. B. O. of AMERICA
PREFERRED PICTURES
CHRONICLES of AMERICA
GRAND - ASHER
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LEE - BRADFORD
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METRO - GOLDWYN
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ARROW
CHADWICK PICTURES
BANNER PRODUCTIONS

"We not only book you the picture but help you put it over by giving the "Thematic Music Cue Sheet" with our releases
"Fine that's great!"

Exhibitor

Think what this means to you
Mr. Exhibitor

Distributor
EXHIBITORS everywhere are cleaning up with the new Carey series. Here are samples of the reports that are pouring in from all over the country:

"The best he ever made"; "He's our best drawing card"; "Best I have played in the last two years"; "He tops them all in this series." — Read the box-office reports and book the series now — Here they are — six, smashing, seat-selling productions: "THE NIGHT HAWK"; "THE LIGHTNING RIDER"; "TIGER THOMPSON"; "ROARING RAILS"; "THE MAN FROM TEXAS"; "SOFT SHOES." All produced under the personal supervision of Hunt Stromberg.
MISSING

as big as

SELCO PICTURES INC. Releasing
it looks!
You'll see it in every theatre on every Main Street in the world.
Orlando Edgar Miller presents "The Bowery Bishop"

Produced by Rellimeo Film Syndicate
Directed by Colin Campbell
A SELCO PICTURE

Distributed by SELZNICK DISTRIBUTING CORPORATION
"We enjoyed every foot of this picture—
We haven't seen anything better for some time.
A SELF MADE FAILURE will give you more
wholesome laughs, tears and smiles than
you ought to have. You are going to chuckle
away a couple of pounds laughing at this one"
Q. E. D.

J. K. McDONALD
presents his original story

"A SELF-MADE FAILURE"
with
LLOYD HAMILTON and BEN ALEXANDER
and an all star cast including
MATT MOORE, MARY CARR, PATSY RUTH MILLER, SAM DEGRASSE
CHUCK REISNER, VIC POTEL, DAN MASON, ALTA ALLEN, HARRY TODD, CAMEO.
Directed by
WILLIAM BEAUDINE

Screen adaptation, Violet Clarke, Lee Neal, John Grey
Photography . . . . Ray June and B. McGill

A First National Picture
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor
H. K. CRUIKSHANK, Associate Editor
LEN MORGAN, News Editor
GEORGE T. PARDY, Reviews Editor
EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager

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WEST COAST REPRESENTATIVE, GRACE M.
ADAIR, 1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR

STATION E. T. R.,
45 West 45th Street, New York,
broadcasting some thoughts that don't take
long to read, and may possibly contain an idea
that will be of constructive helpfulness. The
odds are in favor of the wisdom of you glancing
down the column.

The biggest theatres don't always
offer the best entertainment. Make
your little showhouse cozy and com-
fortable. Be friendly and courteous.
Put on the best show you can. And
you will fill your vacant seats with the
patrons of competitors.

If you have no competition for Heaven's
take get some. There is nothing that
puts a kick in life as playing the game
against an able adversary—and winning.

Your body is the home of your
soul. Your theatre is the home of
your business. Keep them both in
good shape. It pays.

Work won't kill you—but worry
will. And at best it gets you no
place. Keep the wrinkles out of
your face and out of your trousers.
A pressed suit and a cheerful coun-
tenance will carry you a long way.

No man can live alone. All depend
upon the co-operation of others. The
bigger the man the more dependent he
is upon his assistants. Treat the em-
ployees who work for you so that they
will also work with you. They can
make you and your enterprise.

Your employees are your right arm.
A word of praise or a pay-envelope sur-
prise, deserved but unbidden, will give
'em new glands. The chap who doesn't
poster you for a raise is probably too
engrossed in guarding your interests to
think of himself. So make it 50-50 and
look after his welfare.

Don't be a one-way player. You must
deliver before you collect. You must sow
before you reap. You must put before you take.
Give the world an even break and it will
do the same for you.

Make your deeds ballyhoo you—or
your words. The quality of your service
will measure the sum of your ability.
Good men don't talk—they act.
THE rise of a poor but attractive shop girl fighting her way upward in search of ultimate happiness, is the basic theme of "Manhandled."

THE dramatic values, the human interest qualities, the intermingling of pathos and comedy so skillfully by Gloria Swanson, all combine to give "Manhandled" the seeming sparkle of genius, and the reflection of the spark of Life.

'Manhandled' a Superb Drama
Paramount's New Release Shows Gloria Swanson to Excellent Advantage, Supported by a Great Cast
HAIL and FAREWELL!

EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

I felt it, therefore, a fortunate circumstance which made it possible for Mr. Howe to join our staff—fortunate for the EXHIBITORS Trade REVIEW in its desire to serve with increasing usefulness, and fortunate for the Motion Picture industry itself.

GEORGE C. WILLIAMS,
President.

Looking ahead, there is every prospect that this is going to be an interesting experience. One that I am going to enjoy.

How readers of EXHIBITORS Trade REVIEW are going to feel about it only time can tell.

It may seem gross effrontery for a man whose publishing experience has been gained in other fields—fields of merchandising—to undertake the editorial direction of a motion picture publication. But that is true only if it be admitted that the motion picture business differs essentially from other fields. The outward differences are many. But I believe they are chiefly external.

If it is true, as I believe, that the underlying principles of this business are substantially the same as the principles on which all other great industries are constructed, then I shall soon find myself at home in its ranks.

The business publication ought to be an integral part of the business it serves—never thing apart.

It should share cheerfully in the tribulations as well as in the prosperity of its field, always a full partner.

It has a vast sphere of usefulness, ultimately limited only by the extent to which its industry will utilize its service.

EXHIBITORS Trade REVIEW has a splendid record of performance. It has made great strides since it came under its present ownership and management. It is fortunate in having an able organization that is keenly alert to do big things for the motion picture industry.

Under these auspices, I am facing the fact that I can fail in this undertaking only through my own fault. Which is enough to make any man do his best. I hope to make many new friends in this field. And having made them, to have their help in every sound undertaking for the benefit and progress of the whole industry.

WILLARD C. HOWE
Editor.
Charles Binderup, of Omaha, who entered suit against 18 New York picture distributors for $750,000 damages for alleged “black-listing,” has settled out of court for $25,000.

The Seattle board of censors is undergoing another revision. A cost of one dollar a reel will be charged exchanges for censoring. A loud howl is expected from exchange men.

Theatre owners at their convention in Atlantic City have under advisement the subject of raising admission prices because of increased overhead in conducting a theatre.

The National directors of M.P.T.O.A. will meet in New Haven, Conn., on August 25 to discuss a new financing plan.

After several weeks interruption, owing to the revolution, film companies are again shipping films to Brazil.

The Buffalo zone of M.P.T.O. will meet on September 9.

Ottawa musicians are back at work following the failure of their strike for higher wages.

It is understood that the Consolidated Film Industries, Inc., a $5,000,000 company, will take over the Standard Laboratories, of Los Angeles.

E. Silverman has been elected president of the Chicago Film Board of Trade.

Erie, Pa., theatres, which have been without orchestras for the past year, will resume, following an agreement between the musicians union and theatre owners.

Harvey Lipp, one of the best known exhibitors in Michigan, died at his home in Battle Creek on August 19.

Union projectionists in Detroit threaten to strike on September 1 unless granted an increase of $10.

Independent Pictures has declared a quarterly dividend of ten percent on its capital stock.

Harold Lloyd arrived in New York on August 16 to make arrangements for the distribution of his pictures following the termination of his Pathé contract.

Loew will build a million dollar theatre in New Orleans. It will seat 2,500.
Poster Advertising
and
Motion Pictures

A

NOTHER interesting example of 24-sheet posters is that of the Four Horsemen—also a Metro production. Mr. Lee Lawrie, in whose sculpturing class at Yale Mr. Rex Ingram was a student, was invited to the pre-view of the picture and inspired by the seriousness and depth of the picture, returned to his studio and there conceived and created a magnificent bronze statue of the "Four Horsemen." Mr. Lawrie, whose work in sculptural ornamentation is well known through his work on the United States military academy at West Point, exceeded his former fine records in the inspired work of this undertaking.

On its completion, it was presented to Mr. Ingram and its possibilities as a theme for a 24-sheet poster were immediately recognized by him. Artists were engaged, and as a result a poster was designed. The lithographed 24-sheet was in black and white and the contrast was so great that for once a poster was worthwhile, even if it lacked the natural colors which constitute such a large share in poster charm.

Since more than one poster in this size was necessary, a commission was given to Mr. Burton Rice, and his allegorical poster showing the four dreaded horsemen galloping out from the page of Mr. Ibanez' novel was done with the full effect of color.

So many difficulties beset the way of an artist designing 24-sheet posters for motion pictures that it is not to be wondered at that poor composition and overcrowded arrangements exist. In many instances it is the name of the picture that is the severe hindrance, since perhaps its length will occupy a space out of all proportions to the pictorial background. The custom of giving credit to everyone concerned in the photofilm production is another cause for overcrowded 24-sheets.

So many excellent artists have been engaged at various times by the industry that a list of them would read like "Who's who" of the studio. Productions distributed by Goldwyn are carefully studied prior to releasing in order to pick out the high points for poster suggestions. Mr. Adrian Gil-spear, the winner of the first prize for the Peace Poster, recently completed an unusual poster for "Red Lights" which was skilfully handled in wood block effect.

Mr. Willie Pogany, one of the most noted poster artists, has just completed a highly artistic and colorful poster for Douglas Fairbanks in "The Thief of Bagdad," which will do much to bring increased business for the showing of that picture. The Cosmopolitan films have been progressive in obtaining the finer type of art work and have used Mr. Carl Link for the 24-sheet in connection with "Under the Red Robe," Mr. Everett Shinn who created the "Great White Way" poster, Mr. Lucien Bernhard, the prominent Viennese artist who made the posters for "Yolanda," and Mr. F. X. Leyendecker, creator of the series for "When Knighthood Was in Flower."

The Goldwyn Company have used the work of Mr. John Held, Jr., very effectively in the production entitled "Second Youth," released through their organization. An exceptional feature of the posters for this picture was the fact that whether the poster was one-sheet, three-sheet, eight-sheet or sixteen-sheet, it was in reality a section of the twenty-four sheet design, so arranged as to fit the specified proportions. This established a tie-up between the lobby displays, theatre fronts and poster panels very successfully.

For the production of Marion Davies, in "Little Old New York," Mr. Penrhyn Stanlaws was the creator of a series of posters which were typical of the artist whose genius with dainty feminine figures is well known. For the same production a number of the smaller posters such as ones and threes were done in the old-fashioned silhouette style with type of the 1800's. These were so distinctive in character that it is to be regretted that the same theme was not carried out in the larger sizes.

True, a 24-sheet was made with an old-fashioned wall paper background showing a silhouette head to the right, but its flavor of Old New York could not be compared to the careful work in the smaller posters.

MARION DAVIES
in
Little Old New York

To advertise the Marion Davies film, "Little Old New York," this attractive poster breathed the very spirit of the times when New York was young, giving proper dramatic setting to the announcement of the Goldwyn-Cosmopolitan picture.
If there is any field in which the public is skeptical as to the meaning of names and brands, it's pictures. Rapid-fire changes a multiplicity of identities connected in some mysterious way with production, "presentation," distribution, etc., and the fact that what the public wants, after all, is entertainment, not branded merchandise, have pretty effectively obscured the value of production trade-marks. If someone can devise a way to assure that all pictures produced under a brand shall be good pictures with popular appeal, then the rest of the industry will be in peril. But to date that problem hasn't been worked out.

Why, then, should the independent producers be alarmed over such a little matter as block booking? If it does provide for more play dates than there are in a week, what of it? If the pictures are good they would go over anyway. If the public turns thumbs down on them, the whole scheme is bound to fail. And it's a safe gamble that there isn't a producer in the business who wouldn't like to handle his stuff on the block basis if he could.

One of the film trade papers is considerably exercised over the habitual use by trade reviewers of the expression, "good for the average house." Perhaps it is an unfortunate phrase, but who can better describe a flock of films whose overwhelming mediocrity would be evident to a blind reviewer? The average house has to play these pictures. It has no choice in the matter. But that isn't equivalent to saying that the exhibitor wants them or that the public appreciates the opportunity to buy such near-entertainment as they offer.

If the independents will produce more pictures that merit something other than the damning of faint praise they will find the path to gold and glory a fairly easy one.

Let it be said in a whisper, but let it be said; Any independent who will employ originality and brains in direction can make them substitute most effectively for barrels of money. Someone is going to do it on a big scale, one of these days.

In fact, there is basis for the suspicion that some producers are doing it to some extent. But there is plenty of room for extension of the idea.

It will be well for the motion picture interests of the United States, big and small, to remember that foreign competition is coming, one of these days. With the Dawes plan adopted, both Germany and France will forge ahead in the development of all sorts of plans for getting the despised American dollar. The Germans, particularly, are going to bear watching, because they are the most adept people on the round earth in the matter of making goods to the buyer's specifications. If they take a notion to make pictures for the American market they will go about it with some efficiency. And this might make a job of it. And whether they succeed or not, they will give us something to think about, even into the late hours of many nights.

So a little more solidarity at home might be a good thing for all of us in this business. Just because we hold the world-market in our own hands right now isn't a good reason for trying to eat each other. Let's keep our competition as sensational as we please, but clean.

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Richard Dix, star of Manhattan, and George Seigman, banded each other up so badly the other day for a thrilling fight scene, that each man had to resort to salves and liniments so that he could return to work the following morning. Incidentally, Dix developed the first case of "Kleigback" known to the industry. The powerful lights melted the liniment which he had applied to his sore back, and a burning sensation just warned him in time.

Alano Connor who played the title role in "Alexander Hamilton," has signed with Henry B. Harris to replace Leslie Howard in "Outward Bound," which will play Boston for six weeks. On his return he will resume screen work.

It is reported that Betty Blythe is to play "Sheba" again, this time representing the famous queen in the prologue of a picture which is to be made in Hollywood shortly, the name of which has not been announced. Miss Blythe just recently completed work in the leading female role of Samuel Goldwyn's production, "In Hollywood with Potash and Perlmutter," and Louis Gasnier's "The Breath of Scandal."

Dicky Barthelmes and John S. Robertson both feel that in "Cleopatra" they have a picture which will hit the high standards and popularity which made "To Tellable David," famous. The screen adaptation of this famous play was made by Josephine Lovett (Mrs. John S. Robertson) and the interiors are now being made at the Twentieth-First Studio in New York City.

Holmes E. Herbert had not been working three days in Hollywood in the lead opposite Corinne Griffith, in her current starring vehicle, "The Wilderness," when he was offered the male lead in two productions, both of which are to be started shortly. From all appearances it looks as if Mr. Herbert would not return to New York City for sometime.

Negotiations are now in hand to star May Allison who recently completed work in the leading role of "The River Road," in a series of pictures to be made in the East. The former Metro star has left town to take a week's vacation in the heart of the Berkshire hills.

After much reported difficulty, Madeline Brandeis has secured film rights to "Son and Other Stories," by Ethel Train and acting upon requests of national societies and following their suggestions, she will make a series of six short length pictures called the "Sonny Series" of her "Shorter and Sweeter Pictures," with release probably by Preferred Pictures. Treatment of the stories is being worked out now by Mrs. Brandeis at the F. B. O. Studio with the idea of making subjects to suit the exhibitors' trend toward more diversified programmes.
New York Theatre Owners Will Fight Operators Strike

A STRIKE of 1,000 motion picture operators in the city of New York at midnight on August 31 was voted unanimously on August 20, by the New York Motion Picture Machine Operators’ Union, at a meeting at Beethoven Hall. By the vote of the union its members are pledged to take an “enforced vacation.” The union will start collecting a defense fund of $200,000, and hope to reach the figure before September 1, in accordance with a provision of the strike resolution which levies a contribution of one week’s pay, or a minimum of $50, to the defense fund. A strike levy of 12.5 percent is said to have been in force for the last five weeks. Preparations have been made to continue it until the men walk out.

The vote of the union men was taken after both the operators and the theatre owners were hopeful of a settlement of their difficulties. It came as a surprise to the theatre owners. Samuel Moross, Secretary of the Theatre Owners’ Chamber of Commerce, when informed of the vote to strike, said the theatre owners in his organization would be prepared for it. There are 200 theatres represented in the membership of the Chamber of Commerce. There were approximately 4,000 licensed motion-picture operators in New York City, of whom only 800 are now at work, according to Mr. Moross, who predicted that the theatre owners would not find it difficult to fill the vacancies that may be caused by a strike. On the other hand, the union leaders said that the owners of the large theatres would have to draw on the non-union houses and thereby would create vacancies to fill their own vacancies.

In a statement last night the Executive Board of the union expressed regret at the necessity for a strike vote and at the decision of the theatre owners against further wage negotiations. The union officials understood that the Theatre Owners’ Chamber of Commerce had decided to reopen wage negotiations. The statement of the Executive Board follows: “The operators had previously conceded to the theatre owners the matter of a blanket contract requiring them to negotiate for the entire membership of the Theatre Owners’ Chamber of Commerce. This was done when the Theatre Owners’ executives admitted they were unable to control the full membership. “The operators will stand solidly behind their original demands, which were made for arbitration purposes—30 percent wage increase, institution of the two-shift rule, whereby each operator would work not more than six or less than four consecutive hours, and a closed shop.”

Up to the time of going to press the theatre owners had not yet been officially notified of the action but they have decided to fight the strike to a finish. The Theatre Owners’ Chamber of Commerce will no doubt be notified very soon of the demands of the operators and a plan for combating will be decided.

