Associated Producers' pictures are—this year especially—the key to exhibitor independence. Exhibitors know these things definitely about our big new organization:

1. All seven Producers have established high standards of production and technique.
2. Our pictures will be big.
3. There will be 30 productions, with first release September 12th.
4. Associated Producers, Inc., will not attempt to compete with exhibitors by owning, leasing or operating theatres.

MACK SENNERT  MARSHALL NEILAN  ALLAN DWAN
GEORGE LOANE TUCKER  MAURICE TOURNEUR
J. PARKER READ, JR.  THOMAS H. INCE

ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY
Carl Laemmle
presents
EDITH ROBERTS
in
"THE
ADORABLE
SAVAGE"

A Remarkable
UNIVERSAL
SPECIAL
ATTRACTION

Directed by
Norman Dawn
from the Novel "Marama"
by Ralph Stock
-Where Children's playthings are human Skulls...

where women slash and sear their bodies to make them beautiful
where men torture their faces out of all human semblance to make them seem ferocious
where the last white visitor previous to Edward Laemmle and William F. Alder was killed and devoured
where humanity is at its lowest ebb—in the jungles of New Guinea.

CIRCUS IT!
It will make good on anything you say

Carl Laemmle presents the amazing and authentic G-Reel adventure of Edward Laemmle and William F. Alder

"SHIPWRECKED AMONG CANNIBALS"

NOT for years past has there been any picture with the exploitation possibilities of this amazing production, not one of whose 2,000 scenes was staged. We know this because of our success at the ASTOR Theatre in New York and the LA SALLE in Chicago—both houses playing to capacity from the first day of showing. Simply show the stills of these barbaric people, whose abysmal savagery is shown in every line of their faces and you'll have an audience that will crowd your house to the limit. Exploit it and you'll have to ring up the traffic squad. Book this authentic and amazing record of humanity at the depths for a regular old-fashioned clean-up. Get after this today.

UNIVERSAL—JEWEL
They Weighed Beauty by the Pound

Fat! Tons and tons of it.

Bumping, wheezing, bouncing about the harem of the ruler of Morovenia in the shape of dozens of enormous women!

The little Princess Kalora was a violet in a garden of peonies. But in the eyes of the Morovenian lounge lizards she didn't have a chance—and never would until the day when she could boast of at least three chins.

The adorable Mabel Normand plays the irrepressible Princess in this picture made from George Ade's funniest comedy. It is a splendid box-office bracer for the warm months.
A "Dope Sheet" Written By Five Great Exhibitors

Five of the nation's most powerful first run exhibitors sat in New York the other night and figured a "form chart" on the twelve big producer and distributor factors in the motion picture industry.

These five men sat and figured in cold blood—they are not the particular friends or allies of anybody making or releasing pictures—how many really big productions (big in box-office earning power) would be delivered by these twelve organizations in twelve months from September 1st., 1920. Here is the table they prepared:

<table>
<thead>
<tr>
<th>Company No.</th>
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<td>12. [Associated Producers]</td>
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Total big pictures 90

It is highly significant that the big first run factors expect more big pictures from the strong, capable, successful men who comprise Associated Producers, Inc. than from any other source in the industry.

To establish the above table the exhibitors listed every company in the industry; listed 150 directors and listed 250 stars or so-called stars.

We say to the exhibitors of the industry that if there are to be a total of 100 big pictures in the market next season Associated Producers will make and release 30 of the national total.

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

Associated Producers Inc.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
A PATHÉ SERIAL

GEORGE B. SEITZ

in the feature serial

PIRATE GOLD

with

MARGUERITE COURTOI

A Twentieth Century battle for millions.
Replete with the amazing deeds of a hero of
the new generation.
Every episode is a feature in itself and complete
it is a serial masterpiece.
Insure your Summer business with a Pathé serial.
You will get them into your theatre with the
very first episode.
And you will hold them right with your house
for ten straight weeks.
They all say it's his greatest

DOUGLAS FAIRBANKS
"THE MOLLYCODDLE"

Scenario by
Tom Geraghty

Story by
Harold MacGrath

UNITED ARTISTS CORPORATION
MARY PICKFORD  •  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  •  D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT,
Mary Pickford
in
"Suds"
from the Charles Frohman Production
"Op O' Me Thumb"
By Frederick Fenn and Richard Pryce
Screen Adaptation by Valdemar Young
Directed by Jack Dillon
Photographed by Charles Roster
HERE'S THE PROOF
WE TOLD YOU "UP IN MARY'S ATTIC"
WAS THE BIGGEST BOX OFFICE WINNER OF THE YEAR.

Jill© WAS THE BIGGEST OFFICE WINNER OF THE YEAR.

FINE ARTS PICTURES, Inc.
1457 BROADWAY - PHONE BRYANT 9500
For Territorial Rights
L. L. HILLER, 1476 BROADWAY
Storm Coming!
A whirlwind of laughter, accompanying a human tornado of fun—the result, a joyous catastrophe guaranteed to blow away the blues. Larry takes you on a hilarious, exciting sight-seeing trip "back stage," that fascinating part of the theatre you never see from your orchestra seat. He loves the star, and wins the hatred of the manager, but his chief function, aside from that of scene-shifter and handy man, is to wreck the show. He puts a dreadful dent in the "drawma"
Norma Talmadge in "Panthea"

—is generally accepted as the master production of one of the most brilliant stars the Selznick organization has established in the motion picture firmament.

A Splendid SELZNICK Revival Everything New
—including prints, posters and advertising accessories.

Presented by Jos. M. Schenck
Story by Monckton Hoffe
Direction—Allan Dwan

Distributed by Select
LLOYD HAMILTON ("HAM")

in

"DUCK INN"

A MERMAID COMEDY

Two reels of laughs stepping on each other's heels

With Marvel Rea & Monte Banks

INTRODUCING a new brand in the two reel fun field, "A Fresh Start," first of the Mermaid Comedies, has set a new mark everywhere for laugh-getting.

With this record, "Duck Inn", second of the series, will find a warm welcome, and it is certain to establish a still higher mark. Lloyd Hamilton, with a following of thousands from his "Ham and Bud" comedies will paralyze tens of thousands with laughter in this story of unusual situations and astounding action.

Mermaid Comedies are high speed laughter producers. Every one who has shown "A Fresh Start" knows that. Your competitor will not let you forget it.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York
Louis Tracy has three million readers for his forty famous novels that range the world for characters, scenes and climaxes. "The Silent Barrier" is the first of fifteen Louis Tracy Productions. Staged in London and the snow-clad Alps, Love triumphs through romantic pursuit and struggle. Charles T. Dazey wrote the continuity for Arthur F. Beck and Charles C. Burr. A cast of 60 players was directed by William Worthington.

Sheldon Lewis is one of the foremost villains of the screen. He proves it in "The Silent Barrier." Gladys Hulette is more winsome and appealing than ever. Florence Dixon is the charming heroine and Corinne Barker the wily adventureress. Outstanding character parts are nobly played by Fuller Mellish and Adolph Milan in scenes that will be remembered long after the ordinary six reel picture is forgotten. W. W. Hodkinson Corporation, release "The Silent Barrier" July 25th as a timely picture play for summer audiences.
WHAT THEY SAY ABOUT IT—

“I believe that 'The Green Flame' will interest Kerrigan's great world following more than anything he has hitherto appeared in.”
—Ernest C. Warde, Director

“One of Kerrigan's best.”
—Exhibitors Trade Review

“Count 'The Green Flame' as a winner—very entertaining and cleverly handled from all angles.”
—Wids

“Plenty of action—well sustained suspense, adventure and heart interest.”
—N. Y. Telegraph
"The Most Beautiful Blonde Since Venus"
is the phrase a famous artist used to describe

Ruby De Remer

as she appears in

Joseph Levering's Production

As a nurse she falls under suspicion and so down into poverty and want. She answers a strange newspaper ad: "Wanted: A Temporary Wife". How she marries and wins the man of her heart leads to a smashing and thrilling climax.

Rubye De Remer and Mary Boland both wear rare and beautiful gowns. Women delight in the big wedding dinner scene. The celebrated cast also includes Edmund Breese, Eugene Strong-Armond Cortes and W. T. Carleton. Joseph Levering directed the production of "His Temporary Wife"—a screen picturization of Robert Ames Bennett's popular novel.

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
Foreign distributor: INTER-OCEAN FILM CORP

"His TEMPORARY WIFE"
J. PARKER READ JR.

presents

LOUISE GLAUM

in

"SEX"

the W. W. Hodkinson picture, has to date proven the best drawing card the EUCLID THEATRE has had during the spring and summer season. It has been the most successful picture in three months.—

Cleveland Dispatch to Moving Picture World

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Distributed through PATHE Exchange, Inc.
JANE NOVAK

the idol of the silent drama in a dramatic triumph

"THE GOLDEN TRAIL"

an ARROW release
Announcing!

a powerful, clean, super-dramatic production featuring an inimitable artiste—supported by a cast of capable players

JANE NOVAK

and

JACK LIVINGSTON

in

"THE GOLDEN TRAIL"

FOR THE INDEPENDENT BUYER

Endorsed and Distributed by

ARROW FILM CORPORATION

W. E. SHALLENBERGER, Pres.

220 West 42nd Street
New York
Elmer J. McGovern offers to the
State Right Market
The Maddening
DORALDINA
in
"The Woman Untamed"
The Photo Play Magnificent

produced by
PYRAMID PHOTO PLAYS Inc.
directed by
JACK PRATT
edited by
ELMER J. MCGOVERN

Elmer J. McGovern
130 West 46th St., N.Y. Telephone Bryant 5600
ROBERTSON-COLE

Will Present
During the 1920-21 Season
a Minimum of

36 Productions
All Super-Specials
"The motion picture trade concedes that Robertson-Cole has by its "honesty of purpose" policy and by the superior class of its productions built for itself a secure foundation and an enviable reputation in this industry.

"To further strengthen this two-fold combination and to increase the elaborateness and entertainment value of its pictures, Robertson-Cole has secured stars, directors and stories in keeping with its promise to give the exhibitors the foremost attractions obtainable, regardless of the investment required.

"During 1920-21 a minimum of thirty-six super-specials will be distributed by Robertson-Cole. To properly present these productions to exhibitors will mean an expenditure of millions. However, each release must be of sufficiently high calibre to attain the standard by which Robertson-Cole has established itself in the industry, or it shall not be offered to exhibitors.

"By our progress we are justified in believing that we have the exhibitors' confidence. We intend to maintain it—and we shall—with really big specials of assured box office values, plus a sound business administration."

A. S. KIRKPATRICK
Vice President and General Manager
ROBERTSON-COLE DISTRIBUTING CORPORATION
The First Ten Productions

PAULINE FREDERICK

The undisputed star of dramatic emotion—with all producing restrictions removed—surrounded and supported by the best brains, talent and genius obtainable, leaves nothing more to be said regarding her first super-special.

OTIS SKINNER in “KISMET”

This mighty combination has been regarded with envious eyes by every motion picture company in America. The public, which has long marveled at the stage production, will sit amazed at the grandeur of the unlimited screen version. It shall be undoubtedly the most magnificent attraction of the season.

“SO LONG, LETTY!”

The celebrated OLIVER MOROSCO stage success with a cast such as seldom assembled even for big specials, and personally directed by AL. E. CHRISTIE, is a combination which assures a production that the public will clamor to see. Its exploitation possibilities are unlimited.

LEW CODY in “THE MISCHIEF MAN” (Working Title)

“THE MISCHIEF MAN,” like “THE BELOVED CHEATER” and “THE BUTTERFLY MAN,” is a delightful fascination. It is another unique characterization, one more triumph for LEW CODY—another treat for the public that demands “something new”—another “clean-up” for the exhibitor.

WILLIAM CHRISTY CABANNE

is now visualizing a remarkable story of his own that required over a year to write. To be penned so painstakingly by one of the screen’s greatest directors is proof of its picture possibilities. It is Mr. Cabanne’s aim to make it his cinema masterpiece—the moulding of a powerfully human theme into a phenomenal sensation.
A Notable Array of Super-Specials

MAE MARSH
The characterizations of this little artiste are distinctive and inimitable. After an enforced absence from the screen she is again to bring to it, in soul-appealing romances of every-day life, her quaint eloquence which creeps close to the hearts of theatregoers.

SESSUE HAYAKAWA in "THE FIRST BORN"
The famed stage success, "THE FIRST BORN" moulded into a classic ot the films by the remarkable dramatic ability of SESSUE HAYAKAWA, one of the screen's most distinguished actors, will be an unquestioned box-office asset.

DUSTIN FARNUM in "BIG HAPPINESS"
A powerful, clean story of the great outdoors, "Big Happiness" has a tremendous dramatic appeal and a vivid moral in manliness. DUSTIN FARNUM claims it to be his greatest histrionic triumph.

"THE BEACH OF DREAMS"
From a sensational novel by H. de VERE STACPOOLE, "THE BEACH OF DREAMS" depicts a story ranging from society magnificence to the desert island crudity of romance. It is a rare ensemble of keen action, exquisite beauty, and remarkable talent, in all star cast which includes EDITH STOREY, CAPT TEMPLAR POWELL, and JOSEPH SWICKARD.

"813," AN ARSENE LUPIN STORY
"813" is produced with all the lavishness of modern picturecraft. Detective stories hold a fascination for people in every walk of life and the ARSENE LUPIN stories by MAURICE LE BLANC are the greatest in all fiction. WEDGWOOD NOWELL is an admirable Lupin, strongly supported by KATHRYN ADAMS, WALLACE BEERY, WILLIAM MONG, FREDERICK VROOM, H. MILTON ROSS and other sterling players.
Directors Who Are Now Producing Future Robertson-Cole Super-Specials

WILLIAM CHRISTY CABANNE
Directing a Powerful Drama

JOHN G. ADOLFI
Directing MAE MARSH

L. J. GASNIER
Directing "Kismet"

A. C. CHRISTIE
Director of "Love Letter"
ASASKING FOR MORE OF CHARLIE CHAPLIN

We Editorial—Chicago Tribune

Mr. Charles Chaplin is a matter of various and
current in this democracy. He is the sort and
centralized, and that generate, autocratic or
organisms of which the safety of empire, autocratic or
democratic, rent.

We cannot do as the Roman did and distribute
grains from Africa and present gladiators from
Ethiopia, Dacia, and Germany to and
people in good empires to keep them fed and
entertained. These are modes that lack the
practical, and three of them be thrifty and slyly
and precariously. Life does them to take the burden of us
and to labor needlessly.

Mr. Chaplin has been the joy of life. He has
masses. Like it, Chaplin is the need of the masses. With Mr. Chaplin's
masses, Chalpines could not plot and enact a
society and the security of principles and institutions
necessary to the well being of the American
masses.

With one new picture a month we could live
and hungry. The picture, a reproduction of
necessary.

Chaplin is a matter of serious concern. He is a
taking, and he has been the matter of serious concern.

He is reported to receive something like a
thousand dollars a year for keeping the moment from
proliferation.

We might think that the gratitude would
be so great that it would be a tidy honorarium added.

In spite of the improvements offered for carriages
in itself, it is a tidy honorarium added. He
was at a critical time. His Chaplin is such
the introduction being sent for a man's
return. The introduction being sent for a man's
return.

We are opposed to involuntary servitude except
in the case of Mr. Chaplin. In his case and
our cases, consolation and a return to slavery
of the sordid, consolations would be sold down the river
be seen that he did not produce this servitude would be much

DISTRIBUTED THROUGHOUT ILLINOIS BY
FIRST NATIONAL EXHIBITORS EXCHANGE
R. C. SEERY GEN. MER.
110 SOUTH STATE ST. CHICAGO ILL.
BROADWELL PRODUCTIONS, Inc.
PRESENT THE FAMOUS NICK CARTER SERIES

He’s Coming
Nick Carter
Watch Your Box-Office

"NICK CARTER never wasted any golden moments"--

"NICK CARTER’S motives were ever pure"--

Your Box Office Problem
Nick Carter Will Solve It Watch for Him

State Right Buyers! Distributors! Exhibitors!

If You’re in This Game, It’s Your Move Next!
Play Nick Carter King of the Two Reel Division

BROADWELL PRODUCTIONS, Inc.
John J. Glavey, Representative
1115 Brokaw Bldg.
NEW YORK, N. Y.

1457 Broadway
A million circulation is the mark set by the publishers of Photoplay Magazine a year from today. It has already passed the half way mark toward that goal.

JAMES R. QUIRK, Editor and Publisher
Rest Your Eyes on these Blank Pages—
Then "Get" Every Word on the Next Two Pages
FIRST NATIONAL'S GREAT

Put this list in a place—

Annette Kellerman
in her mile-a-minute comedy-drama special
“What Women Love” Released Aug. 23

Lionel Barrymore
in the masterly drama, by Daniel G. Carter
“The Master Mind” Released Sept. 20

Charles Ray
in the famous George M. Cohan stage success
“45 Minutes From Broadway” Released Aug. 30

A Sydney Franklin Production
from the Cosmopolitan story, by Robert W. Chambers
“Athalie” Released Sept. 27

Constance Talmadge
the winsome comedienne in the sparkling comedy-drama, by E. J. Rath
“Good References” Released Aug. 30

“Passion”
The most remarkable special of the year Released Oct. 4

An Allan Dwan Production
A stirring special from the Epic novel of American life, by William Allen White
“In the Heart of a Fool” Released Sept. 6

A Mack Sennett Production
The second of his big five-reel comedy specials Released Oct. 4

A Marshall Neilan Production
A comedy-drama with the greatest boy actor of the screen, Wesley (Freckles) Barry
“Dinty” Released Sept. 6

Charles Ray
in Sol Smith Russell’s perennial stage success
“Peaceful Valley” Released Oct. 11

Mr. and Mrs. Carter De Haven
in the famous stage success
“Twin Beds” Released Oct. 18

Anita Stewart
in the famous story, by Kathleen Norris
“Harriet and the Piper” Released Sept. 13

An R. A. Walsh Production
A big special feature Released Oct. 18

Norma Talmadge
a tremendous drama from the play, “Branded,” by Dorothy Farnum
“The Branded Woman” Released Sept. 20

“Nomads of the North”
a tremendous story of the North country personally supervised by its famous author
James Oliver Curwood Released Oct. 25

You Can’t Beat Attractions
FALL ANNOUNCEMENT
where you can’t forget it!

Mildred Harris Chaplin
in the famous story, by Eleanor Hallowell Abbott
"Old Dad"
Released Oct. 25

Katherine MacDonald
the most beautiful woman in the world in the Saturday Evening Post story, by Rita Weiman
"Curtain"
Released Nov. 1

An Allen Holubar Production
A big special, starring
Dorothy Phillips
Released Nov. 1

Anita Stewart
in the thrilling drama, by Sidney Grundy
"Sowing the Wind"
Released Nov. 8

An Allan Dwan Production
A thrilling special drama
"The Scoffer"
Released Nov. 13

Lionel Barrymore
in a gripping drama, by W. B. Maxwell
"The Devil's Garden"
Released Nov. 22

Norma Talmadge
in the stirring story
"Curiosity"
Released Nov. 22

A Marshall Neilan Production
Another of his great specials
Released Nov. 20

Mildred Harris Chaplin
in a really powerful special, the story by Eleanor Hallowell Abbott
"The Woman in His House"
Released Dec. 6

An R. A. Walsh Production
His second big special for First National
Released Dec. 13

Constance Talmadge
the screen's greatest comedienne in
"Dangerous Business"
Released Dec. 13

Charles Ray
in a special story, by the greatest writer of the "movies"
Rob Wagner
Released Dec. 20

First National Attractions
Like These for Real Money Makers!
SCORES TRIUMPH IN

Norma Talmadge

Presented by Joseph M. Schenck in

“Yes or No”

Makes Tremendous Hit at Randolph Theatre, Chicago, and at the Big Broadway Strand in New York.

Adapted from the play by Arthur Goodrich

Directed by R. William Neill

Photographed by Ernest Haller—Tech. Director Willard Reineck

Foreign Representative, David P. Howells, Inc., 729 Seventh Ave., New York City

A First National Attraction

There’ll be a Franchise everywhere
TWO LARGEST CITIES

Critics Call It Her Best Work and Her Best Play!

ALL WILL ENJOY IT

"Norma Talmadge admirers and others are going to enjoy 'Yes or No' because of the good work of the star and because of the cleverness of the drama. The stories of the two women's lives are shown in parallel scenes, and form therefore a most interesting contrast. Also this gives Miss Talmadge a rare opportunity for demonstrating her skill in characterization. "

"The picture has been handled with rare skill. The stories are very real and the characterizations vivid. Each member of the cast seems just the right person for his or her role and each plays with great sincerity. Miss Talmadge is at her best in acting and appearance. Her role of the rich man's wife gives her an opportunity to wear lovely clothes, while as the other woman she proves that her charm is not dependent on pretty costumes."

"You are quite sure to enjoy 'Yes or No.' It is one of the best Norma Talmadge has appeared in, and it is above the average of the photoplays we have been offered recently."—Chicago Evening Post.

SUSTAINED HUMAN INTEREST

"This melodrama offers a striking contrast between the lives of two women in diverse surroundings of riches and poverty, both of whom are confronted with the problem of saying 'yes or no' to insistent lovers. The material is so skilfully handled that the fortunes of rich and poor are followed with breathless interest by the spectators and even the conventional 'happy climax' seems eminently satisfactory. The result is a thoroughly entertaining picture of considerable value to exhibitors."

"Sympathy and suspense are present in generous quantities, and the quality of sustained human interest reigns supreme. Norma Talmadge is versatile and convincing in the dual role, which calls for exceptional dramatic ability in depicting two widely different types of womanhood."—Exhibitors Trade Review.

INTELLIGENT AND ARTISTIC

"Norma Talmadge in 'Yes or No' comes nearer justifying her extraordinary popularity than ever before from sheer good acting, intelligent by-play, artistic suggestions of thought, put over by subtle knowing action. With what art she shows you what she thinks. Miss Talmadge has gone ahead swiftly in the last few months. It is a big picture."—Chicago Herald and Examiner.

PLAY IT TO LIMIT

"Norma Talmadge has a very cleverly arranged vehicle for her latest appearance before the public. It is dramatic and entertaining in itself and it gives the star an excellent opportunity to display those talents which have made her the favorite she is. The idea has been developed with great skill. The characters are realistically portrayed, and the incidents are all true to life and very vivid. The picture is filled with heart interest. The star has never been more appealing and beautiful. Her acting is very good."

"You can confidently play up this attraction to the limit. It is sure to please all who see it. Miss Talmadge's admirers will be delighted with her. The unusual features of the story and the puzzling title can be made use of in the advertising."—Exhibitors Herald.

Pleasing to Look Upon

"Norma Talmadge in each of her roles in 'Yes or No' is as pleasing to look upon and as definite in pantomime as she always is."—New York Times.

YES OR NO A TRIUMPH

"Norma Talmadge in 'Yes or No' at the Strand is a triumph. From the first reel to the last it is primarily Norma Talmadge with all her screen magnetism and imaginative power. She has also the rare quality of sincerity. It is an excellent cast, skillfully directed."—New York Globe.

HER WORK COLORFUL

"Norma Talmadge, supported by what amounts to almost an all-star cast in 'Yes or No,' appears in another of her dramatic roles, and appears well. The star conducts herself with great humanness. The colorful and emphatic work which has made Norma Talmadge the popular screen actress she is, is much in evidence in the dual role she plays here. The other players go about their parts with splendid earnestness."—Chicago Daily Journal.

EXCELLENT IN DUAL ROLE

"'Yes or No,' being a popular discussion and having the services of Norma Talmadge in two distinctive and widely different portraits, will be welcomed by the players' friends and cinema devotees generally. "Miss Talmadge sustains both roles expertly. Her versatility never came to the surface more potently than in her current offering. And she has excellent support."—Chicago Daily News.

DOES FINE WORK

"Norma Talmadge does fine work in 'Yes or No'-fine, honest playing. She has an assured screen presence, a comedienne loveliness of profile, and a trick of making you believe in the character she plays."—New York News.

FULL OF HUMAN INTEREST

"'Yes or No' with Norma Talmadge is an excellent picture. It is full of human interest."—P. S. Harrison's Reports.

There'll be a Franchise everywhere
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Subscription Prices United States, Cuba, Hawaii, Porto Rico and Philippine Islands, $2.00 a Year, Fifteen Cents a Copy. Canada, $1.50 a Year. Foreign, $2.00 a Year.
The Most Beautiful Woman In Her Greatest Picture

Katherine Mac Donald Pictures Corporation
Sam E. Rork, president and general manager

presents

KATHERINE MAC DONALD

The American Beauty

in

"The Notorious Miss Lisle"

By Mrs. Baillie Reynolds

The story of a

Woman's Battle For
Love and Honor

Tense—Gripping
Throbbing Heart Interest
Intrigue and Romance
Exceptional Beauty of
Star—Settings—Scenery

Directed by James Young

Photographed by J. Brotherton
Art Director, Milton Menasco

By arrangement with Attractions Distributing Corporation

B. P. Schulberg, president

Foreign Representative David P. Howells, Inc.
729 Seventh Ave., New York City

When he learned that his Bride was named in a notorious Divorce

A First National Attraction

There'll be a Franchise everywhere
Maybe you know these Exhibitors

JOHN ARNOLD
Washington Theatre
Sherman, Texas

"Shoot my Franchise to me by return mail, for I am getting gray as a rat worrying over this Franchise and I want to get it signed and in our safe and then I will take a fishing trip, for the way that First National Franchises have been flying around here, I have been afraid to leave for a minute."

EARLE SNELL
Majestic Theatre
Reno, Nevada

"Without exception I believe an Associated First National Franchise the best investment offered by any branch of the motion picture industry today. I know that the future success of the Majestic is insured through it."

F. J. McWILLIAMS
The Grand Theatre
Madison, Wisconsin

"After carefully investigating your sub-franchise proposition, I mailed you a check covering same. If the franchise is awarded to me, I will consider it the greatest single asset I could possibly obtain to insure a profitable business for the future. If you care to have anyone write me, I will gladly reply."

No matter how small or large your town may be, the day will come when the First National Franchise allocated to it will be worth more money than any theatre in it.

There'll be a Franchise everywhere
COMMENT OF THE WEEK

by MARTIN J. QUIGLEY

CENSORSHIP of motion pictures is rapidly becoming a political issue in many quarters. Politicians seem to have an idea that women generally are interested in the advancement of censorship—a conclusion at variance with the facts. Everywhere the political favor of women is being earnestly sought and censorship is being seized upon as an issue which will win the feminine favor.

* * *

THIS situation comprises today the most difficult aspect of the censorship matter. Obviously, no good purpose will be served eventually from either the viewpoint of the opponents or the proponents by causing the question to be made a political football. The industry will suffer seriously because it will be compelled to face not only the abstract issue but also political contests and intrigues.

* * *

THERE can be only one logical reply to the injection of the question of censorship into politics. Against an attack in this form the essential right or wrong of the matter will carry no weight. Politicians will be deaf to argument, considering only how their political fortunes may be advanced by insisting upon state interference with the exhibition of pictures.

* * *

THE one logical reply is for the forces of the industry to accept the challenge of the politicians and carry their appeal direct to the public. Fortunately, the industry is equipped through the nature of the medium it controls to make a winning fight on this basis. This is an eventuality which the politicians do not expect and once it arrives it will cause them to cultivate speedily a wholesome respect for the rights of the motion picture industry.

* * *

THE rapidly changing course of the industry is creating an especially desirable position for the exhibitor. There is no longer any substantial ground for apprehension on the part of any exhibitor that he will not be able to obtain the quality and quantity of product necessary for the maintenance and advancement of his theatre. With the opening of the new season there is available more and better product than at any time since the dawn of the industry.

AND of especial significance to the exhibitor is the fact that this more and better product is more equally divided among a greater number of companies than at any previous time. The market for picture buying—generally speaking—is really open at this time. It is now the exhibitor's good fortune to be able to establish adequate connections with several distinct distributing groups. No single group even approaches the position of being indispensable. This situation creates a condition of lively competition which should make for a steady quality advance.

* * *

THERE is one aspect of this situation which makes an insistent demand upon the exhibitor for fair play. If the exhibitor takes advantage of the conditions indicated above to beat down prices below reasonable levels he is then doing the one thing that inevitably leads to a restriction of competition among distributors. The present situation admits of the greatest advantages for exhibitors but at the same time he has it within his power to shorten the life of the situation by refusing to subscribe to a live and let live policy.