It is a well known fact that there is a large surplus of operators in New York City and the theatre owners feel that they will not experience any difficulty in replacing any of the men who strike and there is a possibility that the outcome may be non-union operators in all theatres from September on.

Many of the smaller theatres now employ non-union men and it is quite likely there will be sufficient number to man the machines in all the 400 theatres in the city.

The operators were granted an increase last year and theatre owners now feel that they have reached the limit on the wage scale as many of the theatres find it tough sledding to meet all the demands made upon them to keep their theatres open.

New York City is not alone in the strike situation. New Jersey theatre owners received a call from President Joseph Seider to meet at the Robert Treat Hotel in Newark to discuss the strike situation in Essex County and find a means of combating the threatening strike in that district.

Jersey M.P.T.O. Directors Meet

THE board of directors of the Motion Picture Theatre Owners of New Jersey at a six hour session at the St. Charles Hotel, Atlantic City, where exhibitors of Southern New Jersey, Pennsylvania and Delaware convened this week, elected Sidney Samuelson, of Newton, N. J., as their chairman, D. J. Hennessey resigned as a member of the board, stating that his duties as an officer in the national organization occupied the greater part of his time. The vacancy thus created in the board will be filled at the next session which will be held at Tom’s River on September 11.

Other changes in the directors unit included the advancement from a two to three year term and from one to two year term of Benjamin Schindler, of Camden, and J. M. Hirshblond, Tom’s River, respectively.

The only absences at the Atlantic City session were Directors Fabian, of Paterson, and Leo Jescowitz, of New Brunswick. Much business of vital importance to the New Jersey association was transacted by the board, whose roll call was answered by: President Joseph Seider, Vice Presidents Charles Hildinger and Peter Adams, Secretary Henry P. Nelson, Treasurer William Keegan, Directors Peter F. Woodhull, Sidney Samuelson, Louis Rosenthal, Benjamin Schindler, Arthur B. Smith and T. N. Hirshblond.

President Seider named Woodhull, Rosenthal and Adams as a committee to arrange a system of arbitration for the New Jersey owners.

Under the regular order of business, a contract with the Moeller Theatre Service for the distribution of industrial reels was approved. A representative of the Inter-Insurance Exchange appeared and explained the plan of reciprocal insurance. This matter of reducing basic insurance rates was discussed and was adjourned until the next session of the directors when it will be the first order of business.

It was decided that the dinner in honor of former President Woodhull will take place at the Hotel Robert Treat, Newark, early next year.

In October and November meetings of the directors, in compliance with President Seider’s policy of holding twelve meetings in various parts of the State, it was decided the board will assemble at Salem and Newark, respectively.

The board expressed its great displeasure at the unfairness of alleged attacks against Miss May M. Carly, Assemblywoman from Jersey City, Miss Carty, who last year introduced the Sunday opening bill in the New Jersey house, defied her verbal assailants with an accredited statement that she will use the Sunday proposition as a basis for the campaign for another term in the legislative body next year.

The state organization will make every effort to protect exhibitors in Essex County from unfair methods in which county projectionists are now working in the double shift, it is reported.

As soon as the directors’ meeting was completed, President Seider returned hurriedly to Newark so as to preside over the session held especially to consider the Essex County projectionist situation.
Indepedents Protect Exhibitor

Says JOE BRANDT

THE one outstanding feature of all conditions which are labelled "sudden crisis" is that the crisis is seldom sudden. A paradox, but none the less very true. The final result of most things may be pre-determined if only those observing know and take account of all factors entering in the condition referred to.

There is one day to be a sudden crisis in the moving picture industry. Its main feature will be the consolidation of certain large interests. One of the results, and a disastrous one too, will be the wiping out of all independents, both in the producing end and in the field of the exhibitor.

The most recent bone of contention is the new "block booking plan" which has been proposed by certain well known producers. It has a sting in it for the independent exhibitor. Watch out for it.

At present the producing field is dependent upon the small exhibitor—who conducts his own business. He selects such pictures as his experience tells him will be successful for him in his locality and under the prices which his public will pay to come to his theatre. There are certain well known producing interests which have insured a market for their products by being interested in chain theatres and film exchanges. These are now highly organized and handle only the pictures produced by the firms owning or controlling them. As long as these producers have some sort of competition their product will be of a high grade. This of course will put a limit on the profit to be derived from any one picture or group of pictures.

If a producer could absolutely control his market he would be enabled to put out a picture and charge any price for it that the traffic would bear. For any one large producer or group of powerful producers to control the whole exhibitors field would require more money than it is possible to get together at present. Then too such a combination is a direct violation of the Sherman Anti-Trust law.

To make all the profit is desirable. To do it requires absolute control of the market. To control the market is contrary to law. What then? The solution is easily arrived at. It has been done before by the oil interests and the steel combines. It works out very simply. Keep the business of production among certain national groups instead of under one name. That eliminates law violation in part. Next—eliminate competition by the means of taking away the independent producers' market. To close the market is also against the law. But—and this is the important point, there is nothing in the law or in reason which prevents the market from closing itself. The real market is the independent exhibitor. He is about to do for the national producer that which the national producer is not permitted to do for himself.

The hook on this line is the block booking plan proposed by the national producers. The bait is the supposed saving in money which the block booking plan will accomplish. Is money truly saved if it is to be taken away soon after the saving? It is not. Will it be taken away? It most certainly will. The saving will disappear and the business that the independent exhibitor has built up for himself will disappear, too, in the high prices that the producers combine will charge for the poor pictures they will force down the throat of the exhibitor after the competitive independent producer is eliminated. The crisis is now approaching. A special survey has been made and the results are, to say the least, most alarming.

If the exhibitor does not watch the signs on the road he will be caught. He is now being lulled to a sense of security and is being invited to put his head in the lion's mouth. He is safe only as long as a free and open market is maintained and this can only be done by supporting the independent producer.

RAYART GETS 101 RANCH PICTURE "TRAIL DUST"

W. Ray Johnston, President of Rayart Pictures Corporation, announced this week the consummation of a deal with K. Lee Williams for the world rights on the new Miller Brothers 101 Ranch Production entitled "Trail Dust" which has been in production for the past three months under the direction of Gordon Hines. The new picture which is now in nine reels and which has been received in New York for cutting will probably be issued in a seven reel version.

The background of the world famous "101 Ranch" was used for the picture, which is said to be a story of the early pioneers heading west in their covered wagons, the Indians attacking them, the burning of the village known as "Purgatory" and takes in many fine shots of the famous Miller cattle range which includes 10,000 head of cattle and 2,000 head of horses.

The big feature of the picture is a buffalo stampede.
Meeting Postponed

Allied State Organizations to Convene September 22-23

Simultaneous with the two-day convention of M. P. T. O., Western Missouri at the Kansas City Athletic Club, Kansas City, Monday and Tuesday, came the postponement of the Allied State Organizations meeting, scheduled to have been held at the Muehlebach Hotel, Kansas City, 25-26 of August, and the changing of the dates of the state convention of the M. P. T. O., Kansas from September 29 and 30 to September 22 and 23.

The Kansas convention date were changed so that the Allied meeting could be held in conjunction with what promises to be one of the greatest conventions ever held in Missouri or Kansas. Instead of meeting in Kansas City, as originally planned, the Allied forces will meet in Topeka, Kas., at the Kansan Hotel, September 22 and 23 with the Kansas state organization, representatives of the M. P. T. O. Western Missouri and the M. P. T. O. Kansas City, Mo. It is then that the merger of the M. P. T. O. Kansas, Western Missouri and Kansas City, Mo., will be completed and, in all probability, the new merged organization, which probably will be known as the M. P. T. O. Midwest, will become affiliated with Allied. It will be a "four-barreled" convention with a large representation of four organizations in attendance.

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Lee-Bradford Has Good Program

Arthur A. Less, president of Lee-Bradford, in a statement says: "I believe the State rights market can absorb the biggest pictures that can be produced. In selecting the material for the Lee-Bradford offerings for the 1924-25 season I have had this thought foremost in my mind. I spent several months in reviewing pictures, selecting casts and passing upon the all-important question of suitable and attractive title. In the long list of well-known stars appearing in the new releases will be found names like Estelle Taylor, Elliot Dexter, Wilton Lackaye, Eva Novak, Maurice Costello, Irma Harrison, Wanda Hawley, Nigel Barrie, Paul McAllister, Marian Swayne, Arthur Donaldson, Tully Marshall, Betty Balfour, Gladys Leslie, Zena Keefe, Seena Owen, Henry Hull and many others of equal fame.

Outstanding among the eighteen pictures to be released by the Lee-Bradford Corporation will be "Passion's Pathway," starring Estelle Taylor, and notable cast. Also "For Woman's Favor" with Elliot Dexter, Seena Owen, Wilton Lackaye, and a host of other big names, is a big, powerful, dramatic subject. "The Lights of London" starring Wanda Hawley will be a thriller beyond compare. What will prove in all probability the season's hit will be "Love, Life and Laughter" introducing Betty Balfour. An unusual feature will be "The Heart of Alaska" with Maurice Costello and Marian Swayne.

The State rights is in my opinion, deserving of only the best pictures and by preparations for the output of my company for the coming year have been with this end in view. Much of my time I spent in laying plans for a line of high class advertising accessories.

The Lee-Bradford Corporation, in presenting its 1924-1925 programme, is offering the most dependable programme it has ever issued as to pictures constituting the cream of the State rights market.
Jackie Arrives

Little Star Greeted by Thousands in New York

Jackie Coogan has arrived in New York! Most of Greater New York was on hand to welcome him when the youngest picture star reached the metropolis Saturday. A large delegation that met him at the depot escorted him to Times Square, where a fifteen-foot milk bottle was erected on a platform as Broadway's welcome to the young crusader who will sail September 6 to the Near East with a million dollar milk cargo and other supplies.

Earl Carroll, musical comedy producer, made Broadway's speech of welcome, and presented Jackie with a huge bouquet. Young women from Broadway revues were grouped on the platform around the mammoth milk bottle. Lieut.-Governor George R. Lunn also made a brief speech of welcome, and then Col. William Bihy, Near East Relief organizer who inaugurated the Coogan "Children Crusade of Mercy," raised Jackie to his shoulder and in a ringing address praised the work of the young crusader.

The procession then moved up Broadway, a police motorcycle escort and Keith's Boys Band. Boy Scouts were next in line, followed by cars that held the theatrical celebrities. Then came the office car with Jackie, his father and mother, Lieut.-Governor Lunn, and other officials. The parade crossed east on Fifty-ninth Street to Fifth Avenue and moved down Fifth Avenue to the City Hall.

The thousands of young people who gathered with their parents all brought cans of corn, syrup and condensed milk which were collected by Boy Scouts.

Alma Rubens starring in the Columbia Productions. "The Price She Paid."

'DANNY' BACK, SPEAKS PLAIN ENGLISH

Joe Danneberg was the speaker of the day at the A. M. P. A. luncheon on August 14, and spoke plain English straight from the shoulder about what he had observed regarding motion picture conditions in Europe.

"Danny" told an interested audience about what is going on over the briny. It would seem that Germany is the outstanding European production center, with all competitors running far in the ruck. Harold Lloyd is the star for whom English exhibitors will pay the biggest price. And in Belgium Buster Keaton played for twenty-one weeks, making more money on a percentage basis than had the entire product of this company for the preceding year.


CHADWICK COMPLETES FIVE OF SERIES

Chadwick Pictures Corporation, who are releasing nine special productions on the Independent Market this year through their franchise holders, state that the first five of the nine are already completed and prints are now going forward to the exchanges.

The five finished productions in the order of their release are: "The Fire Patrol" a Hunt Stromberg Production of the famous old stage success by Harkins and Barber with Anna Q. Nilsson, Helen Jerome Eddy, Madge Bellamy, Jack Richardson, Spottiswoode Aitken, Johnny Harron, Bull Montana and Charlie Murray; "The Painted Flapper" a John Gorman Production with James Kirkwood, Pauline Garon, Johnny Harron, Claire Adams, Craufurd Kent and Kathleen Williams; "Meddling Women" Lionel Barrymore Production which is supported by Dagmar Godowsky, Sigrid Holmquist; "Flattery" produced by Mission Films under the direction of Tom Forman from a story by H. H. Van Loan with John Bowers, Marguerite de la Motte, Alan Hale and Grace Darmond in the leading parts; "I Am The Man" Lionel Barrymore production with Seena Owen, Flora le Breton, Gaston Glass, Joe Striker in support.

The sixth production will be "The Tom Boy" and this is now in production on the coast. The cast and other details of this picture will be announced next week. The remaining three of the Chadwick Nine will be "Sunshine of Paradise Alley," a third Lionel Barrymore Production (title to be announced) and "The Romance of An Actress" by Langdon McCormack.

Truly Chadwick Pictures may be said to have lived up to their slogans, "A Tribute to the Independent Market" and "Each Production an Achievement."

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BANNER STARTS ITS SECOND SERIES

In announcing their plans to distribute a second series of four attraction photoplays in the independent field, George H. Davis and Samuel J. Briskin, on behalf of Banner Productions, Inc., state that all these productions will be made in their entirety on the Pacific Coast and will be sold by them without reference to territorial sales made on their initial series, of which "The Truth About Women" and "The Man Without a Heart," have already been completed by Director Burton King.

The series will be produced by Ben Verschleiser, a well known motion picture executive and studio manager, who now enters the field for the first time as a producer on his own account.
SPECIAL EXPLOITATION FOR MACLEAN

On account of the outstanding results obtained in the selling of Douglas MacLean comedies, "Going Up," "The Yankee Consul," and "Never Say Die," Associated Exhibitors, which holds the contract for releasing these features, have arranged to handle the publicity and exploitation in a special department under the direction of Frank C. Payne, Douglas MacLean's Eastern representative.

This department will specialize on the Douglas MacLean features exclusively, and has engaged Mr. Arthur Hoerl, formerly director of publicity with F. B. O., to look after all exploitation of Mr. MacLean's latest feature, "Never Say Die," which had its world's premier last week at the California Theatre in Los Angeles.

In spite of the terrific heat, "Never Say Die" proved such a winner during the opening week at the California that it was held over for a second week, and will then be moved to the Miller Theatre for a second run before being released in the Los Angeles territory.

In the meantime Mr. Hoerl is conducting exploitation campaigns in Kansas City, Pittsburgh, Detroit and other key cities where pre-release dates were booked.

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LAEMMLE PRAISES RESULTS OF SALESMAEN

While Carl Laemmle, President of Universal, is in Carlsbad, the sales force has never let up in obtaining contracts for Universal pictures. On receipt of a cablegram from P. D. Cochrane, regarding the rapid closing of territories, Mr. Laemmle cabled: "Cabled reports new contracts have done my rheumatism more good than all the mud baths I have taken. Would not trade this proof of good will for anything on Earth. Thank exhibitors for booking so fast. Repeat my promise to see they are satisfied. Regards, Carl Laemmle."

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ONE NEGATIVE A WEEK FOR WARNER

The Warner Bros.' West Coast studios are now delivering negatives at the rate of about one a week and there is every indication that the entire twenty productions which have been announced for 1924-25, will be ready long in advance of their scheduled release dates.

The establishment of a complete laboratory plant on the Warner lot has been a great aid in making speed since the finishing of all commercial prints, as well as the "rush" work so essential to the progress of a picture while it is in production, is handled under the personal supervision of the producing company.

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THE SWAN TO BE MADE ON LONG ISLAND

Before his departure for Hollywood this week, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge in production, announced that Ferenc Molnar's play, "The Swan," would be produced at the Long Island studio next month with Elsie Ferguson in the role made famous last season by Eva La Gallienne at the Court theatre. The picture will be directed by Dimitri Buchowetski, who arrived in New York last week after having directed Pola Negri in two productions.

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MEIGHAN IN N. Y.

Thomas Meighan, who arrived in New York Tuesday from the West, where he has been making "The Alaskan," went to Washington with his company to make some of the final scenes in the James Oliver Curwood story.

Mr. Meighan is accompanied on his Eastern trip by Mrs. Meighan, Cyril Ring, his brother-in-law, and Edward Sutherland, who will act as Mr. Meighan's personal representative.

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SIDNEY CHAPLIN FOR 'CHARLIE'S AUNT'

One of the biggest comedy plums of the year if not of all motion picture history is going to Sidney Chaplin, with whom a deal has just been closed with the Christie Film Company, whereby Chaplin will have the title role in "Charley's Aunt." The feature farce comedy which Al Christie will film this fall from the famous old English play which has been seen by generations.

* * *

RENEE ADOREE ILL

Renee Adoree was suddenly stricken with appendicitis last week and was rushed to the Angeles hospital in Los Angeles where she is under the care of Dr. Elden W. Tice. The Metro actress returned only a few weeks ago from Spain where she enacted the leading feminine role in Tom Terriss' "The Bandolero." She was scheduled to appear in a new picture.

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BARRYMORE WILL MAKE MORE PICTURES ABROAD

Lionel Barrymore, the famous American picture star, has just signed a contract with the Ufa for one of the most outstanding pictures of the Ufa production program 1924-25. Mr. Barrymore, who has just completed his work for the Wilcox production of the Ufa "Decameron Nights," will return to Berlin in the middle of August to resume his work at the Ufa film city, Neubabelsberg.

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STERN WITH ZIERLER

Herman Stern, who has been for the past ten years with the Universal Pictures Corporation, and who recently took over the Branch office of the Producers' Distributing Corporation at Omaha, has resigned his position from that organization and will join Sam Zierler, the president of the Commonwealth Film Corporation on August 25. Stern started with Universal when Sam Zierler was Branch Manager of the old twenty-third street exchange, and had the distinction of winning the first competitive sales prize, a handsome gold watch, which was first prize and presented by Mr. Zierler.
Barrie's Selection
Betty Bronson Chosen to Play Famous 'Peter Pan'

I HAVE selected Betty Bronson to play 'Peter Pan,' Regards, Barrie,'" Flashing half way around the world, the above cable received yesterday by Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation, from Sir James M. Barrie in London ends the fascinating search which has led Paramount officials over the whole world.