* * *

WE DO not believe that the public trial before the industry of technical questions involving the renting of pictures serves any good purpose. These are matters for private conference and negotiation. There are many instances where matters of this kind have been publicly argued and as the argument progresses personalities and prejudices take the foreground and the real points of contention and the essential merits and demerits of the case become smothered under a volume of words.

* * *

LARGELY through the enterprise of Joseph L. Friedman, of Chicago, an organization is now in operation which is aimed to supply the necessary product for a group of independent exchanges throughout the country. Such an organization is indispensable to the welfare of independent exchanges and the continued existence of independent exchanges is a matter of very great advantage to exhibitors. The progress of this organization under the capable management of W. E. Shallenberger will be watched with great interest and satisfaction by the exhibiting body.
Heraldgrams

J. Joseph Sameth, president of the Forward Film Distributors, Inc., arrived in Chicago on July 20 from Indianapolis on a business trip. He departed for Davenport, Ia., and will return East after a swing around the Central West to Detroit.

Jay O'Brien Chapman has resigned as publicity director for Benjamin B. Hampton to enter the private publicity field. He is succeeded by Irwin Lewis, well known magazine writer and former West Coast press representative for Selznick Enterprises.

Robert Brunton has returned to Los Angeles after a short vacation at Coronado Beach. He was accompanied by his wife and R. B. Kidd, head of the Brunton studios scenario department.

E. R. Champion, formerly Pathe branch manager in Washington, D. C., and assistant branch manager in New York, has been appointed special sales representative by W. E. Shallenberger, president of Arrow Film Corporation.

J. Shakespeare Sap, Swiss author, who came to America to study production at Selznick Fort-Lee studios, sailed on the Caronia with David and Myron Selznick and Louis Brook, the latter head of the foreign department of Selznick Enterprises.

John H. Blackwood, Thomas H. Ince scenario editor, is in New York seeking pretty girls for principal parts in a forthcoming Ince special.

Arthur Zehm, foreign sales manager for Goldwyn Distributing Corporation, has booked passage for Europe and will sail August 4.

Hunter Bennett, vice-president and general manager of the National Exchanges, Inc., was in Chicago recently on business.

C. R. Seeley and wife of New York are spending a few days at Cedar Lake, Ind. Mr. Seeley was formerly with National Picture Theatres.

Malcolm H. Gettinger, well known newspaper man, has joined the Thomas H. Ince editorial department. He will specialize in service for magazines and Sunday newspapers.

H. J. Aldous, treasurer of the Rothacker Film Manufacturing Company, is spending several weeks in the Rothacker New York office.

C. L. Chester has resigned his position as business supervisor of the Henry Lehrman comedies and is no longer connected with that organization in any capacity.

George West, traveling representative of the Reelcraft Pictures Corporation, has left New York on a trip that will take him to every important city in the United States. He will travel more than 22,000 miles in the next three months.

John C. Regland, general manager of the Arthur S. Kane Pictures Corporation, has gone to Grant's Lake in Maine for a vacation of a few weeks. During his absence, Walter J. Forbes is assisting in the Kane offices.

Douglas D. Rothacker has returned to Chicago from Wisconsin, leaving shortly afterwards for Minneapolis. He was accompanied a part of the way on the latter trip by Edward O. Blackburn, who then doubled back to St. Louis.

Edgar Lewis has arrived in New York from the West Coast. He states that he will film "Hangers On," by Kate Corbaley, and return West about the middle of September.

A. W. Smith, Jr., assistant sales manager of the W. W. Hodkinson Corporation, is holding a conference at Toronto with the Canadian Exhibitors' Exchange officers, who distribute for Hodkinson in Canada.

W. F. Rogers, former sales manager for General Film, has been appointed head of the newly organized Short Subject department of the Famous Players-Lasky Corporation.

Herman Robbins, general manager of Fox Film Corporation exchanges, will leave this week for a tour of the exchange centers.

Re-Takes of the News

By J. R. M.

Reflected Glory—

The celluloid frying pan for the best piece of press stuff this month goes to a new concern which claims distinction for its new star because "when Jeff Davis was inaugurated President of the Confederacy he rode behind horses owned by the star's grandfather to the ceremony."

Scientific Question—

Do you suppose those upheavals on the West Coast were caused by the burying of the hatchet between the motion picture producers and the Los Angeles merchants?

IT USED TO BE "WHAT'LL YOU HAVE, GENTLEMEN?" NOW IT'S "WHERE'S YOUR PRESCRIPTION, GENTS?"

Burleston's Speedy Service—

The Chicago postoffice department advertises for boys to "deliver special delivery letters sixteen years old or over.

Go to Get Snake-Bite Cure—

Canada advertises its climate as the most salubrious in the world and wonderful for "ingrown nails, spavin, rheumatism, boils, ringbone, St. Vitus dance, spots before the eyes, Charlie horse, sunburn, household's knee, pip and gaps." But that isn't why everybody's going up there this year.

Trade 'Em Even—

Those Suquemahna Indians who traded the isle of Manhattan for twenty-six bottles of rum could get the island back now if they had the booze to offer.

And Like Ready-made Pictures—


We're Wondering Too—

"What's this '3 to 1' thing I see mentioned so prominently by the Emphy Nooz" postcards Percy Dubb, from Hawaii. "Looks like a tie-up with the well known shoe polish. How do they get that way?"

"It Doesn't Mean Anything—"

"The film company conducting this test has requested that we withhold its identity."—M. P. Nooz.
No Labor Trouble Expected on Coast
(Special to Exhibitors Herald)
LOS ANGELES, July 27.—News of the strike of motion picture workers in the East came as a complete surprise to Los Angeles producers. Executives of the Motion Picture Operators' Union denied any knowledge of the strike from the Los Angeles offices. Work at the big studios is going on without interruption.

According to Abraham Lehr, president of the Motion Picture Producers' Association, the Los Angeles workers have made no demands and there is no prospect of discontent with conditions existing here. The wages paid at the Los Angeles studios are held to be unusually high.

Ingersoll Is Directing Hodkinson Advertising
(Special to Exhibitors Herald)
NEW YORK, July 27.—George Ingersoll has been appointed director of advertising and publicity for W. W. Hodkinson Distributing Corporation. He is now building up the plan and the promotion division of the company.

William Dowling, George B. Gallup, Jr., and Richard Weil are assisting.

Exhibitor League to Meet at Atlantic City
(Special to Exhibitors Herald)
PHILADELPHIA, PA., July 27.—The Exhibitors League of Eastern Pennsylvania, Southern New Jersey and Delaware will hold a convention at Atlantic City on Monday and Tuesday, August 25 and 26. A campaign will be mapped out for enrolling every exhibitor in the territory.

Sheehan in Chicago
Winfield R. Sheehan, vice president and general manager of the Fox Film Corporation, arrived in Chicago July 25 for a conference with Clyde Eckhardt, manager of the Chicago exchange.

May Engage New Star
(Special to Exhibitors Herald)
LOS ANGELES, July 27.—It is rumored that the Frohman company will add another star to augment the work of Ruth Clifford, and Lillian Gish. The name of the luminary has not been divulged.

Selznick Enterprises Show Large Earnings
Select Pictures Corporation and Selznick Pictures Corporation, owned and operated by Lewis J. Selznick, have issued a report showing net earnings of $447,812.12 for the four months' period, January 3 to May 1, 1920, as shown by the certified audit of Messrs. Barrow, Wade, Guthrie & Company, New York. These certified auditors have been engaged in the accounting preliminary to the consolidation of Mr. Selznick's various enterprises into a holding company.

Producer's Son Averts Panic
In Costly Kansas City Fire
Films in Vaults at Paramount Offices in Exchange Building are Destroyed in Blaze—No Loss
Of Life Results From Big Fire
(Special to Exhibitors Herald)
KANSAS CITY, MO., July 27.—A $1,000,000 loss in films and property resulted last Friday in the new twelve-story Film Exchange building at Seventeenth and Main streets when a spectacular fire was started by the ignition of films in the vaults of the Famous Players-Lasky company on the top floor.

Paramount and Metro were the heavy losers, only about $10,000 in damage being done to the structure.

Due to the presence of mind of a shipping clerk, John Flynn, son of William Flynn, president of Richards & Flynn Producing Company, a panic was averted and no loss of life resulted.

Griffith Completes His "Way Down East"
D. W. Griffith's production of "Way Down East," for which he paid $175,000 for the motion picture rights, has just been completed at the Griffith studios at Manaroneck, N. Y., and will be shown for the first time in the Forty-fourth Street theatre, New York City, on or about August 30.

This production, which is declared the best Griffith has made since "Hearts of the World," will have in the cast Lilian Gish, Richard Barthelmess, Lowell Sherman, Burr McIntosh, Mary Hay, Creighton Hale, Kate Bruce, Edgar Nelson George Neville, Vivia Ogden, Porter Strong, Patricia Fruen, Florence Short, Emily Fitzroy, Myrtle Satch, and more than three thousand extra players. There will be a special music program.

Lesser and Gores Get Two Additional Houses
(Special to Exhibitors Herald)
LOS ANGELES, July 27.—Sol Lesser and the Gore Brothers have taken over the Rosebud and New Central theatres. These houses are both Los Angeles community theatres located in Central Avenue.

Ralph Grumauer will act as general manager for both theatres. Grumauer attracted considerable attention while in Stockton with his novel exploitation stunts.

Collect Views on Booking Agencies
The National Association of the Motion Picture Industry has instructed all distributors to put in writing their views of the question of booking agencies.

The step was taken at a recent meeting called to discuss the numerous booking combinations which have sprung up during the past few months.

The letters will appear in an early issue of the Exhibitors Herald.
Canadian Club Dines
Players Who Are To
Adopt Connor Tales
(Special to Exhibitors Herald)

NEW YORK, July 27.—Arthur Knowlson, president of the Canadian Club of New York, tendered a dinner to the members of a company leaving for Winnipeg, Manitoba, where the first Canadian Photoplay Productions of Major, The Rev. Charles W. Gordon, D.I. (Ralph Connor) stories will be made. The picture will be produced by Winnipeg Productions, Ltd., under the supervision of the Dominion Film Company, Inc., of which Ernest Shipman is president.

The dinner was one of the smartest social functions of the season and was attended by about eighty people. Arthur Knowlson presided and Wilton Lackeye was at his best as toast master.

The company which will leave on Sunday for Winnipeg are as follows: Gaston Glass, Wilton Lackeye, Anne Sutherland, Edna Shipman, William G. Colvin, Nathaniel Sack, Gordon Stanling, Jules Cowles, Edward Elkas, Alice Lawrence, Bigelow Cooper, Gladys Cobb, Doraldina Martin, Frances Eldridge, Bradley Barker, Dan Duffy and Kate Price.

Bostick Will Manage
Saxe Chain of Houses
(Special to Exhibitors Herald)

MILWAUKEE, WIS., July 27.—Willis C. Bostick, manager of the Merrill theatre for the past four years, has been appointed general manager of the Saxe Amusement Enterprises. He withdrew from the Merrill theatre when it was recently acquired by Ascher Brothers of Chicago.

In his new position, he directs the policies of the Alhambra, Strand, Princess, Theaterium, Miller, Savoy and Modjeska theatres. It is understood that Bostick will extend their chain throughout Wisconsin.

Croppr Nails Rumor
Of Reelcraft Change
Denies Report of Alliances
and Declares Original
Policy Stands

R. C. Cropper, president of the Reelcraft Pictures Corporation, has issued a statement denying any and all rumors concerning the alliance of the Reelcraft Pictures Corporation with any association, federation, alliance or affiliation of either distributors, producers or exhibitors.

Original Policy Stands

"The original policy of Reelcraft still stands," states Mr. Cropper. "Reelcraft is an independent producer and distributor of short subjects exclusively; dealing with independent producers and independent distributors, distributing the releases of such independent producers that can make pictures up to the standard required for our program, and selling to the independent buyers on the state rights market such pictures as they desire to purchase, be it a single series or all of our output.

"There are no plans made or contemplated relative to this corporation becoming a part of any combination. Our present policy has proved entirely satisfactory from every angle, both as producer and distributor. That the policy has been a successful one is proven by our statements of the business done during the month of June which was more than double that of any previous month."

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Sameth Selling Out
On "Youth's Desire"

J. Joseph Sameth, president of Forward Film Distributors, Inc., was in Chicago on Monday, July 26, on route to Davenport, Iowa. Mr. Sameth declared that "Youth's Desire," which he is state rightsing, is "going over big."

Thus far he has disposed of rights to the picture to distributors in Boston, New York, Philadelphia, Washington, Pittsburgh, Cleveland and Indianapolis. He said that special exploitation will be planned on the market featuring a star with a recognized box office value.

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"Herald a Necessity"

To EXHIBITORS HERALD:

Find enclosed herewith check for which please credit my account. I consider your paper a necessity. Very truly yours,

Charles E. Carey, Mgr., Bushong Motion Picture Theatre, Kans.
Black Hills League To Join M. P. T. O. A. Endorses Cleveland Meeting and Pledges Its Aid to Organization (Special to Exhibitors Herald)

DEADWOOD, SOUTH DAKOTA, July 27.—A motion endorsing the recent Cleveland convention and pledging cooperation to the Motion Picture Theatre Owners of America was adopted unanimously at the opening session of the Black Hills Exhibitors League yesterday afternoon.

Local Questions Considered
There were many local questions up for discussion at the present session. Exhibitors present represent Western South Dakota, Northwestern Nebraska and Eastern Wyoming. It is the aim of the organizers to extend the organization to include all three states. It appeared certain today that every exhibitor allied with the organization will enroll with the Motion Picture Theatre Owners of America, and that the quota to the national fund will be raised.

H. B. Hurst is President
H. B. Hurst of Deadwood is president of the organization; A. J. Rose, Rapid City, vice-president; James O'Neil, Speaker, treasurer, and Leo Peterson, Bell Fourche, secretary.

Police Ready to Hang Press Agent If He Is Responsible for Hoax (Special to Exhibitors Herald)

NEW YORK, July 27.—Police are prepared to hang press agent if he is responsible for hoax. Yukioka, a Japanese motion picture actress, actually committed suicide in Central Park lagoon, or a press agent is but a hoax. After working for hours with nets and hooks yesterday afternoon, the police are in a temper today to catch a press agent, if it is a hoax. By tomorrow, however, they will probably have cooled somewhat. But today, they are ever talking an indictment.

Tuvan't Harry Reichenbach as he was in Chicago at the time the "suicide" took place. Yet the wise ones seem to consider the whole situation with "Breath of the Gods," a new Universal production starring Tsuri Aoki, now playing at a Broadway theatre.