Like "Peter Pan" in the play, it seemed as if his double in real life had flown through the window, a will-o'-the-wisp who would never be found. Almost unknown, Barrie's choice from tests of one hundred candidates lifts Betty Bronson overnight from obscurity to fame. Today her name will be spoken in a score of languages in every country on the globe where "Peter Pan" is a household word.

For over half a year the quest for a player to portray the title role in the film version of "Peter Pan" has excited universal interest. Beloved of millions of theatre goers, Barrie's 'little boy who refused to grow up' is as much a member of a family as many an actual child. Suggestions for casting "Peter Pan" poured into the Paramount studio from the four winds.

Seventeen-year-old Betty Bronson won the role of "Peter Pan" in competition with one hundred aspirants, among them some of the world's greatest artists. Tests of every possible player for the role were made and when Herbert Brench, who will produce the picture left New York for London a little over a fortnight ago, he carried a trunkload of film from which Sir James Barrie made his choice.

* * *

CHRISTIE FILMING IN ENGLAND

When Al Christie left for Europe a few weeks ago it was with the intention of bringing back photographic data to be used in connection with the production of "Charley's Aunt" in the fall. However, when he reached the ground at Oxford University, according to cables just received from him, the location proved so promising to him that he is taking actual moving picture scenes there to be used in the picture.

Mr. Christie has been in constant touch with the studios reorganization by cable, and advises that he will remain over a little while longer until he obtains all of the shots which he will require as background for the coming production. It is possible that he will bring back with him one or two English actors for the film.

However this is as yet unconfirmed and his return is awaited before credence to this report is generally given.

Thus far Sydney Chaplin, who will play the title role, is the only one of the stars engaged for the film.

Lichtman Month
Universal to Honor Sales Chief With Contract Drive

As a tribute to the success of Al Lichtman, general manager of exchanges for the Universal Pictures Corporation, the month of October will be known as Universal-Lichtman Month throughout the Universal organization. The month will be marked by the release of several unusual pictures and by extra activities on the part of the Universal sales force.

The idea of Universal-Lichtman month originated among members of the sales force, who sought permission from Carl Laemmle, Universal president to stage an appreciation month for their sales chief. Mr. Laemmle heartily endorsed the plan. He further promised bonuses to the exchanges showing the most efficiency during Universal-Lichtman Month. These bonuses will include cash awards totalling to more than $3,000, as well as other gifts.

Universal-Lichtman Month resulted from the following cablegram from Ned Depinet, Universal division manager for the Southern territory, to Mr. Laemmle, now in Carlsbad:

"In testimony to success of Lichtman's efforts on behalf of Universal in carrying out your policies with exhibitors, suggest great sales drive for October to be called Lichtman Month. All division and exchange managers join me in this request."

The Universal chief immediately cabled back to E. H. Goldstein, treasurer of Universal, as follows:

"Depinet and exchange managers suggest a Lichtman Month. Great stuff. Go to it strong. Lichtman's success deserves a tribute. Make it a great one."

* * *

LEVEE MAKES BEAL PRODUCTION MANAGER

M. C. Levee, President of the United Studios and producer of the M. C. Levee productions for First National release, has advanced Scott R. Beal to the responsible post of production manager. Mr. Beal was assistant director with Maurice Tourneur on the several pictures he made for First National.

Mr. Beal has been in the motion picture business since 1907 and has been assistant director for five hundred productions. He has been in every branch of the production end of motion pictures. Starting in the laboratory as cutter with the Selig-Polyscope Company he became a cameraman, later an actor and then director. He has assisted many famous directors including D. W. Griffith, Alan Dwan and Thomas H. Ince.
GEORGIA WITHDRAWS TAX PROPOSAL

Georgia exhibitors are breathing easy again since Representative Holde with his colleagues who have fostered the ten percent state admission tax on theatres, scenting a strong opposition from the picture people as well as soft drink manufacturers who were to be similarly taxed by the bill, have voluntarily withdrawn the bill.

The exhibitors and film interests of the State had asked for a hearing on the bill and a strong wall of opposition was developing, and pressure was brought to bear upon those who promoted the bill to have it withdrawn without action. There is another similar bill yet before the Georgia Legislature fostered by the State Medical Society.

It is forecasted that twenty states in the Union, many of them in the South, will introduce similar taxing bills during the Winter sessions of their respective State lawmaking bodies. North Carolina is one of these states so threatened, South Carolina exhibitors already being burdened with a ten percent tax for the road fund of the State.

* * *

DOROTHY DEVORE SIGNS WARNER CONTRACT

Word has been received from the Warner Bros. West Coast studio, that Dorothy Devore, the former Christie Comedy star, has signed a five-year contract with Warner Bros. to appear in their Classics of the Screen. Her first appearance will be in "The Narrow Street."

Miss Devore was first on the stage in musical comedy; but later entered the movies, playing with Eddie Lyons and Lee Moran in one and two reel comedies for Universal. Her work immediately attracted attention and she was signed by Christie Comedies. Later she was cast to play the leading feminine role with Charles Ray in "Forty-Five Minutes From Broadway," in which production she was enthusiastically acclaimed.

* * *

ARROW APPOINTS LYNCH COAST REPRESENTATIVE

W. E. Shallenberger announces the appointment of Frank W. Lynch as West Coast representative for the Arrow Film Corporation to look after the many productions for 1924-25 being made for them on the Coast.

Mr. Lynch's appointment is simply a renewing of his former affiliation, as he was identified with Arrow from its inception up to the entrance of the United States into the World War, when he resigned as Treasurer. He is thoroughly familiar with the motion picture business and will be able to do much to smooth out and speed up production.

* * *

LEONARD TO HANDLE CENTRAL PUBLICITY

T. C. Leonard, who last season handled the publicity for the Chicago company of "The Fool" for the Selwyns and who also was ahead of Jane Cowl in "Romeo and Juliet" has been engaged by Fox Film Corporation to direct the publicity and exploitation campaign for the Central theatre, Broadway and Forty-seventh Street, New York, which has been leased by that company.

Leonard is now preparing a campaign on "The Man Who Came Back" which will open the Central on Sunday, August 31. "The Fool" will also be shown at the Central later in the season as will several other Fox Specials.

* * *

ACCLAIM ROBERTS

The stars, featured players, directors, executives and workmen in the Lasky studio plan a demonstration last week, when after an absence of six months due to illness, Theodore Roberts will return to the screen as one of the featured players in "Lord Chumley," which is about to go into production.

GIANTS SEE 'THE BATTLING ORIOLES'

A pre-view showing of Hal Roach's feature production for Pathé, "The Battling Orioles," was given before a selected audience at the Giant's Club house, at the Polo Grounds, New York, last Monday.

The New York baseball team was present, together with other baseball celebrities, newspaper sportwriters and critics of the trade press.

The picture features, Glenn Tryon and Blanche Mehaffey, in a comedy theme that had almost continuous laughter and action.

The novelty of the showing brought out an unusual angle for criticism. Ball players as a rule have little time or interest in films, but when a picture is brought right into their own club house they are as good an audience as can be found. The baseball slant of the picture naturally found them in receptive mood and the comedy provoked chuckles and frequently hearty laughs.

It was good to see how these lusty athletes thoroughly enjoyed the comedy and we are sure that if Hal Roach were present he would not have found all his hard work in production of the picture entirely in vain.

To a man they voted the picture "great" and Hughie Jennings expressed the club's appreciation for the pleasure Pathe had provided the players.

Wedding bells for Wallace Beery. Noted screen villain now appearing in First National's "The Sea Hawk," is snapped with his bride, who was Mary Gillman.
"AnOTHER SCAN-DAL" tells the story of an English flapper, in a society setting of our own glorious Florida. Apparently, the author has put a new angle on the well-known triangle. Directed by E. Hal lows Griffith, this picturized version of the novel will star Lois Wilson.

Flora Le Breton Scores In "Another Scandal"

Release of Film Adaptation of Cosmo Hamilton's Novel to Be Through Producers Distributing Corp.
LEADERS ALL
Louis Weiss, Independent Protagonist

SEVENTEEN years ago the motion picture industry was an infant, lusty enough, but giving little indication of the growth to come. The product, for that day, was surprisingly good, considering the time that had elapsed since the first successful projection, but the "movies" were still in the stage where their very novelty carried them over with the public and serious criticism had hardly been born.

With the men who, in that period of the pictures' development, foresaw great future possibilities, the hopes and expectations which drew them to and kept them in the business were largely of the vague sort that grow out of contact with any new thing which seems to meet a human need. That motion pictures would furnish entertainment was enough for the pioneers. Just what the exact trend of the business would be was beyond their ken and of relatively little interest.

But they had enough vision to realize that somehow great things ought to come out of the camera as its possibilities should be developed.

It was just seventeen years ago when Louis Weiss, of the Weiss Bros. organization entered the field and, young as he is and looks, the passing of those years in continuous effort connected with this industry definitely puts him in the ranks of the pioneers and classifies him with the small but elect company of those who had the imagination and vision to realize what the future might be expected to bring to an industry that was then groping rather blindly, yet progressing steadily.

Born and raised in New York City, Louis Weiss began his business career as a salesman at the early age of 14 years, when he went on the road with a line of phonographs. Thus he laid his business foundation on the most practical sort of a basis and learned many intensely practical things by hard knocks received while he was still a boy, with a boy's plastic ability to adapt himself to the needs of his job, and to grow with it.

This early selling experience in the talking machine field was of relatively short duration, for soon after he had demonstrated that he could make his own way as a salesman, he swung over into the film business with his brothers.

Because through early training as a salesman he acquired a substantial appreciation of the buyer's viewpoint; because through many years of actual experience as an exhibitor he developed an understanding of the exhibitor's needs; because his seventeen years of activity have taken him through all departments of the motion picture business, and because he is in the front rank of those who are fighting the battles of the independent producers.

They were operating theatres and at one time, early in his motion picture apprenticeship, owned sixteen in New York State, Connecticut and New Jersey. These houses represented one of the largest chains then in existence and the Weiss Brothers, Louis, Max and Adolph, were a consolidated power in the exhibition field.

Eventually, however, the Weiss family became interested in the producing end of the business and most of the theatres were sold. Two of the original chain remain under their ownership, but are leased to exhibitors for operation.

With this transfer of interest to film production, the Weiss activities brought into existence a number of producing units, notably Weiss Bros.' Art-class Pictures Corporation, making features, Clarion Photoplays, Inc., and two organizations handling production and distribution of the widely known "Tarzan" features and serials. With the development of his interest in production, Louis Weiss early became an active advocate and champion of the cause of independent distribution, in which he believes will be found the industry's greatest safeguard against monopolistic control and the exhibitor's chief protection in the enjoyment of the full control over his own business.

A keen student of the economics of the business, Louis Weiss has kept the exhibitor's viewpoint constantly in mind, a practice that comes most naturally to him in view of his long experience in estimating values on a box office basis. His entry in the producing field was very largely the result of this influence, out of which developed the idea that by injecting more of an exhibitor slant into production it ought to be possible to make pictures which by their straightforward appeal to the popular majority, would prove salable with real profit to the exhibitor and without excessive exploitation effort.

As an advocate of the independents, Mr. Weiss declares that the quality of their product has vastly improved, and that this improvement is steady and tangible. Their methods, he says, must be sound because they have no leverages other than quality and price on which to sell their productions and consequently are forced to exercise to the maximum their creative skill and their ability to get real value for the money they invest in the making of pictures.

It is his belief, too, that the independent producers will be able to provide a large volume of profitable material of all classes if they can count on a reasonable amount of co-operation from exhibitors generally.

This cooperation, he says, the producers must have if they are to continue in business, and it must come in two forms: A reasonable number of bookings and willingness to pay a fair price for good pictures. Given these things, he sees the independents as on the way to greater effort and bigger things.

In the various Weiss organizations, all stock is owned by the three brothers. The corporate lineup is, Max Weiss, president; Louis Weiss, vice president, and Adolph Weiss, secretary and treasurer.
The Editorial Page

Watch the Independents

THOUGH there is a note of pessimism in what some of the independents have to say regarding the prospects they are facing, there are indications that the independent producers are actually on the verge of opportunity.

It is fairly certain in this business that good pictures will find a market. Mathematical calculations may seem to disprove the theory, but experience, on the other hand, confirms it.

That the independents are bettering their product can not be denied. That they are turning out a considerable quantity of really creditable material is obvious. That they are on their mettle is a fact which exhibitors can count on as likely to step up steadily the quality of the independent output.

The controversial phase of the situation, therefore, is important to exhibitors chiefly as it tends to create a competitive condition likely to develop better pictures. The public is waiting for them, regardless of who makes them.

* * *

Confusing the Tax Issue

ARTHUR PERKINS, who owns the Schnell Theatre at Harrisonville, Mo., protests that the restoration of the admissions tax because of the failure of exhibitors to give the public full benefit of its repeal would be a gross injustice.

"I don’t believe," he writes, "that any sane revenue man, after giving it a serious thought, can afford to put a tax back on this line of business again, without putting it back on everything they took it off of. Do you think the retail price of jewelry has been cut on this account, or any other merchandise? In my case, I paid the tax myself. I charged 10 and 20 cents, no tax, and 35 cents on special pictures and have let my customers know that by the tax being removed it will give me an opportunity to show better pictures at 10 and 20 cents and to show less 25 and 35 cent ones."

If justice had much to do with taxation, the situation would be quite different. But it happens, unfortunately, that taxes are chiefly a matter of politics and political expediency. Every tax that can be levied without arousing public clamor is going to be levied as long as the government is hard put to meet its necessary expenditures and to provide a sizable number of jobs for the "faithful." For which reason exhibitors should focus their attention on the public attitude, not on the reasonableness of Congress.

In cases where the exhibitor has taken the trouble to explain his policy, as Mr. Perkins has done, there is not much prospect of unfavorable public reaction. What EXHIBITORS TRADE REVIEW has been stressing is the danger of holding to the old prices without taking the trouble to sell the public on the fairness of that course in each individual case. There is real danger in such a course, even though, as everyone knows or ought to know, admissions are too low in a large number of houses.

In cases where the tax was virtually paid by the exhibitor, where customers were hardly aware of its collection, the exhibitor has considerably more latitude than in those cases where the tax was advertised and collected as a separate item.

But, regardless of the circumstances surrounding each case, the thing to be remembered is that no policy which will arouse popular antagonism is wise. This industry needs and should always keep the good will of the whole public as far as it can.

It is an easy matter to gauge public sentiment in your community and to shape your policies in accordance with what you find. And, in the long run, there’s a lot of satisfaction in keeping your patrons satisfied and happy. It is the best of all varieties of house exploitation. Give them credit for a disposition to be fair. Tell them your side of such questions as this. In the majority of cases they will be with you. And that pays.

* * *

Valentino Comes Back

WITHOUT Valentino, Paramount’s “Mon-sieur Beaucaire” would be a very creditable picture. It does not depend upon a solitary star for illumination. With Valentino it is something closely approaching a sensation.

For those who enjoy tinkering with mysteries, Valentino’s hold on the popular imagination has possibilities. There are those who dislike him, but they, too, are eager to join the line that forms on the right. Whether to praise or to razz, they come and pay.

All of which, perhaps, is an indication that Valentino is something of a personality. Anyhow, he comes back with a punch. Exhibitors who don’t make money on “Beaucaire” will be those who don’t book it.
JOHNNY HINES REACHES FOR COMEDY CROWN

Mirth-maker Adds to Laurels In Peppy Picture 'The Speed Spook'


CAST AND SYNOPSIS

"Blue Streak", Johnny Hines
Betty West .............. Faire Binney
"Chuck" .............. Edmund Breeze
Jud Skerritt .............. Warner Richmond
Sheriff West .............. Frank Lose
Hiram Harris .............. Henry West

"Blue Streak," a racing driver, loves Betty, daughter of Sheriff West, who has the "Citizen of the Year" award. Betty and Skerritt and Smith conspire against her and her father, Skerritt wagers Betty and Sheriffs' car and is arrested to beat West to Sheriff for the next election. By wit and guile "Blue Streak" swears both villains, re-elects West, sends Skerritt to jail, establishes the "Citizen of the Year" and wins Betty.

By Herbert K. Cusick Shank

DON'T be afraid of ghosts, shownmen! Not when they're like "The Speed Spook." This fast-moving photoplay will scare away the box-office blues. It is a mightier mirth maker with the proper admixture of thrills, love, and human interest stuff. It will bring 'em in willingly and send 'em out pleased. They'll leave laughing. And your theatre will have made new friends.

It is a good, clean, American picture. It comes as fresh as a breeze—and as welcome. And the demands of picture-goers who are sick of sex.

The title and cast glitter with allurement. Faire Binney, so aptly named, has her own followings, and Edmund Breeze and Edward Breeze have been popular for years, and have lost not a whit of their hysterical status in favoring the boards for the last And Johnny Hines is making them all step on the gas to keep him from being to the screen what George M. Cohan was to the stage.

The action starts with the filming of a motor-race which is the real thing, and the speed of the whirling cars is maintained in the picture until the final fade-out. There are loads of laughs. For instance, when "Blue Streak" substitutes a set of funny slides for those that Hiram Smith planned to show in his campaign for Sheriff. And when he plants a lot of cardboard sandwich where the refreshments, Hiram's mass meeting were supposed to be.

And there are thrills, too. Plenty. Aside from the various stunts of the apparently driven maniac drivers, there are a fight where real—not reel—gore is spilt. And Johnny Hines' fists move as fast as Benny Leonard's ever did. And then there is the shot where "Blue Streak" escapes from the arms in which he has been locked, by riding a regular U. S. Army tank right through the wall. He takes that tank over cliffs and through forests. Johnny can ride anything that gasoline will move.

The appeal of your potential patronage may be interested. Sell the picture as a good, clean one—typically American and typical of what real American players and producers can accomplish. Interest the church folks, motors and the American Legion.

"The Speed Spook" is a National Tie-Up picture, and in the section this week you will find exploitation ideas galore.

HOOT GIBSON IS HOME RUN KING

Comedian Scores in Bright, Snappy Tale of the Diamond


CAST AND SYNOPSIS

Hoot Gibson ..... Hoot Gibson
Joan McCarthy ..... Marian Harlan
George Collins ..... Cyril Ring
Tex Adams ..... Harold Goodwin
Red McCarthy ..... Mike Donlin
The Gooper ..... William A. Steele

Swat Anderson, body player, is signed up in big league and makes good. He falls in love with the daughter of the bank. The Crooks, or his team. A plot is formed to cripple Swat in order to keep him out of the last game to be played. Falling this, they kidnap his and the girl, putting them aboard an outward-bound freight car. But they escape and his chance to score. Swat breaks into the game in the last inning and bats a home run which wins the pennant for him.

By George T. Pardy

Hoot Gibson scores a real box office winner as well as a home run in this one. It's a great sport picture which the baseball enthusiasts are sure to enjoy. There are no faults, and we mean that literally if it doesn't develop a general audience appeal of tremendous power.

The story values are a happy mixture of human interest, American comedy and melodramatic punches, with suspense mounting and increasing in volume from the first right up to the grand finale. There isn't an inch of padding or superfluous detail in evidence and the action never drags.

As a home-run king, the hero reigns supreme. Scout McCarthy discovers him by sheer accident out of the cactus, where Swat Anderson is performing with a team of cowboy mates, and sees him knock a ball into onlooking Swat's next neighbor with his inability to catch, and this fact is responsible for a lot of good comedy when he broke into big league competition. The swatting of the swatting is marvelous and the despair of all opposing teams.

McCarthy's pretty daughter is with her dad when he first encounters Swat and Joan's charms have much to do with the Western lad's willingness to quit the ranch and engage with the professionals. Thus the "ten- der passion" is skillfully essayed in the narrative's trend, and romance has its innings as well as thrills and the funny stuff.

One of the big situations is that staged in the cabaret, where a fellow by a straw hat, who has been paid to break the pater's trusty right arm. A scrap of truly gorgeous proportions takes place, with Swat turning the tables and his own girls come up things generally. But the real melodramatic wallop is administered in the finale.

In point of colorful atmosphere and realism "Hit and Run" is absolutely nothing to be desired. It is splendidly directed from first to last, beautifully photographed and cleverly acted by principals and cast.

You can tell your patrons that Hoot Gibson has never appeared to better advantage than in this bright, zippy tale of the diamond. Make a strong play for it. Tell 'em all to see "Hit and Miss" registers as a comedy drama nobody should fail to see.
'DESSERT SKEI' IS TRUE TO FORM

Genuine Desert Melodrama of Regulation Type Proves Stronger in Scenic Than Plot Values


CAST AND SYNOPSIS

Corinne Adams ............... Wanda Hawley
Maj. Egerton .................. Howard Adams
Prince Ibrahim ................ Pedro de Cordoba
Corinne's Aunt .......... Edith Crake
Sir George Egerton ......... Cyril Burt
Rev. Samuel Roden .......... Stewart Rome
Major Egerton .......... W. J. Tracy
Stephen Belmont .......... Percy Standing
Lawrence Hendricks .. Jack Rice

Corinne Adams, American girl, visiting Cairo, falls in love with Major Egerton, of the British army. The latter is prevented from declaring his love because of his physician's verdict, which only gives him twelve months to live. Prince Ibrahim covets Corinne. She and Egerton fall into the power of a sheik, whose band robs them during a tour through the desert. Egerton manages to signal the coast guard, which arrives in time to rescue the victims. Ibrahim and the sheik are slain. Egerton recovers and wins Corinne.

By GEORGE T. PARDY

JUST another "sheik" picture? It is a colorfull variation of the best type pictured around Cairo and the Sahara desert, where the action takes place, but, although that master of romantic stories, Sir George Egerton, is responsible for the story, its plot bears a strong family resemblance to many previous screen romances of the Oriental sandy wastes. Of course, if your patron's aren't weary of the sheik stuff, this feature may serve to pass away an idle hour of a balmy evening, for it's all financial returns. But at best, it's a gauntlet.

As might be expected, there are some mighty fine scenic shots. There's the world-famous desert sand of Egypt, besides some nifty desert views, with bully silhouette effects, showing troops outlined against a sky that's a pinkish red, and the entire color scheme is delicately artistic.

One cannot help feeling a certain amount of sympathy for the hero, Major Egerton, with a broken heart and broken health. According to the physician's verdict, must result in an early demise. Of course, the learned doctor guesses wrongly, and a story that Egerton not only regains his health but wins the object of his affections. But his natural disinclination to emotionalism brings him to realizing his love, and in a moment of pique, due to the Major's seeming coldness, she encourages the ardent Prince Ibrahim, a wild prophet of the desert, which finally brings herself and the backward lover into the power of their enemies.

The rescue scene is well worked up and provides quite a thrill, and if the climax be conventional, it is after all, what must be looked for in a picture of this type. Some thing that is a little different, indeed, in the continuity on several occasions, as here and there the situations fail to connect as they should, leaving the plot to wander in the air a little bit.

So far as the action is concerned, Wanda Hawley registers charmingly as heroine Corinne, Nigel Barrie plays Major Egerton with a picturesque face, and in the lines of a villain, Robert Ivers impresses a perfect touch of pathos into his portrayal of the gallant soldier, whose knowledge of a superlative dogging keeps him, with a mutual understanding with Corinne. Arthur Cullen and Percy Standing give excellent performances.

The romance is not much to do except exploit it as this a "regulation" sheik melodrama. You can stress the fact that the action takes place amid genuine desert surroundings and praise the scenic effects to the limit. Beside Wanda Hawley and Nigel Barrie, the only players known to the fans and worth featuring are Percy Standing, Arthur Cullen, Cyril Smith and Douglas Munro.

BUCK JONES STARS IN WESTERN THRILLER

'Against All Odds,' Snappy Out-of-Doors Melodrama and Likely Program Attraction

'AGAINST ALL ODDS.' Fox Photoplay. Author, Max Brand. Director, Edmund Mortimer. Length, 740 Feet.

CAST AND SYNOPSIS

Chick Newton ................ Buck Jones
Judy Malone .............. Dolores Rousse
Bill Warner .............. William Scott
Tom Cuttle ................. William Norton Bailey
William Hendricks ...... Bernard Siegel

Bill Warner's uncle disappears and is supposed to have been murdered by his nephew, who would be responsible, according to the alleged murder and unable to remember just what transpired. Scott's faithful pal, Chick Newton, rescues him from the train carrying Bill to the death house, after a fierce battle, the two escaping on horseback. Chick sticks by his pal and finally proves his innocence, incidentally winning the hand of Mary Norton Bailey, while Bill marries a ranchman's daughter.

By GEORGE T. PARDY

MURDER mystery, love romance, thrill, scrapping and great riding stunts are packed into a Buck Jones melodrama, which ought to get the money wherever the athletic star is a favorite. It's a good program attraction without any frills or false notes thrown into the fact adventure and moving incidents by flood and field.

You don't expect any great amount of logic in this type of picture and would be disappointed if you did. But there's lively action, loads of it, and those who like ginseng with gin are taken by "Against All Odds" right up to one regulation standard in every detail.

The mystery angle has an element of human interest thrown in when the supposedly murdered man really made a getaway and allowed it to be believed that he had been killed by his own nephews in order availing paying a lot of money he owed. But there wasn't much comedy about the affair so far as the此刻这次是the plot was concerned, for it was all fixed up to execute the suspect by due process of law, when his pal, Chick Newton butted in and saved Bill from the gallows.

Chick's rescue of Bill from the train, the fights which ensues and the escape of the pals on horseback is a hummer of a situation, swift, tightly-woven and remarkably well done. The best stunt in connection with this scene is Buck Jones jump from the top of a dune, but the whole thing is a medley of rattling speed stuff which gets over in bully style.

The plot is a trifle more complicated than is usual with Mr. Jones' pictures as it includes a love story. Chick outgenerating the villainous Cuttle who intends to marry Judy Malone, and Bill Warner falling victim to the charms of a ranchman's daughter.

The photography includes a number of very pleasing exteriors, some of the night shots are particularly good. The Western background is splendid.

Buck Jones has perhaps, less stunt work to do than in some of his previous films, but is kept pretty busy just the same. His welldone love and un-rangling the murder problem, and his numerous admirers will be favorably impressed with their performances in this role. He is well supported. Dolores Rousse is a dainty and winning Judy Malone, William Scott is a workmanlike character of pal Bill Warner, William Bailey registers as a sufficiently sinister villain, and the other ranch types are true to life.

You can exploit this as a satisfactory Buck Jones Westerner, with an abetting mystery angle, besides the customary thrills.

OLD THEME IS WELL HANDLED

'Being Respectable,' Cleverly Acted and Beautifully Photographed, Should Please Audiences

'BEING RESPECTABLE.' Warner Brothers Photoplay, Author, Grace H. Flanagan. Director, Phil Verrall. Length, 4809 Feet.

CAST AND SYNOPSIS

Valeria Winship ............. Marie Prevost
Charles Carpenter .......... Monte Blue
Bessie Flanagan .......... Celeste Holm
Suzanne Leyden .......... Suzanne Leyden
Eugene Ricci .......... Eugene Ricci
Pamela Hendricks .......... Pamela Hendricks
Mrs. Winship ........... Lila Leslie
Mr. Holm .................... Sam Berliner

Although in love with Valeria Winship, a beautiful but unsupervised girl, Charles Carpenter is persuaded by his scheming fiancée to marry the lovely Suzanne Leyden. The marriage is not a success. Charles, young sister, Dorothy, falls in love with Stephen Carson, who is also fascinated by Valeria. Years later the latter returns from abroad and Charles becomes enangled with her. On the eve of an elopement with Valeria, Charles realizes that his wife and child mean more than the dearly beloved one who he will not come and gains Suzanne's forgiveness. Valeria turns to Stephen and Suzanne also renounces her.

Valeria marries a wealthy admirer.

By GEORGE T. PARDY

THE box office values of "Being Respectable" represent it with a superior acting of a competent cast, appropriate settings and handsome photography. The strength of the pictures is that it's theme—the temporary infatuation of a married man for an adventuress—has of late been utilized in screen material with rather monotonous frequently.

It's a hard job to develop and maintain suspense when trained movie audiences are familiar with the experience as to just what is going to happen.

And it has become a matter of film philosophy that when a plot is expected to burst the domestic bonds and vanish with a vamp, the sight of, or memory of his baby will put a final stopper on the proceedings. Here Mr. Verrall has shown how to get around that. As it stands, the feature will probably get by with the average crowd in the average auditorium. Probably the slight error is at the end of the plot, because of the skilled treatment given a familiar problem in human destinies.

In one respect, however, the story can lay claim on originality. It is the unusual up of the hero with the vamp lady before he gets married. He is really in love with the dear girl, is only married to the latter because he has been promised her by his fiancée. So you are led to feel more sympathy for the erring husband than for the usual type of gent who wanders off the legal reservation. In fact, one of the big moments is that in which the father surprises everyone—him included, in an over-the-top kind of the latter's engagement to Suzanne Leyden.

That such a marriage should turn out badly is no surprise, and Charles Carpenter is almost as disinterested by Valeria than as his spouse, who of course, has an exceedingly hard row to hoe. The return of Valeria, however, brings about the development of her relations with Charles, and the scene where the wife surprises them both are among the other high spots in this telling of a "street angle" which is effectively used in bringing about a reconciliation between Charles and Suzanne.

Marie Prevost carries off the principal dramatic honors. In short, the portrayal of the scheming Valeria, Irene Rich plays the devoted wife with sweetness and never-failing charm. Monte Blue is Charles Carpenter, and the work of the supporting cast, thoroughly satisfactory.

You can exploit the heart appeal of this picture through the emotional appeal of the "street angle" idea, and the power a little child exercises over its father. The cast is strong in names featuring, Marie Prevost, Monte Blue, Irene Rich, Frank Currier and Evaulee Jensen are your best bets.
CAST AND SYNOPSIS

**Inez DePierreform** . Shirley Mason
**John Hemmingway** . Theodore Von Eltz
**Harold Walcott** . Charles Coleman
**Uncle Walter** . Charles Coleman

While in Paris, Joan Hemmingway, American, falls in love with the unloving and unhappy, and after her husband's death becomes her lover. Inez Hemmingway writes a novel advocating her views. Hemmingway is shocked at her attitude and takes her to his mother in the U.S. but agrees to her wishes. In the small town back home they see instances of the failure of marriage, but finally Inez is led by the mother to re-establish her faith in man and the world. She and John are wed in the usual fashion.

*By George T. Pardy*

**WILL pass as a program attraction!** In some localities the free love theory set forth by the heroine-author's novel, which she is anxious to live up to, may not impress the patron's favor. Of course, there is really nothing offensive about the film, and the attack on the conventional marriage state is feasible when the story shows that it doesn't work out and the young woman yields to the gentle persuasion of her prospective mother-in-law and is duly wedded. But some folks won't like the story, against the fulness of the legal matrimony tie.

The best situations are those dealing with the small town where Inez and her devoted lover begin to live. It makes up half of the film and is cleverly directed and puts across quite a few generous thrill, including some lively scraps and a mine explosion. The story isn't replete with the usual pyrotechnics for Father J. P. McGowan has done exceedingly good work.

A note of paths is injected by the hero's love of the countryside and scenes to an untimely end when the villains blow up the secret passage they have tunneled through, with the intention of looting Caldwell's gold mine. By Caldwell's death, Caldwell swears to be revenged upon her murderers and the rest of the action deals with the fulfillment of this fate.

One of the objects of Caldwell's wrath meets his end by falling, horse and all, over a precipice. Jack rides furiously after the cog, a man whom he mistakes for the brother of Mary Sterling, the girl he loves. This is the big moment of the picture and melodramatically effective. Mary, having joined in the man's fight, to punish the slayer of the child, is still moved to plead for the wretch to whom she is united by blood-ties. The avenger hesitates and finally dismisses Dick Sterling. But the discovery places an apparently immovable barrier between Mary and Jack, when the problem is solved by Jack and Mary's love.

There are some rippling good fights in evidence, one when the hero comes across the thieves working in the tunnel, when he is temporally knocked out; and when he "gets" the first man, and although slightly wounded, rides hell-bent after the second villain. The explosion scene and the death of little Helen rank among the most important episodes.

There's plenty of brisk action all the way through and Franklin Farnum distinguishes himself as a good horseman and skillful rider, but as an emotional actor of no small merit. Little Doreen Turner is an uncommon child, who shows prettily in the part of Helen, Marie Walcamp plays the heroine with spirited appeal and looks exceedingly attractive, Mack V. Wright and Jim Corey give considerable in the cast and give capital performances.

You can exploit this as a snappy Westerner, with plenty of thrills, a scorable amount of heart interest and pleasing climax. Play up Franklin Farnum, who is fast gathering a strong fan following, and mention Marie Walcamp, known for her sensitive work in serials.

**GEORGE T. PARDY**

**THE usual brand of Westerner constructed along standard lines.** "Western Vengeance" ought to do nicely in the average house, where daily change of program is not necessarily desired. It is cleverly directed and puts across quite a few good physical thrill, including some lively scraps and a mine explosion. The story isn't replete with the usual pyrotechnics for Father J. P. McGowan has done exceedingly good work.

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*By George T. Pardy*

**GOOD ACTING IN NORTHERN SERIAL**

*WOLVES OF THE NORTH* Universal Chapterplay, From the Magazine Story by Josephine and Robert Pikniker, Director, William Duncan. 10 Episodes.

*By Len Morgan.*

IT takes a lot of nerve for a director to leave modern equipment behind and depend entirely upon nature to produce the thrills necessary for a successful serial picture. In *Wolves of the North* the big man left all the mechanical devices at home and the first three episodes of the picture are crowded with thrills.

The picture does not have the usual earmarks of a serial. In settings, photography and directing it has all the things that go to make up a feature picture and this fact alone is worth of favorable comment.

The picture starts off with a rush. The scene is the North country where two trading posts fight for supremacy. Their methods of competition form the basis of the story, which is fast moving and exciting. In having a good story to work with, it has not been necessary to inject artificial means of supplying the action.

In the picture William Duncan seems to be playing a lone hand among everyone in the North. The story starts out in such a manner as to create interest right off the bat and manages to sustain it and even complicate the situations as the picture progresses.

The North country has a fascination for most people and this story carries one into the land of snow and makes him feel the thrill of the forests. Unlike most serials, it does not impose on the intelligence of the theatre public. There is nothing illogical or impossible. It is a human story well told and exceedingly well presented on the screen.

As usual, William Duncan figures in many fugitives. They are rough and tumble affairs where punches are given without restraint. And the hero does not always emerge with an unruftled appearance.

Most of the scenes are exteriors showing vast expanses of forests and mountains. There is snow everywhere and the dog teams are used to good advantage. There are races that keep the audience in suspense and show ability on the part of the drivers.