Complete First of Nick Carter Stories

"The $100,000 Kiss," scenarized by Jack Glavey, and the first of the famous Nick Carter stories to be screened, has been completed at the Broadwell studios at Filmland City, Medford, Mass. This picture, the first to be produced by Broadwell Productions, Inc., is now being cut and titled under the supervision of Mr. Glavey.

Negotiations Pending To End Studio Strike (Special to Exhibitors Herald)

NEW YORK, July 27.—Negotiations are pending which it is believed will end the studio strike before the end of the present week.

"First National Holiday" Is Observed at Oakland, Cal.
Quarter of Million People Witness Parade Featuring Celebration During Afternoon—George Beban Made Mayor for the Night

By HARRY HAMMOND BEALL (Los Angeles Representative of Exhibitors Herald)

OAKLAND, CALIF., July 27.—(By Wire to Exhibitors Herald)—
The greatest exploit feat in the entire motion picture history of the West was staged here yesterday when John E. McCormick, special publicity representative of the First National Exhibitors Circuit, Inc., brought to Oakland a galaxy of First National stars to participate in a "First National Holiday" decreed by Mayor Davies of Oakland.

250,000 People Witness Parade Through Streets

Fully a quarter of a million people witnessed the parade through the streets which featured the day's entertainment. All of the visiting film kings and queens participated. The event attracted people from all parts of the state.

First National stars who participated included: Margery Daw, Agnes Ayres, Charles Murray, Ben Turpin, Wesley Barry, Mildred Harris Chaplin, George Beban, Robert McKim, Roy Stewart, Carter DeHaven, Fay Tincher, Bobbie Vernon, and a number of others.

The festivities started when Sam Edwards of the San Francisco exchange met the train and paraded the party to Hotel Oakland. A preview of Mack Sennett's "Married Life" followed at the Turner and Dahnken theater, with Ben Turpin and Charlie Murray appearing in person.

Stage Baseball Game
Following the parade of the business district, the scene of activity shifted to the ball park where the First National stars engaged in combat with an Oakland nine. Many laughs resulted.

The Chamber of Commerce tendered a banquet in honor of the stars and at it, George Beban was officially named mayor of Oakland for the night. The stars were called upon to make personal appearances at the Turner and Dahnken theatres during the evening.

Add Six Members to Board of Directors

According to an official announcement made following a meeting of the executive committee, six new members have been added to the board of directors of the Goldwyn Pictures Corp.

The new directors are T. Coleman du Pont, Mesmerror Kendall, president of the Moreddall Realty Corporation, controller the Capitol theatre; Edward Bowes, managing director of the Capitol theatre; Robert W. Chambers, the author; William Braden and Frank H. Hitchcock, former postmaster general during the Taft administration.

Orchestra Hall to Duplicate Criterion

Max Goldstine has sent the principal members of the staff of Orchestra Hall, Chicago, to New York for the purpose of studying the presentation of "Humoresque," Paramount Arctech special, at the Criterion theatre, where it has been running for several weeks.

Following their return "Humoresque" will open an indefinite engagement at Orchestra Hall, the presentation duplicating that provided at the Criterion.

Closes New York Office

Sol Lesser has decided to close his New York office and transfer all operations to Los Angeles. As soon as all details are properly disposed of the New York office will be discontinued.

Equity Pictures Corporation Sued For Half Million by Fine Arts Co.

(Special to Exhibitors Herald)

NEW YORK, July 27.—Fine Arts Film Corporation, the ClaraKimball Young producing unit, has filed a writ of attachment for $500,000 against the property of Equity Pictures Corporation in the Supreme Court for alleged breach of contract.

In an affidavit made by Robert Bronson, treasurer of Fine Arts, it is declared that Equity has repudiated the contract made July 1, 1919, between Fine Arts and Herbert Samborn, and later assigned by him to Equity Pictures Corporation. The contract, it is declared, called for the delivery of ten pictures, due a year's starrig Clara Kimball Young, for which Equity contracted to pay $100,000 for each production.

The affidavit continues that Equity has accepted and paid for three pictures, and made advances on the fourth up to July 3. In May, it is said, Equity notified officers of Fine Arts that certain contemplated stories had not been approved, and that it would finance no more pictures until 1921. Fine Arts alleges the contract has been broken with five pictures undelivered.
Howells Will Aid State Right Buyers In Advertising "The Son of Tarzan"
Story by Edgar Rice Burroughs Will Be Syndicated In the Newspapers Throughout the World: National Film Is Producing

An entirely new method of exploitation for the state rights buyer has been worked out in conjunction with "The Son of Tarzan," the big animal, jungle, serial love story that is being produced by National Film Corporation for world distribution by David P. Howells.

In the past the exploitation of a state rights picture by the distributor has been confined and limited to the selling of the territorial rights. Little or nothing has been done to aid the state rights buyer in putting the picture over with the exhibitors of his territory.

Will Be Direct Aid

The interest in this serial throughout both the United States and the other countries of the world is so great that there appears to be little necessity of exploiting the picture to the state rights buyer, consequently the D. P. Howells organization has decided to devote its exploitation facilities as a direct aid to the state rights buyer when he starts booking the picture in his territory.

This is a distinct innovation and it is in keeping with the many innovations that have been introduced into the production of the picture, making of it the greatest serial of the year.

Arrangements have been completed with Edgar Rice Burroughs whereby his consent has been obtained to the syndication of the story of "The Son of Tarzan," as told in the picture, in the newspapers throughout the world.

Promise Something New

There is nothing new in syndicating the story of a serial picture, but there will be something new in the way it will be done for "The Son of Tarzan." In the past where serials have been handled by one of the large distributors the story has been syndicated throughout the country, representation being obtained in as many papers as possible, all of them running the story at the same time.

Where a serial has been state rightsed, however, little or no attempt has been made at syndication because of the fact that the exploitation of the picture was started at different times, dependent on the time at which the rights for the individual territories were sold.

To Provide Book

In putting out "The Son of Tarzan," a complete layout of the syndication will be provided. The state right buyer will have the option of arranging for the syndication of the story in his territory or all arrangements will be made by the D. P. Howells organization, the plan of campaign so timed that it will start at the same time at which the picture is published in that territory.

For this purpose a syndication book will be provided which will contain every fact and every detail necessary for the information of the state right buyer to properly go about obtaining the placing of the story in a majority of the newspapers of his territory.

If, however, the state right buyer feels that this is too big a task for him to undertake an expert in this branch of exploitation work will be on hand in the D. P. Howells organization to actively undertake and carry through the campaign.

THERE'S AFRAID OF THAT OLD COLT

Ralph Ince in a dramatic scene from his own production, "Out of the Snows," to be distributed by Select.

BERT ADLER

Appointed Eastern representative for Allan Dwan.

Bert Adler Appointed To Important Post By Producer Allan Dwan

The appointment of Bert Adler as Eastern representative by Allan Dwan, which has just been announced, will meet with the hearty endorsement of the entire trade. Mr. Adler is one of the best known advertising men in the film business.

He first attracted Mr. Dwan's attention when he was serving as exploitation manager of Realart and put over Mr. Dwan's big production of Richard Harding Davis' story, "Soldiers of Fortune."

Mr. Adler is a pioneer in the movement for producer-exhibitor cooperation, the movement that teaches that a picture must not only be sold but properly exploited as well. It will be his duty to "put over" the Dwan productions under the Associated Producers banner, and with Mr. Adler's wide acquaintance with the Eastern exhibitors, an acquaintance-ship built up by ten years of steady publicity performance, he is an ideal man for the place.

Mr. Adler started with Edwin Thanhouser, as advertising director, and is the author of many excellent tie-ups and unique lobby displays. He became general representative of the Thanhouser company under the late C. J. Hure, and was the man behind the ads of "The Million Dollar Mystery." He also successfully exploited Benjamin Chapin's "Son of Democracy" pictures, Vitaphone's serial, "The Fighting Trail," Universal's "The Trey of Hearts" and "The Master Key."

As an independent publicist he represented Inter-Ocean Film Corporation, Educational, Graphic Features, Warner Bros., United Kingdom Photoplays of London and many others. Mr. Adler is also associate director of publicity and advertising for Realart Pictures.
Cohen Asks Members of Composers’ League to Furnish Music Tax Free
M. P. T. O. A. President Declares That Operation With Exhibitors Will Result in Greater Returns by Popularizing Pieces

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has addressed a letter to every member of the American Society of Composers, Authors and Publishers asking that they cooperate with the exhibitors of the country by permitting the use of their compositions without the payment of a tax.

Robertson-Cole
Robertson-Cole Company has gone on record for tax free music. Officials say that instructions have been issued to the organization handling their music cues to designate tax free music in connection with each production.

In his appeal to the society members, President Cohen lays special stress on the value of having “your music popularized in 15,000 amusement centers of the country practically for nine hours a day and generally seven days a week.” He states that one reason why the Motion Picture Theatre Owners and the Music Publishers, Composers and Authors should work together, he declares, “is instead of being at cross purposes.”

The EXHIBITORS HERALD publishes on page 99 of this issue a list of publishers whose selections may be played without payment of any tax.

Hallmark Pictures
Hallmark Pictures Corporation is another company on the path of progress. They say that the concern which furnishes their cue sheets has been instructed to designate only tax-free music and that in all cases they will insist on avoiding taxable numbers.

Letter Sent Out
His letter follows:

“Dear Sir:

“We find your name enrolled on the membership list of the American Society of Composers, Authors and Publishers.

“We do not know whether you fully appreciate the harsh and somewhat peremptory measures that the society, through certain of its agents, has adopted in proceeding against motion picture theatre owners who are using music originated by members belonging to your society. This is not the place to write in detail of some of the petty and almost ludicrous means your agents have employed in creating trouble for exhibitors.

“It may be that here and there a timid exhibitor has been laid under a cloud, but not with the Motion Picture Theatre Owners of America organized on a national basis, we will use all lawful means to keep your music out of our theatres. In doing this we take it that we are complying with your own wishes in the matter.

Music Is Popularized

“This brings us to the question—what is more valuable to you as a music publisher, to have your music popularized in 15,000 amusement centers of the country practically for nine hours a day, generally seven days of the week, or to collect a few dollars on nominal royalties. It seems to me that the rule of reason and equity ought to make us profitable partners rather than antagonists.

“You contribute something to this equitable partnership by foregoing a petty sum of money, and we contribute to the partnership by making your work known and enabling you to realize on its merits, whenever it has any merits. Not only will you and we benefit by such an arrangement, but it will be to the distinct advantage of the general public as well.

Good Will Is Lost

“As matters stand today, the return to you personally of an expensive campaign for the enforcement of nominal royalties is negligible and not to be compared with the loss of the exhibitors’ good will. The money which is collected in ways that many perfectly legal, but not always decent and honorable, goes to a small group of your aides and provides resources for them. It is insignificant in the light of any direct personal benefit to yourself is concerned.

“There is every reason why the Motion Picture Theatre Owners and the Music Publishers, Composers and Authors should work together instead of being at cross purposes.

Suggestion Is Offered

“May I suggest the suggestion to you to join the growing list of music publishers who are now cooperating with exhibitors and to recognize the force and validity of my reasoning as outlined above? These gentlemen have given us the right to play their music without exacting any toll whatever. It seems to me that enlightened self-interest, if not other consideration would induce you to forego the paltry sum that you may receive some day, if the insiders declare a dividend. In connection with this, it may interest you to read the typical letter enclosed from an exhibitor in Fort Smith, Arkansas, owning the New Theatre. The letter speaks for itself.

“In conclusion, I beg to say that you are now maintaining at great expense a complicated machinery of collection, which at its best is of doubtful value. On the other hand, if you cooperate with the exhibitors in the manner indicated, I will notify every motion picture theatre owner in the United States, and you may be assured of his earnest, active and practical support.

Letter from Exhibitor

A letter to Jules Murrey, Sam S. Shubert Amusement Company, New York, from C. A. Lick, New theatre, Fort Smith, Ark., which is self-explanatory, follows:

“The American Society of Composers, Authors and Publishers, offices 56 West 45th street, your city, George Maxwell, president, is endeavoring to impose a license on the theatres wherein the orchestras and piano players use copyrighted music. The way we understand this is that we will have to cut all our repertoire and eliminate the music under this unreasonable license.

“Now, of course, this does not interest you, but I want to explain that on all future contracts we shall scratch that clause allowing company to sell music in the New Theatre.

“I am writing this letter so you can explain to the companies sending contracts. If we are not allowed to play this music, we certainly will not be expected to furnish a place of sale for same.

“Please explain the matter to the managers.”

Pathe Exchange

Pathe Exchange, Inc., declares that it has issued itself of tax free music. Officials say that they are ever ready to co-operate with progressive exhibitors’ organizations and they look upon this method of co-operation as a practical demonstration of their goodwill.

Metro Pictures

Metro Pictures Corporation announces that its compilers of musical cue sheets have been instructed to use only but tax free music in the cue sheets.

New American Film

“A Light Woman,” by the poet, Browning, has been filmed by the American, under special arrangement with Houghton, Millin Co. It will be the next “Flying A” release, with an all star cast.
Robert Burke Broadwell Is One of The Pioneers of the Film Industry
Producer Is a Firm Believer in the Short Reel Feature And Especially Where Detective Stories Have Been Adapted

Robert Burke Broadwell, president and director general of Broadwell Productions, Inc., is a man of wide and varied motion picture experience and was one of the first to recognize the possibilities in the industry. For many years he was a prominent director in California, and through actual experience in the studio and field gained the detailed knowledge of motion picture manufacture that fits him to preside over the destinies of the corporation he has formed to produce a series of the famous "Nick" Carter stories in the form of two-reel dramas.

Mr. Broadwell is a firm believer in the short reel feature, and after sensing the taste of the picture-going public, decided that of all short subjects, the detective story offered the greatest interest to them.

Well-Known Character
After deciding on making a series of detective stories, Mr. Broadwell's problem was what to make. There had been detective stories—good ones, bad and indifferent ones—screened, but none of them seemed to strike the public fancy. While debating this matter, Mr. Broadwell ran across an old friend from the coast, Jack Glavey, and outlining his problem to him, sought his opinion. Glavey suggested that the best known detective in the world was the fiction character, "Nick" Carter. Everybody for the last thirty years had either read of him, read him or heard of him. The suggestion sounded practical, but the next question to arise was the possibility of obtaining the rights to the famous Nick Carter stories. That question was settled by Mr. Broadwell and Mr. Glavey, who went to Street & Smith, publishers of "Nick Carter," and after learning that the rights for screening could be purchased, closed the deal in record time.