The photography in this picture is excellent. The cameraman has taken care to make the most of the shadows of the forests and the snow scenes. The photographic effects alone would make the picture one of interest.

In the episodes reviewed the big scenes are an avalanche, a chase by wolves and a knock-down-and-drag-out fight between Duncan and a gang of ruffians.

Edith Johnson is the female lead in the picture, the acting honors whom are given Esther Ralston, as Madge Chester. She is a clever actress and does her work well.

The cast is well chosen and all work hard to put the picture over.

To the exhibitor whose patrons are partial to serials, *Wolves of the North* should prove a good box-office attraction. It has everything that a chapter picture requires and is far above the average in every way.

It would be well to arrange a lobby display to attract. It might be possible to obtain a stuffed wolf, which could be used to good advantage. Several fur trees would give a good effect. A guessing contest as to how the picture will end should cause interest.
Will Rogers Returns to Follies

With the announcement that the last of the Will Rogers comedies has received the title of “Gee, Whiz Genevieve” comes the further advice that Will Rogers returns to the Follies.

After about a year on the Hal Roach lot, he has completed two series of comedies, having made an average of one two-reeler a month.

Those of his screen laughs that have been shown in the larger cities have met with instant favor, and in fact the whole “Going to Congress” series will equal the comic’s best efforts to date.

**

Vacations For Hollywood

Almost everybody on the Hal Roach list is away on vacation, and from the big boss down, the fishing rods and the golf sticks are busily occupied these August days.

Mr. Roach is now in Alaskan waters aboard his palatial yacht “The Gypsy.” He is on a two months’ cruise accompanied by Mrs. Roach, Warren Duane, General Manager of the studios, and his family have left on a motor trip to Vancouver.

Mehaffey is also planning a trip to New York with her mother, Blanche, while here director Ted Wilde is already getting his mail at the Friars Club. Frank Butler, Laura Roessing and Sidney D’Albrook of the “Spit Family” fame are individually planning diversions in various parts of Southern California.

Arthur Stone will visit his home in Battle Creek, Michigan, and stoutly denies that he will attempt any sort of tie-up between Pathé and the “serial” king of his home town, Charlie Chase, the Hal Roach comedian was heard to sing “I Hear You Calling Me” as he started for Honolulu.

**

Seeking Types for ‘Our Gang’


Though at present one of the greatest aggregations of kids on the screen, the “Gang” is to be supplemented with types. Not necessarily beautiful children, but what Mr. McGowan is seeking is to find children who are “different.”

Mr. McGowan is not seeking beautiful children, or children that have unusual stage ability. What he wants most is types. The homeliest child in the neighborhood has as good a chance as the prettiest. A second edition of Ben Turpin in the way of rollicking eyes has a much better chance of getting by than a beautiful little chap with blonde curls and blue eyes.

Freckles, too, are on the taboo, Mickey Daniels has a corner on them as far as “Our Gang” are concerned.

**

Japan Prefers Slap Stick

Discussing the comedy film situation in Japan, Prouse Knox, Universal’s representative in the Orient, advises that the Japanese fans still prefer to get their film laughs from the old slapstick, trick photography, beauty girls and animal pictures.

**

‘On Duty’ to Give Wanda Hawley Opportunity

Wanda Wiley, the youthful comedienne of Century Comedies, is soon to be seen in the role of a soldier.

Edward I. Luddy, who has directed most of her comedies, is soon to start production on “On Duty.” Opposite her, as her sweetheart and the soldier who has to go home to visit his sick mother, will be Al Alt. Wanda Wiley in this picture dons her sweetheart’s uniform and takes his place in the ranks in order that he may visit his sick parent. Hilliard Karr will play the role of captain. “On Duty” will be on the release schedule for early next year.
Good Cast of Comedians

In the second Christie Comedy of the new series for Educational, titled “Court Plaster”, and which has just been completed at the Christie Studios in Los Angeles, is a good cast of comedians.

Heading the cast is Neal Burns, who has been featured in many Christie Comedies during the last several seasons, and in support are Jack Duffy, Billye Beek, the dancer who recently joined the Christie Company, Molly Malone, George Pierce and Bud Finé. Jack Jenve is the author of “Court Plaster” and Gil Pratt is the director.

* * *

Scenario Editor Returns

Miss Frederica Sagor, Universal’s Eastern scenario chief, who just returned from a three weeks’ stay at Universal City, saw many of the new pictures in the final stages of completion, and asserts they will surprise the industry by their high quality and amusement value.

Miss Sagor called especial attention to “The Husbands of Edith,” a new Reginald Denny picture by George Barr McCutcheon, “The Night Cap,” an all-star production from the Max Marcin Guy Bolton play, and “The Price of Pleasure,” the new Virginia Valli picture. These three pictures now are complete and will be shipped East in a few days.

“Oh! Doctor,” another Reginald Denny picture, adapted from the story by Harry Leon Wilson, is fast nearing completion, reports Miss Sagor.

“The Phantom of the Opera,” Universal’s master picture for 1925, is progressing well. Camera work starts next week. The immense Paris opera set is about completed and is one of the most impressive sets ever constructed for moving pictures. It vies with the cathedral set for “The Hunchback.”

Miss Sagor also brought back word that Universal has purchased the screen rights for “Folle Farine,” Ouida’s celebrated story. It will be produced as a starring vehicle for Mary Philbin, having in it a role comparable to that young luminary’s role in “Merry Go Round.”

* * *

‘Jonah Jones’ Early Release

“Jonah Jones,” the first of Lloyd Hamilton’s third series of comedies for Educational, will be a mid-September release. This subject introduces Miss Dorothy Seastrom as his new leading lady, and Babe London, former Christie comedienne, in the chief supporting comedy role. Dick Sutherland, comedy heavy, also has an important part.

“Jonah Jones” presents Hamilton in an especially suitable role as a farm third political satire, and the production was directed by Hampton Del Ruth. The story told is how Rogers, who is supposed to be a Congressman, is appointed Ambassador to some foreign country and while there makes friends with the King and teaches him the great indoor game—poker. He takes the King’s cash, his crown, and makes a friend of him within.

There is a lot of humor in this comedy and it should fill the house, for Will Rogers’ name is synonymous with laughter and people everywhere like to be amused.

* * *

Why Men Work

Pathé-Hal Roach 1 Reel

Charley Case is featured in “Why Men Work,” a comedy of the moving picture news reel business.

Hal Roach has taken a perfectly natural theme and developed it into a comedy chock full of laughs. The story centers around the search for material for the news reel by the amateur cameraman. The troubles that he gets himself into and out of, the ascending and descending lifts and elevators, with the unusual results later shown upon a screen in a private projection room of the firm all lend to make the comedy quite enjoyable.

Exploitation may take the form of featuring Charley Case as he is widely known especially for his Spat Family comedies. The story too has advertiseable features that will have broad appeal.

* * *

Wild Game

Educational 2 Reels

The children will love Lige Conley and his trained (wild) rabbit who just impishly scampers away each time the hero’s gun goes off—even though it had been pointed directly at him and with his tail behind him off he scampers.

Lige is a comedian, yet, in passing, the thought that seemed fixed in our mind was that Lige would have improved the picture tremendously if he had planted a chuckle every time instead of a loud guffaw. You see its the chuckles that make the older folks glad they saw the picture—but its the loud laughs that cause the comedy to be quickly lost sight of.

This comedy has a number of interesting points in its favor, and what with a real Nubian lion to increase the suspense, sudden duckings in pools of water at the palace of the sheik, and pretty girls to dance the comedy is complete.

Exploitation of Lige Conley will bring the crowds past the gate—for his vaudeville prestige precedes him everywhere.
### The Exhibitors Round Table

#### Theatre for Rome

The Rome enterprises, of which H. J. H. O'Neil is president, and O. C. Lam general manager, has been organized to build and operate a new theatre in Rome, Ga. Mr. O'Neil is a leading financier of Rome and Mr. Lam a showman of proven ability who will operate the house himself. The structure will cost $30,000 and plans are drawn by the theatre architect, C. K. Howell, of Richmond, Va. The new house will be erected on the site now occupied by the old Elite Theatre.

#### Metropolitan Gets 'Em

Pat Patterson's Metropolitan Theatre gets the Atlanta run of First National's, "The Sea Hawk," instead of the Atlanta Theatre as at first announced. Patterson being the regular franchiser and arrangements satisfactory all round being made to transfer the showing to his house.

#### Remodel for Theatre

A new motion picture theatre with a seating capacity of 1800 will be made of the building recently occupied by a large store in Nashville. Tenn. It will be an addition to the chain operated by the Crescent Amusement Corporation, of which the justly famous Tony Sudekum is the directing genius. The building will be extended to the rear to allow for ample stage space.

#### Martin at N. O.

Fred Martin, formerly guiding one of the Tony Sudekum theatres in Nashville, Tenn., has joined Southern States Film Company as manager of their New Orleans office, succeeding Arthur Dickinson, who goes to Atlanta as manager of the Preferred Office. Rufus Davis, formerly Preferred manager there, goes with Southern States Atlanta office.

#### Optimism

"If crop conditions prove to be half as good in Kansas as they appear to be, we're 'sitting on the top of the world,'" said D. L. Martin, branch sales manager for Associated Exhibitors, who returned last week to Kansas City from a three-weeks' tour of the Kansas City territory.

#### Colored Theatre

A motion picture theatre containing 900 seats, exclusively for the use of colored persons, will be opened in Kansas City about September 1. Paul Felix is manager of the new building, which has not yet been named. The theatre will be outfitted with Heywood-Wakefield OC special opera chairs.

#### Business With Pleasure

Carolyn Goodwin, employed in the Selznick exchange in Albany, took her vacation at Schroon Lake and visited the motion picture theatre one night at that resort. In chatting with the owner, Mr. Richardson, she so impressed him that he closed a contract for a picture put out by the exchange in which Miss Goodwin is employed.

#### A. L. Gore, Secretary West Coast Theatres, Inc., Los Angeles, California.

#### Theatre Manager Passes

Kansas City's movie row bowed its head this week upon learning of the death of the veteran and popular exhibitor, Tom Goodnight, former manager of the Star Theatre, West End Burg, Mo., and who has been ill for several months. Mr. Goodnight died at Rochester, Minn., where he had gone in search of improved health.

#### Free Performance for Orphans

Frank L. Newman of the Newman theatre, Kansas City, and the Pathe Exchange were the objects of such newspaper praise last week, when Mr. Newman offered his theatre and the Pathe Exchange the films in staging a free performance for orphans of Kansas City institutions Saturday. A sop's Fables, a 2-reel western, an "Our Gang" comedy and the first of the "Into the Net" series constituted the program. A vote of thanks was extended C. C. Vaughan, Pathe branch manager, and Mr. Newman by civic heads.

#### Round Table Briefs

Employees in the Troy and American theatres will form bowling teams this fall for a series of matches. Ben Apple will captain the American theatre team.

Jake Golden, manager of Harmanus-Bleecker Hall in Albany, is looking after the affairs at the Griswold, in Troy, while Virgil Lappeu, the manager is away on a two weeks' vacation.

The collar shops in Troy have closed down for a two weeks' vacation, laying off thousands and as a direct result, there has been some slump in business among the theatres of that city.

Michael Friedman, manager of the Albany Theatre in Schenectady, N. Y., was tendered a big farewell the other night by exhibitors and friends in the Electric City. After a few days spent in the Catskills, Mr. Friedman will leave for the Coast to enter the producing end.

There will be an outing, including a clam-bake and baseball game of the film salesmen and exchange managers of Albany. The affair will be held some time in August.

Jack Langan of Wichita, Kas., left a friend standing on the street corner last week, wondering just how to interpret an assertion of the former.

"Business is so good at the Holland and Novelty theatres that everybody has had time to go on a fishing trip," Langan smiled.

No hot Pullman cars for C. D. Struble of the Yale Theatre Supply Company, Kansas City, who attended the Motion Picture Theatre Equipment Dealers' Convention at Cleveland. The trusty old touring car was called out and the trip made amidst cooling breezes.

It was a novelty, so says "Doc" Gees, to rub elbows with exchangers and not be asked for a date. "Doc" is a former Mulberry, Kans., exhibitor, having sold his theatre recently to resume practice as a dentist, and stopped over in Kansas City on his return from the East.
The Delmonte Theatre, Delmar Boulevard, near Clara Avenue, owned by Fred L. Cornwell, has just installed the largest cooling system in any theatre in America. The Delmonte is the largest one-floor motion picture theatre in the world, and in summer needs a faultless cooling system. The management believes that its new air cooling and washing plant is the last word in such construction.

The engineers who designed and installed the plant have guaranteed that it will keep the thermometer below 72 degrees regardless of the crowd inside or weather conditions outside, while a maximum humidity mark of 65 degrees is set.

The plant has a capacity of 250 tons of commercial ice per day. This ice is used for purifying and cooling the air which is pumped into the auditorium at the rate of 80,000 cubic feet per minute. In a recent test the system reduced the atmosphere inside the house 10 degrees in less than thirty minutes' time.

The Opera House at Martinsville, Ill., has been purchased by John Snyder. No change in policy is contemplated for the time being.

S. E. Pertle has sold the Lyric Theatre in Mound, Ill., to S. H. Elias, of Cairo, Ill., who took charge on August 1. Pertle, whose home and headquarters are in Jerseyville, Ill., operates a number of houses in that section of Illinois. He has figured in a number of purchases, trades and sales during the past few years.

Friends of E. S. Perkins, who formerly operated the Lyric Theatre in Casey, Ill., were pleased to learn that he is in charge of the New Temple Theatre, Mount Pleasant, Iowa.

C. A. Gilliland, of Cooter, Mo., has closed his house during the summer months.

Owing to the general business depression prevailing in that section the Eagle Theatre, Edgewood, Ill., is running on Saturday nights only.

The Knox Theatre, Carrier Mills, Ill., has closed temporarily. It will probably re-open some time in September.

R. E. Golden, who operates the Golden, Nos. 1 and 2 in LaGrange, Ga., has bought out the interest of his partner, Mr. Smith, and is now sole owner of the theatres.

D. V. Brock is operating the Belle Theatre, Fort Payne, Alabama, a house with 365 seats.

Mrs. L. H. Forsyth is now operating what was formerly known as the Strand Theatre, Union Springs, Alabama. The name has been changed to the Grand.

E. S. Haynes has opened a new house in Pratt City, Alabama, the Liberty.

O. M. Sumner has taken over the Dixie Theatre, Wrightsville, Ga., formerly owned by F. M. Layton.

Jack Cunningham, well known southern theatre man, is now connected with the National, Richmond, Va.

The Imperial, Greensboro, N. C., has closed for the summer.

In the filming of "Captain Blood" by Vitagraph, it was necessary to actually build a flotilla, and the scene here shows one of the vessels in the course of construction.

Mr. and Mrs. Harry Somerville, of the Orpheum Theatre, Greensboro, N. C., are on an extended auto tour to Canada.

The Dixie Theatre, Lewisburg, Tenn., was completely destroyed by fire early in July. M. P. Boyd was manager and will rebuild immediately.

Mrs. L. C. Liggett has taken over the community theatre at Hawkinsville, Ga. She already operated theatres in McRae and Eastman, Ga.

Mr. Wright has bought the Orpheum Theatre, Madison, N. C., from H. Somerville, of the Leitch and Pryor houses in Greensboro.

L. T. Lester of the Ideal Theatre, Columbia, S. C., has been very ill following a serious operation.

Nat S. Ferber and H. Somerville will guide the destinies of the Durham and Greensboro houses of the Pryor chain when the Fall season opens.

Clyde W. Cheek will again take over the operation of the Strand Theatre, LaGrange, Ga.

Rapid strides are being made by the Exhibitors' Film Delivery Service of Kansas City. A new truck has been purchased and activity appears to be humming.

Capt. H. P. Stewart, movie magnate of Deland, Florida, stopped over in Atlanta recently enroute from Camp McClelland, where he took an officer's reserve training course.

B. H. Mooney, manager of the Mudl and Colly interests in Birmingham, was in Atlanta recently returning from a vacation spent at Wrightsville Beach.

After six years with Goldwyn, W. C. Haynes, again is under the supervision of his old "boss"—W. G. Truog—as special representative for Selznick.

Manning and Wink, are just about ready to launch their eighth house, the Palace, a new theatre now building in Carterville, Ga.

Byron Cooper, formerly of Montrie, Ga., has taken over the lease of the Palace, Dawson, Ga.

Miss Edna Mitchell, chief accountant of the Kansas City Paramount branch, has resigned.
SHOWMANSHIP

Curtis Melnitz writes of
Screen Symphonies for Picture Presentations

A NEW American school of composition is in the making, a school far more typically American than either opera or symphony or even musical comedy, and a school that offers an outlet for the creative and artistic ability of the poor American composer who has been seeking his chance at home in vain.

Let me introduce you to the "Screen-Symphony," the music sister to the art of the Motion-Picture, born but recently and therefore still afflicted with the woes of the newly-arrived. So is, perhaps, the not so very much older movie-business. Nevertheless it is thriving and growing until it has come to occupy as conspicuous a place in entertainment as the legitimate stage. The movie has become the art closest to the hearts of the multitude; the regular little movie house around the corner on Main Street, the club-room of the masses; the great feature picture, the mainstay of the road-show; finally, late artistic creations of the screen have brought the Intelligentsia into the field of motion-patrons. The disappearance of the old "nickelodeon" and its canned horror of fox-trot accompaniments, and the rapid upward strides made by motion-picture music of the better class have brought a new school of special music—composed, not arranged, by legitimate composers who are competent to compose.

Victor Herbert, Mortimer Wilson, William Peters, Deenas Taylor and others have found a field for their work that may soon claim them more than opera and musical comedy.