Armed with the contract rights, Mr. Broadwell left New York City for Boston, his birthplace and headquarters since his arrival from California, having found Boston and its environs a suitable field for producing pictures. He then arranged to lease a new studio that had just been erected at Filmland City, Medford, Mass., located about nine miles from Boston, and prepared to commence activities.

First Picture Selected
After selecting "The $100,000 Kiss" as the first vehicle to be filmed, the question of who should play the character of Nick Carter arose.

"This question was not easily solved."

The solution to the problem, however, came about in a peculiar manner. "Truth is stranger than fiction." Despairing of ever locating the much needed "type" to play Nick, Mr. Broadwell and Mr. Glavey, seeking relaxation from the strain of hunting the prototype of the great man-hunter, adjourned to one of the clubs of the metropolis, and there in a card room engaged in a game of checkers.

Edward Small, well known in the professional life of Times Square, stepped by the table to watch the game. They were speaking of the search that Broadwell had been making for "Nick Carter," and the game suggested something to Mr. Small. He excused himself from the room and in a short while returned with a fine, manly looking gentleman, whom he introduced to Mr. Broadwell as Tom Carrigan, apologizing for breaking into the game.

Finds "Nick Carter"

Broadwell immediately recognized Carrigan, whom he had seen portray the role of "checkers" in "Checkers," for he had also done so.

Finding that Carrigan was unengaged at the time, Broadwell made him an offer to assume the situation to play in the Carter pictures. Carrigan accepted, and Broadwell acquired the role of "Nick Carter" through a game of checkers.

Broadwell's luck was with him, for, returning to Boston, after signing Carrigan, in Boston Common he ran across Mac Gaston, a leading woman whom he had known and often directed in California. Miss Gaston was born in Boston, and was on a visit home after being absent for a period of years, during which time she had made a name for herself in the motion picture field. Broadwell saw in her blonde type of beauty the ideal girl to portray the role of "Patsy" in the "Patsy" in the "Fatsoy" in the "Chick." After a short conversation induced Miss Gaston to remain in Boston and play in the Broadwell Productions. Colin Chase was then engaged to play "Chick.

A promising director was discovered named Robert Ross. Ross, still wearing his uniform, had been charged from the army, met Broadwell in the lobby of the Hotel Astor. They had known each other on the Coast and Ross was aware of Broadwell's plans.

Broadwell, with his keen insight, engaged "Bobby" Ross to direct the Nick Carter stories, and in his first picture, "The $100,000 Kiss," more than justifies Broadwell's judgment in selecting Ross for the responsible task of creating a new type of two-reel pictures.

Ford Laboratory Will Make Educational Film For Schools of World

Ford Motion Picture Laboratory is engaged in the production of an educational film library, to be known as the "Ford Educational Library," that will provide for the public and private schools and colleges of every nation in the civilized world films distinctly for classroom use in the way that will make them of greatest value and easiest to obtain. On September 1, the first issue of this library will be available to every school in the United States.

The subjects will be specially prepared for use in any class-room by members of the scholastic profession who are experts in their particular line. The units as arranged will be distributed under a plan that will fully meet all conditions in each school, whether the schools be large or small. The library will further offer to every university and college in the United States facilities for the production by their own professors of films for world-wide school use in any quantities that may be necessary to meet the constantly increasing demand.

Distribution and general subscription arrangements will be supervised by Messrs. Fitpatrick & McElroy, 207 South State street, Chicago. Mr. John P. Brand, former manager and editor of "Moving Picture World," who is devoted to visual education, will assume the duties of general manager of distribution and subscription.

"NICK CARTER" COMPANY ON LOCATION

Left to right—Robt. Ross, director; Robt. B. Broadwell, president of Broadwell Productions, Inc.; Mac Gaston, feminine lead; Tom Carrigan, star; Mrs. Colin Chase, support, and Colin Chase, juvenile lead, at Medford, Mass., where scenes for the first Nick Carter story were made.
Ince Exploitation Staff Launches Three-Cornered Cooperative Drive

Photoplay Depicting Life at Producer's Studios Will Be Distributed Under Jurisdiction of Newspapers in U. S. and Canada

Capitalizing on the irresistible appeal of motion pictures to the peoples of the world, and anticipating intense reader and public interest in a news feature service of extraordinary merit, the exploitation department of the Thomas H. Ince Studios has launched successfully a three-cornered cooperative drive that will equal all previous publicity achievements, according to news received this week from the West Coast.

By special arrangement with one newspaper in each city and town of the United States and Canada, Thomas H. Ince has produced a three-reel photoplay which depicts every phase of on and off stage activity in the Thomas H. Ince Studios of Culver City, Cal.

The novel production, published under the title of "A Trip Through the World's Greatest Motion Picture Studios," will be distributed to exhibitors by and under the exclusive jurisdiction of the newspapers for which it was especially filmed under the personal supervision of Thomas H. Ince, and the direction of Hunt Stromberg, director of publicity and advertising for the Ince Studios, who conceived the idea and negotiated its acceptance by scores of powerful metropolitan dailies throughout the country.

Is Original Production

Contrary to all precedents, "A Trip Through the World's Greatest Motion Picture Studios," sidesteps the casual star and player "snapshot" glimpses found in some magazines and special supplements devoted to "behind the scenes" moments. The Thomas H. Ince production is distinct and original in that it presents, in conventional story and continuity form, the full day's work in a representative American cinema institution, from sunrise to sunset, as the personages arrive in the early morning, through the complete schedule of studio functions to the final departure at night.

The technical division of the modern studio is as faithfully portrayed as is the stage and home life of the men and women who are responsible for the silent drama. Photoplay devotees will behold the evolution of an artist's blueprints and a carpenter's miniature model, in which the intricate details of production and the lengths to which producers go to obtain the desired mechanical effects, are represented for the entertainment, information and full appreciation of the public.

All Work Depicted

Other episodes include a peep into the big scenario department as the Ince Studio's reading and writing staff are in consultation with Editor John H. Blackwood; a journey into the art title department, the scenic shops, the mammoth carpenter plant, the electrical division, the production headquarters of Thomas H. Ince, the huge laboratories, the cutting rooms, the continually fascinating casting office, and all other departments which form the giant wheel that revolves the fifth great industry of the nation.

The episodes which show the stars and special companies at work on their stages, on location, in their dressing rooms, at recreation, at home and otherwise engaged are pronounced a revelation by the Ince critics, who have attended previous exhibitions in Los Angeles. Motion picture theatre audiences who have oftentimes wondered "how they do it in the movies," will find a vivid answer in the Ince international attraction, although, it is pointed out, care has been exercised to prevent the exposure of any of the trade "secrets."

Tie-Up Far-Reaching

Under the existing arrangements between the Thomas H. Ince Studios and the hundreds of newspapers participating in the unique three-cornered tie-up, the advance and current publicity pledged by the promotion of "A Trip Through the World's Greatest Motion Picture Studios," will result in the greatest, most far-reaching volume of collective newspaper space ever accorded a single exploitation project.

When the Thomas H. Ince Studios first approached the press with the nucleus of the plan, letters and telegrams of enthusiastic acceptance and cooperation were returned by the photoplay and managing editors who recognized the economic and news appeal to any enterprise attached to an enterprise which brings the ever-alluring shadowland to the very doors of the fans and provides the newspaper with a feature service that appeals directly to all classes of people.

Exhibitors Favor It

Communications with large and small theatre owners in every locality also disclosed the exhibitor approval and demand for "A Trip Through the World's Greatest Motion Picture Studios," which, according to early reports, will be presented as a de luxe added attraction, backed by a special exploitation drive as suggested in a plan book just issued by the Ince promotion force.

At the suggestion of the majority of the newspapers, the coming of the picture will be announced on successive days at least two weeks prior to publication. The circulation department of the various newspapers, in communication with the Ince Studios, have announced sure-fire plans for "cashing in" on the enterprise. Each newspaper has been supplied with a special exclusive title reads: "The Blank City Press Presents A Trip Through the World's Greatest Motion Picture Studios," Produced by Thomas H. Ince by Special Arrangement with the Blank City Press."

In all publicity, advertising and exploitation, the photoplay will be billed as "The (name of newspaper)-Thomas H. Ince Production," thereby negotiating a mutually profitable advertising partnership between the newspapers and the Ince Studios, with the various exhibitors, also companionable partners in the enterprise, receiving the three-reel photoplay without rental cost, and reaping the full benefit accruing from tremendous extra newspaper support and publicity, and the hundreds of extra admissions made inevitable through the presentation of a decidedly unusual attraction which strikes at the hearts of all men, women and children and offers one of the biggest box office "draws" in months.

Arrow Sells Territory

Arrow announces that it has closed contracts for Texas, Oklahoma and Arkansas on "The Law of Nature," "Before the White Man Came" and "The Profiteer" with the R. D. Lewis Film Company of Dallas, Tex. This contract was one of the many closed during the past week by Arrow's sales department.

TWO SELZNICK PICTURES WITH TWO POPULAR STARS

Left and right—Olive Thomas in two scenes from "Darling Mine," scheduled to appear the first week of August. Center—A scene from "The Poor SImp," starring Owen Moore, and directed by Victor Heerman.
Hank Mann, Vernon Dent and Director Charlie Parrott (center) try out a new melody between scenes of Mann’s latest Arrow comedy while Madge Kirby, leading lady, listens attentively for a sour note or two.

Max Linder Finishes Work on New Comedy French Comedian Completes First Independently Made Feature

Max Linder this week took the final scenes for his first independently produced American made comedy. The production has been five months in the making and was produced at the Maurice Tourneur studios at Universal City.

“Seven Years Bad Luck” is the working title. The story was written by Max Linder himself, and he also directed the production. It is in five reels.

At Work Sixteen Weeks

Sixteen weeks were actually spent in “shooting scenes” for the comic feature. The French comedian had as his assistants Charles Dorian, loaned to him by Maurice Tourneur, and Al Davis, formerly with Universal. The trick photography which is one of the features of the Franco-American comedy was accomplished by Charles Van Enger. The production is notable for its expensive sets and the constant changing locale. The action is said to be lightning like, jumping back and forth at times to four different settings and situations with flashes as short as six feet in length.

Percy and Allen in Cast

Thebina Percy and Alta Allen have the leading feminine roles, while Harry Mann and Ward Chance are seen in the principal masculine parts. The production will be cut and edited by the comedian himself, with a corps of the best known west coast title writers collaborating on the sub-titles.

Mr. Linder plans to give a big preview of “Seven Years Bad Luck” before the film is taken to New York for general distribution. So far the comedian has refused to discuss releasing arrangements preferring to take the completed negative east before making financial deals.

Hoxie Is Now Making His Biggest Success

This Is Opinion of Officials of Berwilla Corporation—Arrow to Distribute

With Jack Hoxie in the principal role, under the direction of Murdock MacQuarrie, Berwilla Film Corporation is producing what promises to be one of 1926’s greatest serial productions. The title of Jack Hoxie’s first publication since “Lightning Bryce,” will be “Thunderbolt Jack,” a Western thriller. Jack Hoxie is supported by a well-selected cast, headed by Marlin Sais as feminine lead.

According to William LaPlante, general manager of Berwilla, which is a new producing concern with large studios in Hollywood, Cal., “Thunderbolt Jack” is the logical vehicle for Jack Hoxie and will be a greater success, both from the box office standpoint and viewed from the artistic angle than his other serials.

“Thunderbolt Jack,” which was adapted for the screen by Harry Haven, will be published by Arrow Film Corporation. Joe Brandt, the Berwilla concern’s Eastern representative, will supervise personally production and assist in the exploitation of this serial, states a message from Mr. La Plante.

Berwilla Film Corporation is one of the youngest producing organizations on the West Coast. Ben Wilson, the noted serial actor and director, is president. Three serial units, all headed by stars, are at present engaged in producing a long series of highly dramatic character pictures.

Talmadge Sisters and Party Sail August 12

Stars to Take Two Months’ Vacation In Various Countries Abroad

NEW YORK, July 27.—Norma and Constance Talmadge, accompanied by Jimmie H. Schein, president of both Talmadge companies, their family physician, Dr. Bernard Livingston, Miss Talmadge’s secretary, Miss Ann Pallette, and Miss Talmadge’s maid, sail on the “Imperator” August 12 for a two months’ vacation in France, England, Belgium and Italy.

The Talmadge girls will meet their mother and their sister Natalie Talmadge in Paris, where they expect to crowd a year’s sight-seeing of a few weeks. They will visit all the most fashionable couturieres and modistes on the Rue de la Paix, and bring back many new costumes which will spell the last word in ultra chic styles for their pictures to be made on their return to New York in October, and distributed by Associated First National Pictures, Inc.

Norma to Rest

Norma Talmadge having finished “The Branded Woman,” which Albert Parker, director and co-adaptor with Joe Loder, of the story founded on Oliver D. Bailey’s play, is now assembling and cutting, has gone to the White mountains, for a two weeks’ vacation to be completely rested before her ocean voyage.

Constance Talmadge, however, will not get any rest between pictures, as she will start a new story, “Dangerous Business,” the very day following the completion of her seventh First National, “Good References,” and will continue working up to the day of sailing. B. William Neill, who directed “Good References,” will direct “Dangerous Business.”

To Purchase Feature

It is not denied at the Talmadge studio, that plans will be laid by Mr. Jack Hoxie, while abroad, for the purchase of the rights of a big spectacular feature production for Norma Talmadge, to be made in France and the Orient. With the exception of a few pictures, however, there will be no pictures made during their present trip abroad, as it is intended entirely as a rest and vacation for the Talmadge sisters.

Theatre Men in India

Form Cooperative Body

NEW YORK, July 27.—The announcement that a cooperative association of the managers and owners of various leading picture theaters in India has recently been consummated will be read with interest both by the exchanges, who now are selling films in the East and by those who thus far have not done so.

Jackie Shipman, who is the managing director of this new association, just arrived from India and claims that his circuit, which now comprises twenty-four of the leading Indian theaters, will have a year number fifty including several new theaters now planned for construction.

Mr. Shipman left India in April, and did not arrive in New York till last week having spent a month in Paris and another in London.

That Sweet Barber Shop Chord
Louise Lovely Has Been Elevated To Stardom by Fox Film Company

Production Has Begun On Her First Picture “The Little Grey Mouse” At Corporation’s Studios In Hollywood

Official confirmation was received this week from Fox Film Corporation of the widely circulated rumor that Louise Lovely had been elevated to the ranks of Fox stars.