MORTIMER WILSON wrote an entirely symphonic score to "The Thief of Bagdad," a music-poem of consecutive episodes knit from threads of heavier texture than that which has heretofore accompanied a screen-play. To appreciate and to enjoy this kind of music is, however, not beyond the average listener's power, in spite of the fact that it is more than "operatic." It is the dramaticism of the opera in dignified symphonic form, the highly idealized form of the moving picture idiom of music. The instrumental tone-color of the setting is not its least interest; throughout the score is a broad palette of brilliant and sombre hues modulated with the most delicate tints. There is an entire absence of any banality in the music and its instrumentation, and the development of its character themes is striking. No longer do you have to know characterized. Charlie Chaplin could have stood a good deal more of Tschaikowsky and very much less of popular jazz; Claude Debussy's elusive, delicate songs would have stamped the personality of Lillian Gish "The Broken Blossoms" with even more definite charm and appeal; Mary Pickford, that sweetheart of America, had a right to have her "Tess" set in a Greig or Weber music-frame—but even then: Doomed is the system of patching together many selections of other men's music instead of one man writing an original composition directly for the entire screen.

MORTIMER WILSON spent much of his time for the last twelve months at the Fairbanks Studios in Hollywood. He wrote his music on the lot as the picture progressed. And thus, indeed, will every screen of a feature picture have to be composed in the future—composer, director and star will work together; and cutting rooms will call the composer into consultation to produce the "Screen-Symphony"—a single, original and complete composition flowing artistically along like a concert, yet mirroring the moods inevitably as they flash before the eye. And it will give the American Composer his chance. What good did it do him to waste his life and his talents on opera or even on symphonic music? Who was there to take his operas or his orchestral work off his hands and enable him to make a living? Now and then an encouraging factor—such as the Opera in English Associations, the Julliard Fund and a few others appeared on the horizon—but the lot of the American Composer has not changed as yet. The screen will change it.

The picture producer who cares will engage the services of a competent American composer when he starts the making of his next feature, and, what is even more important, he will give him a free hand to write his score independent of all outside influences. Douglas Fairbanks has shown the way in "The Thief of Bagdad."
C. C. BURR presents

Johnny Hines

IN "The SPEED SPOOK"

If you want Real Entertainment see it at your favorite theatre.

If you’re an Exhibitor, beg, borrow or buy it from your favorite exchange.

If you’re an Exchangeman get in touch Now with East Coast Films, Inc.

Story by
WILLIAM WALLACE COOK
Scenario by
RAYMOND S. HARRIS
Photography by
CHARLES GILSON
JOHN GEISEL

Produced & Distributed by
EAST COAST FILMS
Incorporated
C. C. Burr, Managing Dir.
133 West 44 St., N. Y., N. Y.

Titles by
RALPH SPENCE
Directed by
CHARLES HINES
PROFITS!

How to Put Plenty in Your Pockets by Proper Co-operation on National Tie-Ups

The fastest speed-wagon on the sphere will stand stock still without a feed of gas. And so it is with exploitation. Everything may be all set to flash around the showmanship track a winner; but unless you supply the publicity fuel, the whole thing is as flat as a blown-out tire.

What are you doing to secure branch box-offices in the windows of your city through the National Tie-Up idea? Are you hitting on all six, or are you wheezing along on part power?

Being a showman you read the National Tie-Up Section each week. And then what? Do you pan out the box-office gold in this rich vein? Or do you satisfy yourself with the few loose nuggets most easily accessible?

Here is what you should do to function as one hundred percent showman.

For “The Speed Spook” tie-ups you have nationally advertised clothing, gloves, ties, hats, cigars and sport-wear. Even before your play dates are set, before you clip coupons or anything else, go to every dealer in your town and offer to let him in on the tie-ups.

Merchants are not running charitable institutions. It is necessary to show them where they benefit. And you can do it. You can prove it to them. For it has been proven that window displays tied-up with motion pictures stop nearly ten times as many people as do ordinary show windows. And these figures are “by the clock.” They have been carefully checked-up, and the value of tie-ups proven. Once you get folks to look at merchandise it is already half way off the shelves on its way to the ultimate consumer.

So show your merchant friends this section; prove to them that this campaign is strictly co-operative, that it is put and take on 50-50 basis.

Talk with them about the displays. Get the cooperation of them or their displaymen in fixing up a real window. One that is alive. Arrange your dates so that will not conflict with their window-dressing plans.

Then when you have done all this, clip the coupons, and get your display material.

Help the merchant move his goods off the shelves, and he will work with you to make each of his customers a patron at your box-office.

In order that you may show your fellow-exhibitors what you have been able to accomplish as a showman, we will pay one dollar for each photograph of a National Tie-Up window display found suitable for publication.
Speeding Up Business With
“The Speed Spook”
Step On the Gas With These Stunts
For a Big Box-Office Gross

If you show half the speed displayed by “The Speed Spook” and Johnny Hines, you will flash into the stretch a big box-office winner in your showing of this peppy picture.

The story itself deals with showmanship—exploitation. It shows just what can be done when a live-wire really does a little concentrating on a merchandising problem.

So take a leaf from the rear spring of “The Speed Spook” and show the town just how to sell them something they want—entertainment. In this film you have the goods to deliver. Exert a little salesman-showmanship and you will have plenty of orders at the box-office. All C. O. D. business.

Johnny Hines is “Blue Streak” Billings, a racing driver. He loves Betty West, played by Faire Binney, who has the agency for a motor-car which has been flashed on the market under the name of the “Comet.” Betty has sold just one “Comet,” and that one perseveringly shows all the characteristics of a concrete mixer every time it appears.

Johnny Hines drives a car which apparently runs itself. But he is safely crouched under the hood and steps on the gas from there. This may not be quite practical. But there is nothing to keep you from having a “ghost” drive through town with or without signs announcing your show.

A NOTHER would be to have a “racing” car move along the streets with driver properly costumed and a sign: “For a Reel Thrill and a Real Motor-Race See ‘The Speed Spook’ at the City Theatre.”

There is also a chance for a tie-up with the tank corps—if there is one in your city. “Blue Streak” does some great stunts driving a regulation U. S. Army Tank, and a tie-up with the American Legion should help.

A general tie-up with all motor-car agencies for a big co-operative parade of automobiles will prove of assistance in telling about “The Speed Spook.”

If there are any local motor races it should be an easy matter to arrange with one of the entrants to call his car “The Speed Spook,” and have that title painted boldly so that it can’t fail to be seen.

Stage a contest in connection with the automobile parade to find the most ancient car in town. The dealers will help you on this one, as it will be a fine ad for the company whose car wins.

As “The Speed Spook” has to do with motor-cars, it is important that you overlook no opportunity to tie up tight with automobiles in every way—dealers, owners, accessory men, tire agencies, and so on.

Any number of ballys will occur to you. One might be to have a man dressed as a motor racer parade the streets blowing an automobile horn. Have painted on his back: “Blue Streak Billings. I am The Speed Spook.” Meet me at the City Theatre.”

A pushmobile race for kids will be easy to stage, and will gain patrons.

“The Speed Spook” affords many interesting shots such as this. Musical instruments, apparel, sporting goods stores and others would display tie-up stills which may be procured from C. C. Burr for “Speed Spook” tie-ups. This is still No. 2.
Timely Tips on Tie-Ups

Show Some ‘Speed Spook’ Speed in Shouting
About Your Show Through These Free Windows

THERE are enough possible tie-ups in “The Speed Spook” to have every window in town pointing the way to your lobby. In addition to the National Tie-Ups offered in the Section this week, there are any number of situations in the picture that will enable you to secure the co-operation of merchants doing a strictly local business.

There are several scenes, and stills, showing radio apparatus. Here is an excellent chance for a tie-up with every radio dealer in town. For instance, there is still number 63 shown in the illustration.

Everyone who motors knows the value of a body-hugging sport-vest that guards against sudden changes of temperature. There are plenty of stills showing “Blue Streak” Billings, and other drivers equipped for racing. They will serve well to tie-up “The Speed Spook” with an appropriate window display.

There are also many suitable tie-up with all sorts of motor-accessories. Everything from tires to horns is featured in the picture. Even jumpers and automobile body polishers may be prominently shown in window displays.

Then there are many stills of Johnny Hines, and the other men in the picture, as they appear after having shed the garage garb and donned the snappy rainment in which they “step out.” These may be effectually used in a clothing window tie-up.

Cloves are a necessity to a driver, beside being an essential dress accessory to the well-clad man. It will be easy to arrange a fine window with the dealer handling this commodity, and the result will be increased business for both the merchant and your show.

Hats provide you with material for windows in the shops of headwear purveyors. The men in the picture wear various types of chapeaux.

In one sequence there is a wonderful tie-up for any reducing-cream or other product claiming to do away with “all too solid flesh.” There is a woman who should be ashamed to look any scale in the face, and she is trying to adjust a swimming belt which fits like a vest. The belt is too small, and Johnny Hines has a terrible time fitting her into it.

And there is a small boy tie-up that will enable you to get into the windows of toy-shops, sporting goods merchants, or any other places where things for juveniles are stocked.

The boy in the picture is a regular imp. He puts itching powder on the “cop’s” hands, and does terrific damage with an air rifle and buckshot. The kid features rather prominently with these stunts, and stills showing these bits of action will attract attention to the windows, get a laugh, and sell the merchant’s goods as well as tickets for your showing.

Then there is a bathing scene—with plenty of bathing girls—that offers you a tie-up with any sort of bathing apparel. Caps, suits, beach parasols, swimming-tires, water, tea-trays, and various other paraphernalia will aid in making a number of attention-grabbing windows.

For a “own your own home” tie-up, there are stills such as numbers 46, showing “Blue Streak” and his sweetie safely seated in a hammock on the bungalow gallery, and standing at the gate of their love-nest-to-be.

Novelty dolls also figure in the story, and stills like number 48 will give you a chance to talk turkey to the man who runs the toy shop.

There are some good cigar-store stills. Johnny getting a light, being proffered a smoke, and enjoying a perfecto. Pipes also figure, and there is a corking cigarette tie-up in the action. After “Blue Streak” ties himself from the ropes with which the villains bound him, his first thought is for a smoke, and he dives into his pockets for a...
cigarette. Of course it would be the brand arranged for by you and your tie-up dealer.

Play up the motor atmosphere in this picture. There is no reason why a concentrated drive may not be made by dealers in cars and accessories in connection with your showing of "The Speed Spook." You should get windows and the closest sort of cooperation from every merchant who sells anything even remotely connected with motor-cars. Everyone of them should give you the very best of show. Every sort of play—for "The Speed Spook" will move their stock from their shelves as surely as shootin'.

THERE is, of course, a shoe-store tie-up in which such stills as number 14 will come in very nicely. And, in fact, every article of men's clothing from ties to socks may be featured.

In still number 49 you have a tie-up for music shops with Johnny doing tricks on a "uke." Still number 2 is also available. It shows a jazz band in full flower. And don't overlook the fact that there are any number of pretty girls whose pictures will help the sale of cosmetics, hair-nets and kindred feminine accessories.

There is an election scene in the picture and the strolling is done in a barber shop. There is a still showing the shop, and it should enable you to secure the windows, and the cooperation of every "tansorial artist" in town. And, boy, you know how those barbers talk. Get 'em talking about "The Speed Spook," and they'll send every shave and haircut to see your show.

You can also get the restaurants and lunch wagons on your side. There is a very ludicrous situation of which still number 15 will give you an idea. The sandwich man is not so keen-sighted. He miscalculates terribly in slicing bread without the aid of his specs. And then again the scene where Johnny substitutes the card-board - sandwiches for those originally intended as refreshments for a campaign mass meeting.

"Blue Streak's" rival tries to "say it with flowers," and a still showing him in the act of petting his floral purchase will enable you to get a florist's window through which to tell the town about "The Speed Spook." Every gasoline station for miles around should help you with this show. One sheets and stills will do the trick. And a pair or two should be sufficient to get the gas men to direct traffic right to your theatre door.

On this picture you may also tie-up with the hairdressers. Faire Binney's hair is bobbed—and bobbed in a quite distinctive fashion. It should not be hard to set a vogue for a "Speed Spook" bob during your showing of the photoplay. "The Speed Spook" gives you an exceptional opportunity to utilize the "split-a-page" ad idea. Work it out with the automobile folks. And don't let 'em in on anything less than a double truck—a real big, loud publicity smash. The motor-cars are regular fellows nine times in ten. They are showmen, and realize the value of advertising. Help them ballyhoo their stuff, and they will put your show over big.

Give a little more care to the manner in which your windows are arranged. Make them alive! All alive! As the circus specia used to shout. Get action in them. Even though the action may consist of a mechanical toy automobile going round and round.

Have something moving in your windows. Or at least indicate action by the use of wax figures. A dead window is just as interesting as the eye of a dead fish—but a window full of dash and life will attract attention from a hundred percent of the passersby.

CO-OPERATE with the merchants of the town in a window display contest. And have the mayor—or the biggest man you can get act as judge selecting the best window.

The time of your showing of "The Speed Spook" will be a fine time to inaugurate a campaign for careful driving—or a dress-up week for automobiles—or a sale's drive by the various car agencies—or any one of a hundred different tie-ups that will help the town, help the merchants, and help you to do big box-office business.

You might print a few chauffeur's license numbers and give passes to those who presented their badges bearing these numbers at your box office. Or you might have a man appropriately dressed parade the town during certain hours and make notes of the numbers on license plates. The owners of the cars to be entitled to passes. Advertise this stunt well, and have the number maker attract plenty of attention each time he sets down the figures. These are but a few suggestions which will doubtless suggest any number of other and better exploitation ideas.
Send for Display Material

WHEN you know your "The Speed Spook" play dates write at once to Exhibitors Trade Review for display material on tie-up windows for G. G. G. Clothes and your attraction.

This tie-up fits the picture as perfectly as G. G. G. Clothes fit the fastidious men who have made them nationally popular. Don’t wait until the last minute. Write the day you know your show dates.

Wm. P. Goldman & Sons, Inc.
14 East 14th Street,
New York City

AN IDEAL 'SPEED SPOOK' TIE-UP
A line to Exhibitors Trade Review Will Bring You Window Displays

THERMO KNITTED SPORT VESTS

are known and worn wherever outdoor sportsmen meet. They are as an important part of sport equipment as tires are to an automobile.

Don’t miss this National Tie-Up with our nationally known and nationally advertised product.

WRITE EXHIBITORS TRADE REVIEW FOR THIS BIG NATIONAL TIE-UP

A TIE 'TIE-UP'
Advertising material for window displays of Gropper-Knit Ties and "The Speed Spook" will promptly be forwarded to you when you write Exhibitors Trade Review giving your playdates.

Gropper
Knitting Mill
New York
Manufacturers

FOWNES GLOVES
style — the Standard of Style—here and abroad.

and "THE SPEED SPOOK"
"That's All You Need To Know"
Write Exhibitors Trade Review
For Display Material
Window Display Material For National Tie-Up

The above cut shows the display material which you may secure for window tie-ups on your showing of "The Speed Spook."

El Productos are smoked by thousands of men. They have proven their worth to the smokers of America, and have won a place in masculine esteem. Therefore an El Producto-Speed Spook window will sell your show and also increase sales for our dealers.

This display is available on "The Speed Spook," "Sherlock, Jr.," "Into the Net," "The Perfect Flapper," and other pictures.

Send Coupon to Exhibitors Trade Review for This Tie-Up as Soon as You Know Your Play Dates

G. H. P. CIGAR CO., Inc.

<table>
<thead>
<tr>
<th>Exhibitors Trade Review, 45 West 45th Street, New York City</th>
<th>Name</th>
<th>Theatre</th>
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<tr>
<td>Please have G. H. P. Cigar Co. forward their special window display material so that I can take advantage of national tie-up with &quot;The Speed Spook.&quot; I have listed herewith my play dates and the number of play sets I can use.</td>
<td>Theatre</td>
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<td>&quot;The Speed Spook&quot;</td>
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An advertising

C. C. Burr's

ADVERTISING CAMPAIGN

JOHNNY HINES

One of the most widely advertised productions in the history of the business. Every medium of production will be advertised. Watch for the feature newspaper stories, and the fan and national magazine articles. "THE SPEED-SPORK CAMPAIGN, THE TRADE PAPER AND REGIONAL PRESS ADVERTISING."

The paid ADVERTISING in the NATIONAL MAGAZINES, the FAN PUBLICATIONS AND NEWSPAPER PUBLICATIONS will reach thousands of others.

Story by
WILLIAM WALLACE COOK
Scenario by
RAYMOND S. HARRIS
Titles by
RALPH SPENCE

Produced and Distributed by
EAST COAST FILMS
Incorporated
C. C. Burr, Managing Director
133 West 44th St., N. Y., N. Y.

Directed by
CHARLES HINES
Photography by
CHARLES GILSO
JOHNNY GELSIO
The publicity has been tapped! Advertising has been used! Every avenue of publicity has been tapped!

"SPOOK" advertising campaign is all-inclusive! The NATION-WIDE has reached every executive, every exchange, every exhibitor in the industry. PAPERS will reach twenty million patrons; the BILLBOARDS and DISTRIBUTED BY THE BEST INDEPENDENT EXCHANGES

DISTRIBUTED BY THE BEST INDEPENDENT EXCHANGES

 Entire Foreign Rights Controlled by Simmons-Kann Enterprises, Inc., 220 West 42nd Street, N. Y. C.
The Very Same Millinery

The Mermaids Wear

in 'The Speed Spook'

KLEINERT'S MILLINERY FOR MERMAIDS—known from coast to coast—is exactly what you will see on all bathing beauties. Simply sign the coupon and let us ship our superlative displays so that you can hook up with our dealers in the best business windows of your community for your showing of "The Speed Spook."