In a statement issued regarding the promotion of Miss Lovely, William Fox outlines his plans for the introduction and exploitation of her first vehicle.

Louise Lovely, a delightfully demure little blonde, was born in Sydney, Australia, of French and Italian parentage. It is said that she is just emerging from her teens, a fact which suggests an early beginning for an actress who is already so popular among photo play fans in this country and abroad.

Played With Farnum

From the beginning of her public career she has created a most favorable impression by her beauty, her vivacity, and the charm of her light comedy and semi-serious work as leading woman with many of the screen’s most celebrated stars. It is upon the strength of the work she has done in several Fox productions of recent publication that William Fox bases his confidence in her ability to hold her own with the beauty and talent of rival stars.

Her first part in a Fox film was given to Miss Lovely in “The Man Hunter,” in which William Farnum was the star. In this she proved so delightful a foil to the stalwart Farnum that she later was selected for other similar roles opposite Farnum, which brought her individual honors of a high degree. Among the films she has been associated with this star were “The Lone Star Ranger,” “Wolves of the Night,” “The Last of the Dunes,” and “Wings of the Morning.”

Is Versatile Actress

No capable has Miss Lovely shown herself, and so versatile, that some time ago she was cast opposite William Russell in a big picture produced in the Redwood forests of Northern California. She was then given a rest and selected later for the leading female role of a Fox special produced on the coast, but regarding which nothing has as yet been published.

The selection of Miss Lovely’s first starring vehicle has been made, and is announced under the title of “The Little Grey Mouse.”

It is understood, through reports from the Hollywood studios, where the picture has already been started, that James Hogan has been retained by Fox to direct Miss Lovely’s initial starring production.

Already Louise Lovely is receiving the congratulations of thousands of admiringers from all parts of the country who have heard rumors of her good fortune and she is setting forth with a determination to justify the opinion of Mr. Fox and her host of well-wishers.

Press Book Complete

What will prove of interest to exhibitors who have played “The Flapper,” starring Olive Thomas, is the new press book issued by Selneck Pictures in conjunction with the star’s latest picture, “Darling Mine,” according to an announcement this week. This latest exhibitors’ campaign book is said to be very complete.

YOU CAN’T MONKEY WITH THIS TAXI DRIVER

Snooky, the “Humanzee,” takes his family for an airing in “An Overall Hero,” the second of the Chester comedies, being distributed through Educational exchanges.
Marc McDermott and Estella Taylor have important roles in this Fox production, which was staged by Charles J. Brabin and gives a vivid picture of night life in Manhattan.

**“Four Horsemen of the Apocalypse” Calls for Elaborate Exterior Sets**

What will be the most elaborate production ever undertaken by Metro Pictures Corporation—theman translation to the screen of “The Four Horsemen of the Apocalypse,” by Vicente Blasco Ibáñez—is about to be started at the company’s West Coast studios in Hollywood, Calif. This tremendous novel calls for exterior settings of bewildering sweep and grandeur and for that reason Metro’s preparations for its conversion to silent drama are unprecedented in scope.

Jule Mathis has completed her adaptation. The head of the Metro scenario department conferred several times with Senor Ibáñez in the preparation of the tentative draft of the script, and the Spanish author expressed himself as more than satisfied that the screen version of his masterpiece will do the work justice in every respect.

**Ingram to Direct**

Rex Ingram has been selected to direct the production. He recently completed the direction of “Hearts Are Trumps,” one of Metro’s melodramatic super-productions, and prior to that directed “Shore Acres,” the immortal American drama by the late James A. Herne, featuring Alice Lake at the head of a noteworthy cast.

Alice Terry is the first member of the cast actually selected. She will have the leading feminine role, that of Marguerite, sweetheart of Julio Desnoyers. Until about three months ago Miss Terry was playing small parts at the various Los Angeles studios. She attracted the critical attention of Director Ingram, and when he began casting for “Hearts Are Trumps” he chose the little blonde actress for the leading feminine role, that of Dora Woodberry.

Not yet eighteen, Miss Terry, who is a high school girl from central Illinois, proved to be a most capable actress. She is one of the featured players in “Hearts Are Trumps,” a role almost overnight as it were, to within striking distance of stardom, a position now enhanced by her selection for the cast of “The Four Horsemen.” Miss Terry is a blonde of extraordinary loveliness of face and form, whose appealing personality registers wonderfully on the screen.

Because of the fact that “The Four Horsemen” is such an elaborate production, a large staff of assistants is working with Director Ingram, picking out locations and attending to other details. Walter Mayo has been selected by Bayard Veiller, chief of production at the Hollywood studios, to assist Mr. Ingram in the direction.

**12,000 in Cast**

Amos Myers will be the supervising art director. Just one detail of the preliminary work now being carried on by Director Rcx Ingram is the rearing of a French town, complete from its quaint architecture to its equally characteristic war-time population, on a big ranch near Hollywood. The town will have a population of more than 5,000 when people with the extras now being selected by the director.

The entire cast for “The Four Horsemen” will total nearly 12,000 men and women. The all-star list of principals, with the exception of Alice Terry, newest of Metro’s featured players, has yet to be completed by Mr. Ingram, but will be announced soon.

**ZaSu Pitts Weds Gallery**

(Special to Exhibitors Herald)

LOS ANGELES, July 27.—ZaSu Pitts and Tom Gallery, who have played together in several productions, were married last week.

**Receive Many Offers For “Son of Tarzan” Think Rights Will Be Disposed Of in Record Time When Campaign Is Started**

Though no attempt has been made as yet to sell territorial rights on “The Son of Tarzan” serial, the fourth of the famous Edgar Rice Burroughs stories to be made for the screen, inquiries and offers have been received at the office of David F. Howells from practically every territory in the world, both foreign and domestic.

This remarkable situation can only be explained in one way, and that is the great wealth of motion picture material that is contained in the Edgar Rice Burroughs’ story, which book reviewers hailed as the greatest story he had written.

Last week copies of this book were sent to all of the state right buyers in both the United States and Canada, and since that time letters have been pouring in requesting quotations for various territories and the release date of the picture. Likewise cables are being received continually from the various foreign territories asking for quotations.

It is expected that as soon as an active selling campaign is started on this picture that the rights for the various territories throughout the world will be disposed of in record time.

**New Theatres in N. Y. Will Cost $25,000,000**

(Special to Exhibitors Herald)

NEW YORK, July 27.—Theaters under construction in New York represent a financial consideration of $25,000,000. Eight new theaters that will cost more than $12,000,000 are planned for the Longacre-Times Square district.
Cannibal Film Booked
For an Indefinite Run
Harry Reichenbach Arranges
Unusual Lobby Display
At La Salle

La Salle Theatre, Chicago, will hold "Shipwrecked Among Cannibals" for an indefinite run. This interesting production was made by the intrepid Laemmle-Alder duo. Probably one of the reasons for the unusual attendance enjoyed by the La Salle theatre this week is the lobby display which is new and unusual to say the least.

This lobby consists of six panels representing six pages taken from Edward Laemmle's diary, written at the time these pictures were taken. The weird Kia Kia savages, known the breadth of the South Sea as the least dependable and most dangerous of savage tribes excite no little attention in the front of the La Salle theatre. Almost life like are the oil paintings of these strange creatures.

Berman In Chicago

Following the unusual success of "Shipwrecked Among Cannibals," at the Astor theatre, New York City, Harry Berman, general manager of Universal, hopped the Twentieth Century with Harry Reichenbach, the well known explorer for Chicago. At the same time all the managers of the Universal exchanges in the Middle West territory were notified to be in Chicago on the opening day, so they could see for themselves the unusual lobby display and the tremendous business that was bound to come.

It is unnecessary to add that they were not disappointed, as the La Salle theatre probably played to more money than it had ever done before with a picture.

Managers Attend

The managers who were in Chicago included: Chase of Buffalo, Adams of Cincinnati, Art Schmidt, eastern district manager; Abbott, Indianapolis; Levine from Milwaukee, Gaines from Des Moines, Calvert from Kansas City, Lefholtz from Omaha, Rosenthal from St. Louis, Louis Baum, district manager Northwestern territory, and Lesserman from Chicago. Henry Engel will put the same exploitation under the supervision of Harry Reichenbach in the Northwestern territory. Harry Rice will operate in Chicago territory exclusively, while Jimmie Carrier will take care of Cincinnati.

Tourneur Working on
His First A. P. Film
Barbara Bedford Heads Cast
In "The Last of the Mohicans"

Maurice Tourneur's first picture for the Associated Producers will be his well known American story, "The Last of the Mohicans," by James Fenimore Cooper.

Although it was announced that work would commence soon, as a matter of fact, the play has been under way nearly four weeks, secretly, because of contracts, etc. But now that Mr. Tourneur is actually making independent features for Associated Producers, he can divulge the news. This popular subject will be finished for early fall publication.

The cast is headed by Barbara Bedford, Mr. Tourneur's new "find," who plays Cora Munro, elder daughter of the general, the dark-eyed beauty of the story. Her young sister is by Lillian Hall, who will be an admirable "Alice." The whole cast has been carefully picked by the producer himself, and no time has been conserved in selecting or waiting for the best people to portray the parts.

Albert Roscoe, popular leading man and character actor, is in the role of Uncas, the "last of the Mohicans." Jack McDonald handles the part of Tecum-"mend, while Nelson McDowell plays the eccentric Gamut, the psalm-singer, Omar Whitehead will be Hawkeye, the famous old scout, beloved by every American boy.

Oak Park May Vote
On Sunday Pictures

John Hodgson, manager of the Oak Park theatre, Oak Park, Ill., is circulating a petition in an effort to get the question of opening motion picture theatres on Sunday on the ballot in November. The proposition was defeated two years ago.

TWO VIEWS OF THE LIBERTY THEATRE, YAKIMA, WASHINGTON

Left—Looking from the stage toward the projection booth and showing the spacious aisles and comfortable seats of this Jensen and Von Herberg house. The firm holds the franchise for Associated First National Pictures in the Seattle territory. Right—Another view looking from the balcony toward the stage.
Edgar Lewis' "Lahoma" to be Issued
By Pathe Exchange, Inc. August 29

The next picture which Edgar Lewis will present to the public will be "Lahoma," which Pathe Exchange, Inc., will publish on August 29.

"Lahoma," in the lore of the border, is an abbreviation of Oklahoma. In it Mr. Lewis has a picture which combines all the elements that made successes of "The Barrier," "The Great Divide," "Other Men's Shoes," "Sherry" and others of his achievements.

From Popular Novel

Taken from the popular novel of the same name by John Breckenridge Ellis, "Lahoma" relates the story of one of the most stirring events in American history, embellished by some human incidents which make Edgar Lewis productions particularly distinctive. The director adheres to his long established principle of avoiding the "star system," but, as usual, has given his production a cast, which, for general excellence could not be improved upon.


Filmed in Oklahoma

The entire Lewis company was taken to the plains of Oklahoma where, on the actual scene of the story action, a greater portion of the play was filmed. He has succeeded in reproducing a vivid picture of the pioneer days. The hazards and hardships of the "boomers," their toils and fighting; their simple pleasures and lonely sorrows, in fact their very lives, are reborn in "Lahoma."

It is a play that every school child will enjoy as much as its parents, for it gives an accurate picturization of Oklahoma before the days of oil booms and cattle, of the hardy men and women pioneers.

Thrills Are Numerous

Thrills such as Edgar Lewis has staged realistically in many of his pictures, are numerous in "Lahoma." But above all, he has given the screen another human document, which will win sympathy from any audience. He has returned to his own memory for many of the scenes, for he was one of the adventurers—very young, then, however, who were in on the rush in Oklahoma when the country was thrown open for settlement by the United States government.

Exhibitors are demanding pictures of the type of "Lahoma." "Rio Grande," another story of the border, which Pathe also distributes, is proving one of the most sensational features of the year, and "Lahoma" is expected to surpass the record of this splendid production.

Hodkinson and American Renew
Contracts to Publish Through Pathe

W. W. Hodkinson, Inc., and American Film Company have renewed their contracts with Pathe Exchange, Inc., for the distribution of their pictures during the forthcoming year.

Contracts were signed by W. W. Hodkinson, for the organization bearing his name; by Samuel Hutchison, president of American Film Company, and by Paul Brunet, vice-president and general manager of Pathe.

Following Mr. Brunet's departure for France, Elmer R. Pearson, director of exchanges of Pathe, held conferences with representatives of American and Hodkinson and settled upon arrangements for their distribution during the coming year.

Good Pictures Promised

In renewing their distribution agreement with Pathe, the Hodkinson and American organizations pledged themselves to continue publishing pictures of even higher caliber than they issued during the last year.

The efficiency of the Pathe exchange system is attested by the fact that complaints about the shipment of films and other details in the physical distribution of reels were virtually eliminated so far as American and Hodkinson were concerned. Elmer R. Pearson, director of exchanges of Pathe, in discussing the renewal of the contracts, expressed the opinion that the same cordial relations between these organizations end Pathe will continue to mutual advantage.

Will Broaden System

"Greater distributing facilities will be accorded the American and Hodkinson companies during the 1920-1921 season," said Mr. Pearson, "for Pathe will continue to broaden its exchange system as it did during the last year. We now have thirty-two exchanges and two sub-exchanges, which come pretty near faultlessly covering the entire United States. But we contemplate additions to this chain of exchanges as the demand upon our facilities increase. We aim to obtain the greatest efficiency in distribution, and will leave nothing undone to maintain our present status with the increasing demands we know will be made upon us this fall."

Metro Now Sole Owner
Of Exchange in Boston

Metro Pictures Corporation this week acquired by purchase the sole control of its Boston exchange. The franchise and good will were bought outright from the American Feature Film Company. As a result of the transaction Metro assumes entire ownership of one of the most important of its branch offices throughout the United States, Boston being especially valuable as the distribution center for New England, with its numerous population.

E. A. Golden, familiarly known by his host of friends as "Doc" Golden, will remain in charge of the Boston center for Metro, as district manager for the territory covered by the Metro exchanges in Boston, in New Haven, Conn., and in Portland, Me. M. H. Hill stays on as the manager for Boston; William A. Scully is manager of the New Haven exchange and L. E. Gorman is manager for the Portland branch.

JEAN PAIGE.
Co-starring with Joe Ryan in "Hidden Dangers," the new Vitagraph serial.

LOUISE DU PRE
Who is to be starred in five and six-reel features by the Pan Film Corporation.
Photo Products Sells Pictures That Are Neither Named, Cut Nor Titled

Photo Products Export Company, 220 West Forty-second street, New York City, is issuing a number of pictures which are neither cut, titled nor named, but experienced and expert buyers have praised the quality of the productions—the photography, the acting, the story presented, and have contracted for the output on that appraisal.

This has led an official of Photo Products Company, a man who has been identified with pictures for many years, to make some remarks with regard to the mania for names of "best sellers" and "Broadway successes" that recently has characterized the industry.

Bring Disappointment

"In very many cases," he said, "the names of best sellers and Broadway successes, when applied to pictures, have meant nothing except disappointment. You cannot make pictures to titles of books and plays. I can recall the name of one book which is said to have sold several million copies. A film was made to this book; it was a good film as far as it went, but it is on the shelves today. "People do not pay money to see a title. As to the number of plays that have been presented between Forty-second street and Fifth Avenue in recent years, and to which movies have been made (but have hardly earned a dollar on the Isle of Manhattan), their name is legion. Nowadays an inferior kind of theatrical producer simply puts on plays for the purpose of making titles in order to hook the movie sucker.

Reversal of Process

"In many cases it is the same with stars with names. One star that I met personally cost a producer a million and scarcely drew a dollar from the moving picture theatres.

"When a man writes a book or paints a picture, the last thing he thinks about is the title. But in motion pictures the process is reversed. You will find with the season which is about to open that the pictures which have made most money are not on the list of the program companies.

No Change Expected

"The program companies cannot make pictures; all they can do is to put out film and titles. You cannot make pictures in the same mechanical way that you can make clothes. They require time, thought, care, study and many other things.

"There is not much chance that the existing conditions in pictures will alter because the competition is so keen, but perhaps it does no harm to occasionally point out that successful picture making has nothing at all to do with so-called efficiency, business organization and the like. To try to turn out novels, paintings, sculpture, as motion pictures, in the same way as you make parts for automobiles, is to court failure."

Harry Rapf in East for Conference With Selznick

Harry Rapf, who has been filling the post of general manager at the Selznick West Coast studios, has returned to New York from Los Angeles to consult with Lewis J. Selznick and Myron Selznick regarding his activities in the Selznick organization next season.

Mr. Rapf stated that he was able to come to New York at this time because Selznick West Coast operations are suspended during the summer months. Although his conferences with Myron Selznick have not progressed to the point where he can make a definite announcement of his plans for next season it is not beyond the bounds of possibility that the Selznick West Coast studios will be reopened in the fall. If this transpires, Mr. Rapf will again be in charge as West Coast production manager.

Diving Bell for Annette Kellerman

Edith Halnor Production Scheduled For August 16

The success that Edith Halnor has been receiving in the Selznick Enterprises production, "Children of Destiny," is expected to be further enhanced with her appearance in the forthcoming Select picture, "Just Outside the Door," in which Miss Halnor plays the role of a young welfare worker who bears the burden of continually adjusting the troubles caused by a weak-willed brother, according to an announcement this week. The picture is scheduled for August 16.

Assembled in support of Miss Halnor are J. Baracey Sherry, Harry Blyth, Eddie Southard, Arnold Gregg, Ida Lewis and Burt Apling. The story is from the pen of Jules Eckert Goodman, and it was directed by George Irving, who has piloted to the screen, among other successes, "The Blue Pearl" and "Children of Destiny," both Republic pictures.
Featured Story Is Equal to Star's Drawing Power If Widely Exploited

Daily Change Theatres, However, Prefer Recognized Player, While Long-Run Houses Depend Upon

The Value of the Tale Adapted

Controversy about the worth of stars as contrasted to the value of productions of widely read stories was waged among exhibitors and exchange men during the early months of the year. It has solved itself according to an investigation by Associated First National Pictures, Inc., among its franchise holders and other independent exhibitors in various parts of the country.

The production of features with recognized stars is strong, well known stories has been done to such a wide extent, according to the opinion of the exhibitors as contained in the reports, that the controversy simmers down to a question of exploitation rather than one of booking policy.

Will Equalize Worth

The opinions generally expressed by exhibitors is that the recognized stars have a greater ready drawing power than stories, but that wide exploitation and long runs for strictly story value productions will equalize the worth of the two styles.

The daily change houses, and the four or three change a week houses, declare that nothing is equal in value, from their standpoint, to a recognized star. The theatres that book attractions for half a week or even a week find that the value of productions to them is about evenly divided with starring vehicles. Houses that give longer runs declare that they have to depend upon the story for the main exploitation, but that recognized stars have the value of pulling large audiences quicker with the subsequent wider word of mouth advertising if the story is strong, but that story value is the only thing which can make a three-day run or longer successful.

Appear in Strong Stories

A number of exhibitors also have placed in their reports a list of stars who they have accepted as being careful to appear in strong stories. Others give a similar list of stars they have cancelled because of lack of strong story interest.

A new development in the booking attitude of exhibitors is shown in the number of reports in which the work of certain pictures is simply sold out with productions by recognized stars as having a drawing value. Another large number of exhibitors declare that the producing company is the only guide they regard in their booking policy.

Jensen & Von Herberg have solved the problem in their chain of theatres which includes from one to five theatres each in Portland, Tacoma, Seattle, Bremerton, Medford, Butte, Great Falls and Tacoma in Washington, by adopting a definite policy for each of the individual houses and playing up the class of pictures they are connected with the theatre. For instance, in Portland big feature productions are run at the Columbia theatre, where the star, Majestic and Liberty use nothing but star productions. The Star runs nothing but Westerns, problem dramas and the sensational productions.

Policies Vary

Star Amusement Company, which controls all five of the theatres in Everett, Wash., has decided upon week runs of special features, the third week in size, making bi-weekly changes on star productions. The Star and the Broadway will make tri-weekly changes and Westerns are the favorite with audiences. The story is the predominant guide in the booking for the Majestic, Empire and New Liberty, the three leading houses, with a recognized star being accepted as an added strength if the picture is of the proper nature.

From the Kansas City exchange territory comes reports that are almost unanimous in decriing that the star alone has failed as a drawing card. That recognized stars playing in strong stories are the best attractions that can be booked, but that the story is the thing which patrons have come to look for. Loew's Garden theatre and the Liberty, both in Kansas City, have thrown over star booking for the story.

The Pratt and Gem theatres at Fulton, Mo., are both strong on the star productions. Both change programs daily.

Story Is Preferred

Jonesboro, Ark., exhibitors have interpreted their patrons to be story rather than stars. The Liberty wants Western pictures and serials exclusively, the Empire will run to special features with those having recognized stars preferred. The two leading theatres in Joplin, Mo., are both committed to the system of booking for different reasons. The Ideal has found stars the most efficient method of the policy of the theatre from cheap pictures to the higher class productions, while the Hippodrome finds that stars draw better on short engagements.

The Lyda, Majestic and Empress theatres at Grand Island, Neb., all book according to the story, giving stars preference, but demanding a strong story interest also.

Hugo Ballin Designer

Of Talmadge Film Sets

Unusually beautiful and attractive sets will be a feature of Norma Talmadge's newest picture, "The Branded Woman," adapted from Oliver D. Bailey's well-known play, "Branded," by Anita Loos and Albert Parker, who directed "The Branded Woman." These sets are the work of Hugo Ballin.

Among the interiors are some beautiful sets for a private house in Paris and the Ritz Hotel, a New York day nursery, a prominent district attorney's office, a fashionable girls' school up the Hudson, showing individual boudoirs, a library and other rooms of a typical New York home of the wealthy, and some remarkable scenes in India, including an open market place, and a shay block where Norma is sold at public auction, with donkeys, camels and natives in picturesque costumes to lend "atmosphere."
Universal's New Star—Gertrude Olmsted

A new portrait of the winner of the Elks' contest recently conducted in Chicago.

Below—Left, Carl Laemmle, President Universal Film Mfg. Company (seated), observing Mrs. Olmsted affix her signature to her daughter's five-year contract; H. M. Berman, general manager of Universal is standing beside her; Miss Olmsted sits opposite her mother and Harry Rice, Chicago publicist for the company stands back of Mr. Laemmle.

Right—Part of the throng that crowded the Santa Fe station, Chicago, to bid the little star God speed. Chief of Police J. J. Garrity stands beside her; Harry Rice is shaking her hand.
HODKINSON on ADVANCE DEPOSITS

Head of Distributing Organization Explains His Ideas on Important Question Now Up for Decision By Motion Picture Theatre Owners of America

Taking the form of a personal letter to John S. Evans, a member of the executive committee of the Motion Picture Theatre Owners of America, Inc., W. W. Hodkinson has issued a clear and concise statement as to his attitude on the question of advance deposits.

"In my judgment," he says in reference to the letter, "the protest of the exhibitor is not and never has been due to any unwillingness on his part to furnish reasonable guarantee for the execution of fair and legitimate contracts. His resentment is directed against the flagrant abuse of deposit of monies entrusted to the keeping of producers and distributors."

The letter was written in answer to a letter from Mr. Evans to Mr. Hodkinson, in which he asked Mr. Hodkinson to express himself on the deposit question. It is as follows:

I WAS very glad to receive your letter dated June 30th. Permit me to thank you for your appreciation of my stand on the need of independence in each branch of the industry. Now as to your questions touching the Deposit System and my stand in regard thereto; to make my position clear on this matter I will have to remind you of conditions in the industry as they existed prior to 1913. The motion picture at that time was enveloped in a nickelodeon atmosphere. Both manufacturers and exhibitors seemed wedded to the belief that the motion picture was destined to remain a low and cheap sort of amusement and that the nickel was the last word in admissions.

"I took a different view and made a determined effort to divorce the motion picture from the nickel. At once I encountered the liveliest opposition from both producers and exhibitors. I stood for better quality in pictures, better methods of presentation, up-to-date theatres, longer runs and higher prices of admission. I was considered a theorist and a dreamer. Being thoroughly convinced in my faith in better things, I naturally used every effort to convert producers and exhibitors to my way of thinking. I felt that my ideas were entitled to a fair and thoroughly practical test. I did not want a man to take up my idea, test it out in an impatient and imperfect way and then say it was a failure. I therefore asked every exhibitor who seemed inclined to travel along with me and for a contract binding myself to stay with me and follow out my plans for a period of not less than four weeks. I asked a guarantee for the fulfillment of these contracts.

Old Time Friends Famous

"Among my neophytes in those days were such men as Grauman and Talley of Los Angeles, Clemmer of Seattle, Washington, and others equally well known and now high in the exhibiting ranks. Where the commercial rating of the exhibitor was assured, his contract was deemed sufficient without a bond. Where nothing was known of the commercial standing of an exhibitor, or where for any reason, satisfactory to us, security for the purpose of the contract was deemed necessary, I insisted on a bond or, at the option of the exhibitor, a cash deposit."

"In other words, the introduction of a bond or deposit was due to an honest and necessary effort to raise the prestige of the motion picture, to widen its field of operation, to increase its prosperity and to lay solid and permanent foundations for the future. Under these conditions a cash deposit was first required, and I think I thought then that the deposit was entirely within reason.

"From the very start I felt that when ever cash deposits were offered in lieu of bonds they ought to be considered in the nature of trust monies. Acting upon this view all money paid to me to secure the fulfillment of contracts were kept separate and distinct from all other assets of the company. I have stood for this principle at all times and when I was president of the Triangle Distributing company, Mr. Pawley and myself arranged with the Fidelity and Casualty Co. to furnish bonds for exhibitors using our service on payment of a nominal charge. The Fidelity and Casualty company is one of the most prominent bonding companies in the country. Everything was done to facilitate the bonding of exhibitors, but as a rule they preferred to put up the deposit themselves."

Explains Present Difficulties

"At present I cannot consent to an arrangement which would place me at a disadvantage by giving the companies the preference over my own. In other words while the deposit system continues to be observed generally I do not think that I ought to be asked to discriminate against my own company.

"I think the foregoing completely defines my attitude in the present case and answers your questions fully and fairly.

"In conclusion let me say that in my judgment the protest of the exhibitor against deposits is not and never has been, due to any unwillingness on his part to furnish a reasonable guarantee for the execution of fair and legitimate contracts. His resentment, I take it, is directed against the abuse of his deposits. The flagrant abuse of the deposit monies entrusted into the keeping of producers or distributors has grown to the proportions of a public scandal. It is a matter of common knowledge that monies on deposit with producers, but belonging to exhibitors have been used to finance doubtful schemes and promotions. Worse than all, these monies have also been used by producing interests to invade the exhibiting field and get into unfair competition with the independent exhibitor."

Frank Fay Incorporates

To Make Film Supplies

Trenton, N. J.—Manufacturing and dealing in motion pictures, scenarios, revues and films, producing other kinds of amusements and operating theatres, are the principal objects of the Frank Fay Company, a Delaware corporation, which has been chartered in the office of the secretary of state to do business in New Jersey from 13 South North Carolina avenue, Atlantic City, with John A. Pawley as agent.

The concern has a capitalization of $500,000, which is divided into 250,000 shares at $2 each.

Margartia Fisher and Milton Sills in a scene from the American Film Co. production, "The Week-End."
Goldwyn Names Men to Direct Twenty-Two Branches 1920-21

Majority of Exchange Officials Retained Because They Have Demonstrated Their Fitness to Supervise Work In Territories

Samuel Goldwyn and his business advisory staff have selected the superintendents and branch office managers for the season of 1920-21 for Goldwyn Distributing Corporation. In a few instances the men are new, but the majority have been retained from the past year because they have proved their value to the organization in carrying the Goldwyn ideal of service to the individual exhibitor.

The new men have demonstrated in other positions their fitness to supervise the branch offices or to direct the methods of sales and the staff of salesmen at the twenty-two Goldwyn exchanges.

Aid to Exhibitors

They are all men who can take up with the exhibitor the special problem of advertising, booking and exploitation which confront him in his own town and work with him until the problems have been satisfactorily solved. Exhibitors have had business relations with many of these men for years and know that they will receive from them the fair, helpful, courteous treatment which Goldwyn Distributing Corporation demands from all of its employees.

They will find the new managers just as eager to aid them in every possible way—just as keen as the managers retained from former years to see the exhibitor prosper and just as helpful in thinking up ways that will make his Goldwyn film purchases bring in even more money than they have in the past three prosperous seasons.