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have the Kleinert Rubber Company forward their special window displays so I can take advantage of this national tie-up with my showing of "The Speed Spook."

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

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

Town ..........................................., State ...........................................

"The Speed Spook" How Many

Play Dates ............................ Desired ............................

*At the time rubber was discovered, swimming was not a pastime popular with ladies—now the fascinating rubber millinery designed for the mermaids lures more and more of them every season. You can get them at the box-office through the dealer's window with this national tie-up.
August 30, 1924

NATIONAL TIE-UP SECTION

Use This Window Display To Gross Big With "The Speed Spook"

HOLLYWOOD HATS are well and favorably known wherever fashion reigns. Therefore the National Tie-Up between fine hats and fine motion pictures is very obvious.

You will increase business for your theatre and for our dealers by availing yourself of the co-operation which we are willing and anxious to extend to you.

Hollywood windows will secure additional patronage for your showings of "The Speed Spook," "Into the Net," "Missing Daughters" and "Miami." Clip the coupon below as soon as you know your play dates.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Hollywood Hat Company advise me just how to take advantage of their National Tie-Up with C. C. Burr's "The Speed Spook." I have listed my play dates herewith.

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<tr>
<td>&quot;The Speed Spook&quot; Play Dates</td>
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MY sales force received the news that I had secured the three JOHNNY HINES productions so enthusiastically, that I cannot help but write you about it.

I feel that in arriving at the highest territory price I have ever given for three features, I was justified, as I find that Johnny Hines is as good a drawing star as there is in comedy features.

You can count on us to help you in every way.

Very truly yours,

(Signed) BEN AMSTERDAM
THE EYES HAVE IT

They Look—At Your Window Displays
Before They Buy—Tickets to Your Show

YES, Showmen, they buy through the eye—there's no doubt about that. And how easy that makes it! Just register on the retina, and you have established a contact with the pocketbook.

Windows will sell your show just as sure as an elephant looks like he had two tails. And the more windows you get—the better they are dressed—bigger gross you will gather in at the box.

It's not work—it's fun. Line up your tie-up dealers. Clip your coupons. Get your National Tie-Up display material. Dig out with your tie-up partners some real live showmanship ideas that you can put in window displays. Write-up punchy, snappy, window cards. Put a laugh in them when you can. Make them reflect the type of picture you are playing.

When you show "The Speed Spook"—play up speed—and play up spooks. Put in a ghost window in the department store and get the store to feature a "white sale." Get speed into another window if you have to do it with an electric fan blowing streamers of colored paper.

DON'T dump an armful of display material, stills, and merchandise into a window and call it a day. Strive for effects. Go to the biggest store in town—or in the biggest town nearby—and talk to the window dresser—the displayman. Those birds earn a lot of money by advertising products under glass. You can learn plenty.

Get behind this big exploitation thought. Give it the best you have. And the publicity bread you cast upon the waters will come back chocolate layer cake at the box office.

And send in your photos to EXHIBITORS TRADE REVIEW. The National Tie-Up Section will gladly pay a dollar for every print found suitable for reproduction. Play the game. Help the other fellow. Show him what you have done. Then you can quote scripture and say "Go thou and do likewise."

The Auto Vacuum Ice Cream Freezer
Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if anywhere in the world, Mills Music will be a better medium for tie-up for you than that you can get from the Auto Vacuum Freezer Company through their "CHECHAHCOS" WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" column and then the cooperative merchandising ball will start rolling. You will then reap the benefit of all the national advertising for the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.
220 West 42nd Street
New York City

National Tie-Up Windows Now Available

"THE SPEED SPOOK"
129-Klineiets Bathing Caps . Women's Wear
138-Volwood Hats . Hat Shops
177-G. G. G. Clothes . Clothing Stores
178-Thermo Vest . Men's Wear
238-Drop-Kit Ties . Haberdashers
242-Pommes Gloves . Men's Wear
243-El加固 Cigar Cigars . Cigars Stores
"NEVER SAY DIE"
122-Vogue Acta . Clothing Stores
121-Society Club Hats . Hat Shops
131-Delict Lipstick . Beauty Shops
139-Dolce Browm . Beauty Shops
112-Pashionette Hair Nets . Drug Stores
"HER OWN FREE WILL"
118-Her Own Free Will Story . Book Stores
122-La Supreme Pearl . Jewelers
134-Vanity Fair Underwear . Women's Wear
136-Delicious Lipstick . Beauty Shops
131-Dolce Browm . Beauty Shops
112-Pashionette Hair Nets . Drug Stores
"INTO THE NE T"
112-G. G. G. Clothes . Clothing Stores
111-Hollywood Hats . Hat Shops
109-Topper Hat Ties . Haberdashers
105-El Producto Cigars . Cigar Stores
100-Pebeco Dentifice . Drug Stores
"THE ARAB"
107-Temple of Allah Ince . Drug Stores
108-The Arab Song . Music Stores
114-Gouraud's Oriental Cream . Drug Stores
104-raisers Coffees . Drug Stores
103-Ramses Perfumes . Drug Stores
98-Dublin Story Book House Furnishers
"FIRST NATIONAL Tie-Ups"
109-Ashes of Vengeance Book . Book Shops
110-Ashes of Vengeance Song . Music Shops
98-Elke Boy's Song . Music Shops
96-Doniella Book . Book Shops
97-Ported Clothes . Clothing Stores
95-Ported Hats . Hat Shops
94-Kleinett Hairnets . Beauty Shops
94-Yuppie Homtry . Women's Wear
"CAPTAIN JANUARY"
93-Baby Bump Hat . Hat Shops
92-Security Blanket Fasteners . Children's Wear
91-Security Blanket Fasteners . Hat Shops
90-Westphal's Shampoo . Drug Stores
88-Millinery . Millinery
88-Wayne Knit Socks . Children's Wear
87-Kummel Juvenile Dresses . Children's Wear
86-Baby Peggy Dolls . Toy Shops
85-Baby Peggy Underwear . Children's Wear
84-Baby Peggy Hats . Millinery
83-Baby Peggy Handkerchiefs . Children's Wear
82-Garcia Girada Cigars . Cigar Stores
81-Finest Hats Underwear . Women's Wear
80-Kleinett Milk . Drug Stores
76-Berlitt Kit Ties . Haberdashers
78-Kleinett Hot Ties . Haberdashers
77-Coré Pearls . Jewelers
76-Ches. Drug Store
"SHOOTING OF DAN McGREE"
75-Vanity Fair Underwear . Women's Wear
74-Dyer-Kiss Contacts . Drug Stores
73-Victor Record (No. 35318) . Music Stores
72-Michelle Pearls . Jewelers
71-Ammani Shampoo . Drug Stores
70-Benchine Hair Nets . Drug Stores
"SHERLOCK JR."
66-Pommes Gloves . Haberdashers
65-Dyer-Kiss Contacts . Drug Stores
64-Melto Reducing Cream . Drug Stores
63-Cigarette Band . Cigarette Stores
62-Regent Pearls . Jewelers
61-Dyer-Kiss Contacts . Clear S stores
61-Phenol Paste . Drug Stores
"MIAMI"
62-Gotham Gold Stripe . Women's Wear
61-Ripaud's Talcum . Drug Stores
60-Vogue Hair Nets . Drug Stores
59-Capit Perfume . Drug Stores
58-Chanel-Harme (Miami) . Music Stores
57-Kleinett Bathing Caps . Hat Shops
56-Juvenne Swimming Suits . Women's Wear
"BOY OF FLANDERS"
55-Jackie Coogan . Confectioners
54-Jインged Watches . Confectioners
53-Jackie Coogan Chocolates . Confectioners
51-Borden's Ham . Drug Stores
51-Jackie Coogan Hats . Hat Shops
50-Grosset & Dunlap . Book Dealers
"THE SEA HAWK"
49-Tulor Silverware . Tenero Stores
47-Albert's Chocolates . Confectioners
46-Borden's Ham . Drug Stores
45-Conde Cosmetics . Drug Stores
44-Bonnie B Hair Nets . Drug Stores
43-Old English Lavender . Drug Stores
42-Mystiquy Perfume . Drug Stores
41-Myrystiquy Perfume . Drug Stores
40-Grosset & Dunlap . Book Dealers
"MISSING DAUGHTERS"
39-Gordon Hosley's . Women's Wear
38-Forest Mills Underwear . Women's Wear
37-Pearl's Dyes . Drug Stores
36-Phenol Paste . Drug Stores
35-George Bros . Women's Wear
34-Gage Hats . Millinery
33-Wonderful Perfume . Drug Stores
"PERFECT FLAPPER"
32-El Producto Cigars . Cigar Stores
31-Winny Lash Nourishment . Drug Stores
30-Wooster Cln Hair Reiser . Drug Stores
29-Hygenol Powder Puffs . Drug Stores
28-Metor Reducing Cream . Drug Stores
27-Vanity Fair Frocks . Women's Wear
26-Pe Face . Drug Stores
25-Mineral Water . Drug Stores
24-Dyer-Kiss Products . Drug Stores
23-Regent Pearls . Women's Wear
22-Frances Fair Hair . Drug Stores
"CHECHAHCOS"
21—La Pulia Cigars . Cigar Stores
20—Saroco Cigars . Cigar Stores
19—Trombino Hair Nets . Drug Stores
18—Sarlo Cigars . Cigar Stores
17—Burden's Covered Milk . Drug Stores
16—Crested Knit Underwear . Women's Wear
15—Auto Vacuum Freezer . House furnishing
"BEAU BRUZZEL"
7-Stashape Hats . Hat Shops
6—Vivandina . Drug Stores
5—Mineral Water . Drug Stores
4—Sampson Dress Jewelry . Jewelers
3—Personality Clothes . Men's Clothiers
2—Fashion Knots . Hat Shops
1—Glove Industries . Women's Wear
INTO

Whose hand is this?

The Amazing Story of New York's Missing Girls

How, where and why they disappeared, and how they were found by the New York police—
Behind the scenes in the biggest Police force of the world!
The plot of a Master Criminal and how it was thwarted!
The wholesale disappearance of New York's richest and most beautiful girls!
How the detectives, with nothing to start with, unravelled the threads of the mystery step by step, and rescued the girls!
Traffic, mounted, motor-cycle, airplane, harbor, detective and patrolmen forces all working together realistically, actually in the most amazing of mysteries.

Who Kidnapped the Girls and Why?
See "Into the Net," the greatest of all serials.

Novelized by Sinclair Gluck
Produced by Malcolm Strauss
Directed by Geo. B. Seitz
At the Crest of its Popularity!

Exhibitors' Herald:
“'I saw 'Code of the Sea' at McVickers and got the same kick out of it that strung out a box office waiting line two abreast and nearly a block long in mid-evening Wednesday.”

Ben L. Morris, Elk Grand Theatre, Bellaire, O.:
“Most aptly described as a 'roaring action tale of the sea.' Perhaps the most remarkable storm scenes ever filmed. S a t i s f a c t o r y p i c t u r e.” (Exhibitors' Herald)

Los Angeles Examiner:
“An altogether first-rate piece of work. Rod La Rocque brings extremely intelligent acting to his role. Victor Fleming brings extremely intelligent direction.”

Los Angeles Herald:
“Rod La Rocque scores another triumph, closely seconded by Jacqueline Logan.”

M. W. Larmour, National Theatre, Graham, Tex.:
“One of the most stirring sea pictures I have ever seen. Was well liked by all. The storm and rescue scenes are particularly good.” (Exhibitors' Herald)
There's a Way To Greater Profit!

Read What This Writer Presents as a Means Toward Winning Back Lost Prestige and Bringing in Greater Returns via the Box-Office

One day an exhibitor decided to close up shop.

You'll say that this is no new story and might happen anywhere, with business so bad and falling off, continuously—with expenses increasing and with features costing so much as they do.

Well, just as there are two sides to every story, there is another angle to the problem of the exhibitor trying to make both ends meet and leave something over for a rainy day.

Features do cost—but it must be remembered that they cost a lot to produce, to advertise and to see, and it is not easy for the producer and the distributor to get the picture into your hands unless a certain amount of expense is incurred in so doing.

Face the Costs

Now, then, the costs are passed along the line until they hit the ultimate consumer—and that's you, Mr. Exhibitor. But, whether you can afford to go on paying these costs, is a matter entirely for you to decide. You can't get away with an increased admission price—and you can't hold your patronage with old and re-issued features five or more years old. Now what are you going to do about it?

Fortunately, there is a way out, a way that meets nearly all the requirements of the occasion—and which not alone saves him money but really makes money for the showman.

Perhaps, you have come to the decision after weighing all sides of the problem, that in your theatre at least you must 'discontinue running your expensive programs, or else go out of business. Must this mean reverting to five year old films?

At this stage of the game it would be well for you to consider the advisability of putting in a 'Tried and Proved' picture once in a while, to sort over. So are other respected and loved volumes that have been in demand for years and will continue among the wanted books.

It is to the very readers of these standard works that you are showing your pictures and they will welcome every once in a while, the showing of good standard pictures.

Such audience acceptance has been accorded to various feature pictures for their intrinsic value alone that this endorsement is perhaps the best guidance for the exhibitor.

Therefore, if an exhibitor present every once in a while, a picture that has elsewhere on previous showings drawn a large patronage, he is reasonably certain that the same picture will draw as well in his town and in his theatre.

By changing his policy to conform with the occasional showing of these "Tried and Proved" pictures the showman has also opened a way to win greater prestige, for the picture-going public knows a good picture when it sees one, and the theatre that consistently shows good pictures will certainly gain their confidence and patronage.

Appeal Is General

"Tried and Proved" pictures appeal to almost everyone. The older folks like to see the story that may have been familiar to them, the younger people are always interested in the star and the love themes, no matter how familiar or how frequently they may have seen in similar situations. Many an exhibitor has "saved his skin" by reverting to some standard film, in an emergency. He saved prestige by bringing to his public a picture that featured a star or story that had been widely advertised and was a "k n o w n" product.

He made money because he played to crowded houses anxious to see the big feature. Now, isn't it likely that the showing of a "Tried and Proved" picture like that could be repeated frequently throughout the year and the plan work out successfully?

The Loew's State theatre in Buffalo made an appropriate brass wedding ring to hang from the edge of the marquee, during the run of Warner Bros.' feature, "Brass."
HOW They Became Tried and Proved

The Stunts That Built Up Patronage

THERE is no advertising needed to tell the world that so and so is a good star; that the story from "such and such" play or book is a good story. Doubtless they have all read the book. The theme is interesting to them from a first hand contact and the showing of the story on the screen would be highly acceptable to them. Thus most of the exploitation has been done. Even the advertising of the film has been done through papers and magazines.

There is little to be added to the already completed job, except perhaps the dressing up of your lobby in an appropriate way, and the securing of such local window co-operation as is possible with the wealth of material available.

The benefit to you is generally double. The saving in actual outlay for the picture for one thing and the increase in revenue by the way of the box office as well. The indirect gain of getting back lost prestige or the winning of greater good will in the community is not for the amount added in, yet these surely come to the showman who is consistent and earnest in his serving his public intelligently.

Seals for Exploitation Stunt

If you add to the substance of an idea some unique method of expressing that idea then you may rightly expect the profitable results of your adventure into advertising. In Newark, N. J., recently an exhibitor had an idea—and then proceeded to put it across, really succeeding so well that his house was packed for the run of the feature.

As an advance announcement, and during the presentation of Thos. Ince's comedy farce drama "The Galloping Fish," Leon Mumford, general manager of the Tivoli, in Newark, exhibited in the basin of the large black marble fountain in the theatre's lounge, a troupe of trained seals.

They balanced brightly colored balls on their noses and kept the crowd intensely interested all the time.

Cards announcing "The Galloping Fish" and the date of the coming showing occupied prominent locations amidst the floral decorations back of the fountain. Naturally, the display, the idea, and the entertainment as well received favorable comment.

But—while the seals were there, and they did balance gaily colored balls on their nose tips, yet—the truth must be told. They were not trained seals.

In fact they weren't even live seals. The manager couldn't get a live seal into that small fountain that he had in the lounge. So, he simply went to Woolworth's store and procured a dozen celluloid seals with balanced balls on their nose tips, and decoratively strewed them about the basin of the fountain.

Wasn't that unique?

Use Posters Freely

Pretty nearly every motion picture, feature or otherwise, has its complement of posters and lithographs to be used for advertising mediums, before and for the period of the run of the picture.

Too few exhibitors until recently used these properly or liberally enough. The distributors spend so much for these posters that their advertising value should really be properly handled.

In recent months, however, it is a fact that many lobby and other displays show a large number of uses that these posters have been put to, and often when a showman cuts out a poster to mount on beaver board, he secures a truck from some neighboring merchant and rides his ad through the streets of the town.

The posters used for "Her Marriage Vow" were especially prepared with these factors in mind; and further, such rare and thought were given the drawing of these posters and the use of color that they surely stand out both at day and night.

Window Display Through Use of Mirror

When "Lilies of Field" was being shown in Centralia, Ill., manager Griffin of the Illinois Theatre, arranged an interesting window display tie-up to advertise his picture.

His display had a two fold attraction getting power in that in a window of the theatre itself on the street level, was made a floral display consisting of potted lilies and ferns. The head of the star, Corinne Griffith, in the center of a large lily was painted in the background.

Across the street from his theatre he arranged to have a large mirror placed in an empty store window, and thus the passersby on the opposite side of the street saw the display as well as those passing on his side.

Flashing red and white lights brightened the display at night.

Outlines Moth in Lights

A Seattle exhibitor had a moth outlined in electric lights over his marquee, while showing "The White Moth" at his theatre.

Manager Leroy V. Johnson, of the Liberty Theatre there had built a large moth and wings, and everything, but where the body should be he had inserted there a large picture of Barbara La Marr, setting off this sign in quite a unique manner.
Comedies lend themselves excellently to lobby exploitation as is shown by the Coliseum, Seattle, Wash., presenting First National's film "A Self Made Failure."

Stills Used in Shadow Boxes

For the showing of "The White Moth," a lobby display in a Western theatre made use of stills 8x10 on the inside panels of a shadow box, where a high powered lamp drew the attention of passersby.

While this plan has been used frequently heretofore, yet the attractiveness of the boxes and panels and the continuous throwing of orange and red lights on the pictures, gave the whole lobby an entirely pleasing effect.

** **

Children's Patronage

Theatre owners can well take advantage of the opportunity to secure large children patronage while they are running films with juvenile stars such as Jackie Coogan.

In Cambridge, Mass., a special play for children at the afternoon showings was made through newspaper advertising, and the wide distribution of house-to-house advertising matter.

The lobby too came in for special decoration, and the exploitation campaign was carried into homes and schools.

The whole plan resulted in a line of children nearly a block long in front of the theatre a half hour before the matinees started. The grown ups of the town were catered to in the evening performances and the house did an excellent week's business, during the showing of six Jackie Coogan features.

** **

'Reason Why' Advertising

Often the exhibitor finds a title that is easy to tie up to, and one in particular that lent itself very easily to exploitation was "Why Men Leave Home."

In a North Carolina city this picture proved that merchants had no trouble in lending real co-operation. They saw their own opportunity for advertising their business along with the advertising of the picture. In every ad there was a play on the title of the picture: "Bad bread is the chief reason 'Why Men Leave Home,'" said the advertisement of Superior Bread.

"Men won't leave home if you keep a bowl of our luscious fruits on the table," was the heading of Pluto's Candy Kitchen ad. Others were, "Sure, men leave home to buy shoes at Berger's." "No man will leave home if he has a flock of poultry—fed the Happy Way." "One reason 'Why Men Leave Home' is because their wives do not practice thrift and economy by buying groceries, meats and drugs from Basketeria." "You cannot blame men for leaving home—when they come to the Alpha Cafe," and so on.

** **

Jungle Scenes Lend Interest

Opportunities are often lost when the exhibitor does not realize the advertising value of the films that he has booked. Good consistent exploitation will surely increase the box office and poor, ill considered advertising might just as well be omitted from any part of the sales program.

Big game and jungle scenes offer the wide awake showman many ways indeed for exploitation, and the public at large always shows a curious interest in such stunts as bring home to them the featured thriller.

It is worthy of mention that when "Trailing Wild Animals" was shown in San Francisco, Calif., the manager of the California theatre where the film was booked secured forty-eight window display tie-ups.

Tie-ups were effected with every store handling Winchester Arms, Corona Typewriters, Orlando Cigars (United Cigar Stores), Eastman Kodaks (Owl Drug Stores), Ford Motor agencies, and Belber Trunk stores. All of these displays were based on photos from the picture, and all were staged on a large scale. The Winchester Arms display in a window of the "Emporium" the largest department store, attracted especial interest.

The newspaper campaign was made especially effective by using numbers of long feature stories in the Frisco papers a week before the opening of the engagement.

** **

Fashion's Helpful Aid

An extensive exploitation campaign was put over in Sacramento, Calif., while "The White Moth" was being shown at the Capitol Theatre there. The fact about the plan that enables nearly every exhibitor to follow the lead of the Western showman is that the whole stunt was based upon window display co-operation with local fashion retailers.

The main exploitation stunts were window tie-ups with fashion stores. One beauty shop and millinery store carried a big window display of "Latest Fashions from Paris worn by Barbara La Marr in 'The White Moth,'" containing half a dozen of the latest styles in women's dresses.

Other window displays were with a leading jeweler, showing pearls, and with another clothing concern. A page of co-operative advertising in the Sacramento Bee was based on the Paris Fashions angle. The streamer across the top of the page read, "Paris Fashions Exemplified by Barbara La Marr."

A fish galloped through the streets of Portland, Oregon, when First National's "The Galloping Fish" played the Liberty Theatre in that city. Of course the big ball;hoo was featured on a motor truck, which traversed most of the streets of the city.
**Selected Headliners**

**As Disclosed By Their Past Performances in the Box Office Hall of Records**

**Universal**

A CHAPTER IN HER LIFE—3,792 Bookings. Child Love. Reviewed Jan. 20. BECAUSE the story has that universal appeal that goes straight to the hearts of those compromising any audience.

THE ACQUITTAL—4,390 Bookings. Mystery Play. Reviewed Dec. 8. BECAUSE of the cast and the interesting story portrayed so convincingly that it is a box-office winner.

A LADY OF QUALITY—3,779 Bookings. Love Story. Reviewed Dec. 29. BECAUSE it is a corking good love story and boasts Milton Sills and Virginia Valli in the cast.

 DARLING OF NEW YORK—3,881 Bookings. Child Story. Reviewed Nov. 10. BECAUSE Baby Peggy has a great supporting cast and the picture itself is a charming combination of sunshine and shadow.

DRIFTING—4,229 Bookings. Action and Adventure. Reviewed Oct. 27. BECAUSE it is a stirring melodrama starring Priscilla Dean and having Wallace Berry and Matt Moore in the cast.

THE FLIRT—Booked 697 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

FOOLISH WIVES—Over 6,000 Bookings. Love and Intrigue. Reviewed Feb. 2. BECAUSE Erich Von Stroheim produced the picture and played the lead, and the story is of universal interest.

FOOLS HIGHWAY—3,194 Bookings. Lights and Loves of New York. Reviewed Mar. 29. BECAUSE Mary Philbin shines as a great star, and because the story shows New York in the good old, bad old days.

HUNTING BIG GAME—4,873 Bookings. Adventure in the Wilds. Reviewed Feb. 9. BECAUSE it is a true adventure picture replete with real thrills and takes audiences on a personally conducted tour.

THE LAW FORBIDS—1,559 Bookings. Domestic Drama. Reviewed (?) . BECAUSE Baby Peggy heads a powerful cast, and the story has a strong theme built around the sanctity of the home.


THE STORM DAUGHTER—1,601 Bookings. Sea Story. Reviewed April 19. BECAUSE it is one of the outstanding box-office attractions of 1923 starring Priscilla Dean and featuring Tom Santschi.


TRIFLING WITH HONOR—4,941 Bookings. Baseball Story. Reviewed Jan. 26. BECAUSE the great national interest in the national games makes this a sure-fire attrac-

**Paramount**

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it goes to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

**Selznick**

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

**Restless Wives—Matrimonial Problem.** BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.
RUBBER MAT
If you would avoid lawsuits, install a rubber mat in your lobby to insure safe footing for your patrons. In rainy days the tile flooring of most lobbies becomes dangerous slippery and an accident may result.

Rubber mats, with the theater name vulcanized in color, may be had in any size and are comparatively cheap. They are good for all weather and are made of a heavy grade rubber that stands up well under heavy traffic.

It is possible to obtain rubber tiling effect, with the use of a new material that comes in regular sizes. These are easily installed and present a handsome appearance.

DUSTPANS
Keep the lobby and front of your theatre clean. It is not necessary to give the place a complete cleaning more than once a day, but careless smokers insist on throwing cigar and cigarette stubs about at random and these do not add to the appearance of your theatre.

There is a small dustpan with a long handle attached and a small broom, that goes with the pan, that makes it easy to keep the place tidy. A boy can go around about once an hour and clean up the refuse in a few minutes.

LOBBY FRAMES
Lobby frames for displaying posters and stills of coming attractions play an important part in drawing patrons to the theatre. A good looking frame with well chosen stills will always attract a crowd and forms good advertising.

There are many varieties of frames on the market that will fill your needs. Choose frames that match the decorations or color scheme of the lobby and place them in advantageous positions, but where they will not obstruct the passageway into the theatre.

CLEANING COMPounds
The wise exhibitor will soon begin his cleaning for the Fall. The theatre should be completely renovated. Chair covers should come off and with the first sign of cool weather the house should present its best appearance.

It is not necessary to close the theatre to make the changes. One of the usual annoying jobs is the cleaning of rugs and carpets.

With the use of one of the many cleaning compounds, the floor coverings can be cleaned effectively without removing them from their positions. The compounds are rubbed on the carpets much in the same way as soap and water and the results are excellent.

DISINFECTANTS
Have you ever noticed the stale odor in a theatre in the mornings? This is common in theatres where the ventilating systems are not of the most modern type. It is possible to relieve this situation in a very efficient manner.

There is a wide variety of disinfectants that can be sprayed about the theatre and they will impart a freshness almost immediately. The chemicals are cheap and the sprayers can be had for a few dollars. There is no necessity for a musty, disagreeable odor in any theatre. Your patrons deserve fresh air, at least.

WATCHMAN CLOCKS
As a matter of precaution, the night watchman in your theatre should have a clock which can be rung at regular intervals in order to show that he is on the job. There is a small portable clock on the market that answers the purpose.

The clock is about as large as an alarm clock and is hung on a strap that goes over the shoulder. The watchman rings the clock every hour and it registers on a small paper dial which is filed away for reference.

WASTE CANS
It is well known that most fires in picture theatres originate in the projection room. The highly inflammable material used in projecting is, of course, responsible, but it is possible to eliminate much of the danger by providing proper recepticals for waste materials.

There are many varieties of cans on the market that can be used to good advantage. There is one in particular that has a selfclosing lid and will be found to be a good addition to the projection room equipment.

NEW TICKET REGISTER
The Simplex ticket register now being distributed by the World Ticket & Supply Co., is reported to be the last word in ticket selling machines, being superior to anything ever before offered.

The machine consists of three distinct and separate units, each one functioning separately from the other, and is provided with individual mechanism and special locking devices for each unit. This is a highly desirable feature as any one unit can be locked up when not in use and not interfere in any way with the units which are left in operation.

For exhibitors who desire a ticket selling machine with the daily register as well as the total adder, the Simplex is so arranged that this daily counter is separate from any other part of the machine, and can be locked up and kept under the control of the proprietor. In this way no one else can tamper with it. The improved model Simplex Ticket Register has already obtained an excellent distribution among exhibitors and we understand all are most pleased with the new added features.

Projection Hints
By WESLEY TROUT
I HAVE always strongly advised the exhibitor to purchase a safe intermittent movement, all assembled ready to place in your projection machine mechanism. With some of the modern makes of machines the removal of the intermittent movement and the installation of a new movement takes the projectionist quite a little time to do.

My reason for advising the exhibitor and the projectionist to purchase a safe intermittent movement is that the repair and the correct adjustment of so delicate and essential a part of a mechanism can usually be better taken care of and done at the factory than by the projectionist himself.

In the case of a breakdown you will find it much better to have a spare movement on hand. By having an extra movement you can install same very quickly in case you may happen to have a breakdown with your old movement, and that way you will not lose so much time.

The New Simplex
A very great amount of interest has been recently manifested in the new Simplex double bearing intermittent movement that has been designed by the engineering staff of the Precision Machine Co. This new movement is so constructed as to fit any type Simplex mechanism.

New Double Bearing Used
This new double bearing intermittent, it is claimed, tends to reduce to a minimum intermittent noise, gives much longer wear, much greater facilities for adjustments and simplified means of changing the parts and also greatly eliminates all oil seepage.
Identified—

EASTMAN
POSITIVE FILM

Even before you see the picture on the screen you know that the release print bearing the identification “Eastman” “Kodak” in the margin is of the finest possible photographic quality.

Eastman Positive Film carries quality from studio to screen.
BOX-OFFICE RAIL

In justice to your cashier, have a brass rail placed in front of the ticket window that will permit only one person at a time to come before the window. It will also tend to keep semblance of a line that is impossible otherwise.

For a few dollars a rail can be arranged that will answer the purpose and will greatly facilitate the movements of the crowds and give the ticket seller an opportunity to keep the line in action.

The inverted U-Shaped rail about four feet wide is the most common kind in use. They are made in standard sizes by equipment companies, but can be made of iron by the small town plumber that will answer. Paint it up and install it solidly so it will withstand the pressure of persons crowding against it.

* * *

BUZZERS

Many small theatres depend upon the watchfulness of the operator to see that the picture is in focus and that the sound does not jump. Many times the operator is busy in the projection room and cannot keep his eye glued on the screen and as a result the picture runs riot and continues to do so until the crowds stamp its feet or an employee rushes madly to the projection room.

A buzzer installed in the rear of the theatre and connected with the projection room will immediately call the operators attention to any slip on the screen. There is usually an usher or ticket collector who can press the button when the occasion demands.

* * *

ORCHESTRA LIGHTS

There are few things more annoying than a small ray of light escaping from the music rack of a musician and striking the eye of a person in the audience. It spoils a whole evening's entertainment and does not make friends for the theatre.

This is a very common fault and can be easily remedied. There are good lights on the market that will entirely eliminate this trouble and at the same time improve the light for the musicians.

Hotel Accommodations

**Hotel Harding**

54th St., At Broadway
NEW YORK CITY

**SINGLE ROOM WITH BATH** $3.00

**TWO ROOM SUITE $6.00**

EXCELLENT RESTAURANT

**Regular Display Rates are charged on all Classified Display Adlets.**

Mailing Lists

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**General Supplies**

WELDED WIRE REELS

For Sale by Howells Cine Equipment Co., 706 7th Ave., New York

**Lobby Lighting**

**LOBBY DISPLAY**

The Fashion Floodlight Writes for treasure and prices With Spotlight Beam and color unit.

Brioloff Mfg. Co., 119 Lafayette Street, New York

Color Lighting for the Lobby.

Unit Complete with Color Att. $8.00.

Special Discount Write for Color Care of FREDK A. MOHLING 502 West 46th St., New York City

Hotel Harding

54th St., At BROADWAY
NEW YORK CITY

**SINGLE ROOM WITH BATH** $3.00

**TWO ROOM SUITE $6.00**

EXCELLENT RESTAURANT

**Local Films**

MOTION PICTURES made to order, Commercial, Home or Industrial. We have excellent facilities, and the best cameras. Our prices vary, per foot. Ruby Film Company, 727 Seventh Avenue, New York.

For Rent


For Sale


NEW BOOKS ON MOTION PICTURE ALL SUPPLIES, Projection, and Phonograph. -Bargain, Howells Cine Equipment Co., 740 7th Ave., New York, N. Y.

**GENERAL THEATRE SUPPLIES**—Generally reduced prices on Supplies & Equipment. Film Care, etc., in bottle 226—Price $1.25. Portable, Couriers, complete set $16—Automatic Controls. Machine prices to application. Trocino Arc Lamp Lubricant, never a large can 45c—Air Filters. Argus, each $3.75. Peerless Arc Controls—each new. 182.50—Trocino Admitting Slides with ten voice tags complete, each $5—Round Reel for 14 inch per $4—13c—inch Perforated. Price belts—7c—Simplex Friction Belts 10c each—Bell Controllers, screw type—14 c.—Wax and hooks, dozen 4c—Coin Changers, new, each $7.85—Best Action Savers. Extra, 60 inch, 5—9 inch, each 89c—Silverplated handles. each $3.50—Fort Wayne Companies for 110 volts 80c., Marda Transformers, GE, each 80c.—Ticket Holders, single $1; double $1.25. —Best Heavy Brass Lugs for any size wire 75c—Radio Map Sliders, box 50, each $1.35—Rack End Controllers 2.85—50c-Lite Screens. Automatic Ticker Machines. Seven centing. WE PAY PARCEL POST AND EXPRESS ON ALL THE ABOVE SUPPLIES TO ANY THEATRE IN THE UNITED STATES OR THROUGH THEATRE SUPPLY, Box No. 499, ENID, OKLAHOMA. (Brandy.)

FREDK A. MOHLING

Bargains, Condensers & Shutter—One Ray Condensers, any focus. Piano each $1.00—Model or Hi Convex, any focus, each $1.45. Cine-

*Classified Opportunities*
National Projector Carbons

Specified as the standard by projector makers

Most manufacturers of motion picture projection machines use National Projector Carbons for their tests.

The manufacturers know that the best machine ever built must have the best light source there is if it is to show its quality on the screen.

Most machine and lamp makers take no chances and neither should you.

They specify National Projector Carbons.

You, too, should specify these carbons and get the best results.

Manufactured and guaranteed by
National Carbon Co., Inc., Cleveland, Ohio—San Francisco, Cal.
Canadian National Carbon Co., Limited, Toronto, Ontario

Our Service Engineers are glad to aid you in selecting the correct trim.
A riot of fun for
August and September

From
HAL ROACH

Two Reel Comedies

1. THE SPATS; "A Hard Boiled Tenderfoot"; Aug. 10; J. Tewksbury Spat, who is as soft as butter in hot weather, cleans up a tough town.

2. WILL ROGERS; "A Truthfur Liar"; Aug. 17; Will becomes Ambassador to Great Britain and shows them a new kind of diplomacy.

3. OUR GANG; "High Society"; Aug. 24; A scream.

4. THE SPATS; "South of the North Pole"; Sept. 7; a travesty on Northwestern pictures.

5. GLENN TRYON; Sept. 14; (A HAL ROACH STAR COMEDY); announcement later.

6. OUR GANG; "The Sun Down Limited"; Hal Roach’s Rascals try railroading and find it's a panic; Sept. 21.

7. WILL ROGERS; "Gee Whiz Genevieve"; Sept. 28; Will shows how a bum can become a business man and eat regularly.

8. ARTHUR STONE; Sept. 28; the vaudeville headliner in his first motion picture comedy.

Play Hal Roach two reel comedies for profit.