Three Supervisors Named

Three supervisors are named in the Goldwyn announcement. Jean J. Cran dall, continues in charge of the Eastern territory, embracing the exchanges in Washington, where he has his head-quarters, Philadelphia and Boston. A. S. Aronson exercises supervisory control of the exchanges in Los Angeles, where he mains headquarters, San Francisco, Seattle, Salt Lake City and Denver. E. C. Jensen, with headquarters in Chicago, covers the Chicago, Kansas City, St. Louis, Minneapolis and Omaha exchanges.

List 22 Managers


These branch managers will be greatly aided in giving the exhibitors the best of service during the new season through the announced plan of placing a far greater number of prints of Goldwyn pictures in the exchanges than has been the case in the past.

“Passers-By” Booking Heavily Since Opening

Following its week's run at the Capitol theatre, New York, where it met with unanimous approval of the metropolitan press, J. Stuart Blackton's "Passers-By," distributed by Pathé, has been booked by the foremost theatres in every section of the country. Bookings on this picture from high class theatres have thus far surpassed those recorded on any other Blackton picture, and indicate that "Passers-By" is Mr. Blackton's biggest winner and one of Pathé's supreme successes.

Among the big theatres that have been accorded dates on the screen version of C. Haddon Chamber's stage success are the Marcus Loew circuit in New York; the Park, Boston; Blackstone and Cameraphone, Pittsburgh; Garrick, Philadelphia; Grand, Williamsport, Pa.; Capitol, Reading, Locust, Philadelphia; Kaltlo, Omaha; Meeca-Palace, Saginaw, Mich.; Regent, Battle Creek; Goodwin, Newark; Orpheum, Rockford; Bijou, New Haven; Adepri and Symphony, New York; Kaltlo, Brooklyn; Polis theatres, Waterbury; Bridgeport and New Haven; Broadway, Springfield, Mass.; Pantages, San Francisco; Virginia, Wheeling; Grand, Columbus; Strand, Port Arthur, Texas; Landers, Springfield, Mo.; Fox's Washington, Detroit; Princess, Colorado Springs; Plaza, Sioux City; Washington, Rich mond, Ind.; Indiana, Marion; American, Butte, Mont.; Goodwin, Newark, Liberty, Portland, Ore.; Royal, Little Rock.
Earl Hudson Becomes Assistant to Manager Williams of First National

Horace C. Judge Will Succeed Him In His Duties

As the Right-Hand Man of C. L. Yearsley, Director of Publicity for Circuit

NEW YORK, July 27.—Earl J. Hudson, for more than two years the right-hand man of C. L. Yearsley, director of publicity for First National Exhibitors' Circuit, in addition to serving the company in many confidential capacities, has been appointed assistant to J. D. Williams, manager of the exhibitor co-operative organization, according to an announcement from the executive offices of Associated First National Pictures, Inc. He took up his new duties yesterday.

Mr. Hudson will be succeeded in his publicity work by Horace C. Judge, who resigns from Universal to accept an offer tendered him by Mr. Yearsley.

Despite the almost unprecedented rise of a member of publicity department to one of the highest offices within the power of gift of an organization, Mr. Hudson's promotion comes as no surprise to his associates, franchise holders and exhibitor members of First National. Beginning with his first connection with the circuit, he displayed a remarkable energy and originality that brought immediate prediction of his rapid rise to a position of responsibility.

Editor of "Contact"

In the capacity of editor of "Contact," the official organ of First National, Mr. Hudson has been in perfect touch with the various branch offices of the circuit, has wielded a strong influence in bringing about the policy of inter-exchange methods, and to him is due the entire credit for the compilation of a house organ declared by national periodicals to be one of the most helpful in the United States.

Publicity campaigns that covered the nation have been put over by Mr. Hudson. His publicity tests naturally date back to a period before his connection with First National. But among the list of his unusual accomplishments is the syndicating of a series of articles by John Emerson and Anita Loos in 200 newspapers in the United States. With a "scenarios—criticized" angle on this slant he caused 1,000,000 letters to be addressed to Emerson and Loos during the eight months covered by their series of articles. So carefully has he watched the feature story tendency of newspapers that time after time he has landed with front-page stories by means of the largest newspaper syndicate agencies in the country.

Accomplishes Scoops

A record of his trade paper scoops embraces articles on publicity by newspapers and exhibitors the nation over. In addition he has probably suggested and mapped out as many exploitation campaigns as any publicity man in the business.

One of the most interesting trade-paper investigations ever attempted was accomplished as a result of Mr. Hudson's idea of canvassing the entire exhibitor field in an effort to discover whether exhibitors desired the various motion picture companies to advertise in all amusement publications or whether it was the general wish that advertising be confined to the five recognized columns of motion picture trade news.

The leading trade papers co-operated in this investigation and uneathed a wealth of genuine information.

As a strong advocate of exploitation material as the most helpful and logical news matter for exhibitors, Mr. Hudson is best known in publicity circles. Contending that readability of publicity matter is controlled by the amount of instruction it bears for exhibitors, he was one of the first publicity men to encourage stories showing instances of showmanship as well as instead of articles measured with a yardstick and straining the typewriter for adjectives.

Once a Cub Reporter

Mr. Hudson's career in the motion picture business extends back to his early days in Elgin, Ill. From cub reporter on local newspapers he migrated to Chicago, where he spent several years working for various newspapers of that city. He then accepted an offer from the Universal company in the publicity department.

In his ability to judge picture values, box office possibilities and assimilate with relations, he is especially fitted. His early years were spent in travels over almost every part of the country, from Texas and the Mountain states, through Canada, the Middle West, the East and in many parts of California. With an intellectual knowledge Mr. Hudson is especially fitted. His early years were spent in travels over almost every part of the country, from Texas and the Mountain states, through Canada, the Middle West, the East and in many parts of California. With an intellectual knowledge as well as practical experience, he has been associated with the various enterprises of Charles Dillingham and is the capable of public relations of the company.

Mr. Judge comes to First National after a most enviable record as a publicity and advertising man. A graduate of the London, England, University, he has been associated with the various enterprises of Charles Dillingham and is the capable of public relations of the company.

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JOAN FILM SALES COMPANY

Buys Serial Rights

The Joan Film Sales Company announces the second unit of its program of big feature productions for the state right market in the form of a serial called "The Invisible Ray," said to leave nothing to be desired in the way of thrills and stunts. This is the second state right produciton of this company, the first being "She Played and Paid," a mystery film which is now being sold for territorial rights.

The "Invisible Ray" comes at the peak of the demand for serials that is now confronting the state right market. The Joan Film Sales Company was quick to grasp the opportunity of acquiring the rights to this serial and meeting the demand.

Offers Play to Screen

(Los Angeles, July 27.—Alexander Karr, presenting "April Showers" on the Orpheum Circuit here, is negotiating with producers to make it into a screen production.

OLD-TIME VAUDEVILLER IN REELCRAFT COMEDY

Leon Errol in a particularly amusing scene from his two-reel comedy "Buggins" recently completed for the Reelcraft Pictures corporation.
EXHIBITORS ADVERTISING
A Department of Motion Picture Exploitation

"PICKED FOR PRESENTATION"

"Picked for presentation" is a new phrase. It will be a trade-ism before another twelve months have passed.

The season of 1919-20 saw unprecedented activity in exploitation. From a somewhat vague and theoretical term the word has come to signify an exact science.

Men who study exhibitorial conditions, box office needs and public demands, agree that 1920-21 will see presentation developed from its present indefinite character to a well established, valuable factor in the exhibition business.

Motion picture history supports that contention.

Every force suggested to the exhibitor as of value to the box office, since the beginning of the industry, has been vigorously tested for merit. When found productive it immediately has been worked into the scheme of things and developed to the highest possible degree of efficiency.

Exploitation was first regarded as silly, later as dangerous, and finally as a sane and highly productive advertising method.

Presentation has passed successfully through the first stage. It is just emerging from the second. As soon as it is general conceded its proper valuation the exhibitorial body will see to it that speedy and effective improvements are brought about.

No time should be wasted.

The present presentation is not altogether satisfactory. Important and extensive changes in style and technique must be made. It is time to begin work upon these changes.

Study Is Needed

Concentrated and protracted study of presentation possibilities in the current feature market is absolutely essential to the proper development of the science. Slipshod methods of determining what form the presentation shall take have been largely responsible for the discouragement of exhibitors who have made tests and found results unsatisfactory.

It has been an easy matter to say, "This is a play about a pianist. We'll get a piano act from some vaudeville agency and put it on with it." The same process of reasoning has been looked upon by many as the whole of presentation. Few have gone deeply into the matter, and this few have had remarkable success.

Vaudeville Not Suitable

A mere vaudeville act is not sufficient.

Vaudeville acts are prepared as entertainment units, independent of whatever else may be on the program. The aim of the vaudeville actor is to win applause for himself alone, the greater the applause the better.

In the style of presentation that will inevitably come into vogue the actor will work for the picture. Ap

A scene from "Hitchin' Posts." Universal feature starring Frank Mayo, which suggests presentation founded upon the meeting of Miss 1860 and Miss 1920. The thinking showman can easily construct an effective introduction upon this basis.

The picture is the reason for the theatre.
The picture is the chief public demand.

Conditions Prove Facts

If such were not the case the motion picture industry would not be the fifth largest, the motion picture theatre would not be the most popular amusement institution in the world.

Concentrated and protracted study of possibilities is important today.

With the improvement of presentation to the point where it becomes a staple feature of the program greater and greater attention must be given this phase in program selection. It is then that "Picked for Presentation" will become a trade-ism.

Still Give Ideas

To start exhibitors right upon the path which it is conceded that they must follow, to show them a means of keeping abreast of the market in matters pertaining to presentation, we have chosen from the stills of recent and forthcoming productions several that give cues to the presentation possibilities they contain.

The idea is the important thing.

When presentation has become
In "One Man in a Million," George Beban’s vehicle produced by Sol Lesser, one of the prominent scenes is laid in a ladies’ wear establishment. It is at once apparent, after a view of the above still, that a combination of the fashion show and dramatic episode styles of presentation will work out well in connection with the screening.

obligatory instead of optional it is certain that the showman will seek the picture that permits of the best treatment in this connection. Obviously, such a picture will be the “best buy.”

The stills of forthcoming productions will automatically become the most dependable guide for the man who selects the program. Before pictures are completed and available for screening he will have formed a definite idea of the market in production.

Prepare for Screening
As pictures are completed and submitted in trade screening for exhibitorial inspection he will go to the projection room with a well formulated idea of the feature he is to see and the qualities which he expects to find in it.

The first run exhibitor will be enabled to prepare his plans for the presentation of the pictures he is going to play before he hooks them.

Accompanying photographs give sufficient material for the staging and direction of presentation features in keeping with the attractions represented. Where it impossible for any reason to view the picture before opening date satisfactory features could be arranged with no other material.

Universal Still Useful
In "Hit-nin’ Posts," a forthcoming Universal production, two characters meet, one wearing the garb of 1860, the other the dress of 1920. What more satisfactory or easily arranged than a light musical feature with singers garbed accordingly and singing the songs or doing the dances of the periods?

"One Man In a Million," George Beban’s Sol Lesser production, has an important scene laid in a ladies’ wear establishment. The fashion show idea is at once suggested.

"Robertson-Cole’s Moon Madness" offers a street musician for exploitation work and a similar presentation possibility. The same player or players can participate in each, thus forming an effective linking up of ideas and simplifying the whole.

Dance Feature Suggested
The dancing of Doradina, which is prominent in the picture, readily becomes the inspiration for the presentation feature to be used with "The Woman Untamed," now offered on the state right market by J. L. McGovern.

"When New York Sleeps," the forthcoming Fox special, deals with the characteristic elements of the great city and includes a pretentious cabaret scene. Cabarets and cities are closely associated in the minds of the public. The illustration gives the key to the situation. And the presentation may be conducted along as moderate or elaborate lines as conditions demand.

"The Invisible Divorce" opens the way for a dramatic feature which will prove a novelty in most theatres. A particularly promising opportunity here for the staging of one of the short plays by famous writers which have been popular in Little Theatre movements during the past four or five years. It is probable that a play can be found which can be used in its entirety without conflicting with the story of the play.

Use Stills in Emergency
Six stills, selected from the current and forthcoming attractions of today, thus suggest presentation features which the intelligent exhibitor can with little difficulty stage with completely satisfactory results. It might be well to point out also that the same stills give informa-

(Continued on page 60)
Classic
Stills from "The Woman Untamed," offered on the State Right market by Elmer J. McGovern, indicate an excellent opportunity for a classic dancing prologue. Doraldina, the star, has achieved considerable fame as a dancer and artists engaged for the presentation will doubtless be able to develop a thoroughly satisfactory performance because of their familiarity with her work.

Musical
The accompanying scene from "While New York Sleeps," a forthcoming Fox special, should be sufficient to guide the intelligent showman in staging a cabaret presentation feature. In this instance the feature may be conducted upon as elaborate or moderate scale as conditions permit. Singing or dancing can be stressed to equal advantage. A contest between "Jazz" and "Opera," such as was recently described in this department, with the former predominating as it does in the cabaret, should give complete satisfaction.

Dramatic
As few as two players can be used to excellent advantage in a dramatic prologue based upon the accompanying still from "The Invisible Divorce," a National Picture Theatres of America production. While less spectacular, the dramatic style of presentation is at the same time more pliable and emotionally effective than other types. A view of the picture will provide material for the dialogue, which may be written or, if the players are experienced, improvised in rehearsal and studied. The matrimonial playlet has been a favorite with one-act dramatists of recent years and it is possible that a play of this nature can be found which will serve without alteration, thus adding to the advertising material.
**Last Week—**

A Chicago gentleman of color "doubled in grass" and appeared in the lobby of the LaSalle theatre during the showing of Universal's "Shipwrecked Among Cannibals," now in its second week. Life-size oil paintings of characters from the print made a striking display and retained a goodly percentage of passersby.

A fish story contest, in which cash prizes were offered for the best yarns, was conducted during the run of "The Silver Horde" at the Playhouse, Wilmington, Del. A sixteen-foot imitation fish was also displayed over the entrance to a prominent business house, a card giving the essential information to those drawn by the "catch."

Six hundred members of the National Association of Organists attended a demonstration at the Capitol theatre, New York, to test the merits of the organ as the proper instrument for motion picture accompaniment.

The Saenger Amusement Co., New Orleans, elevated the Liberty theatre to the estate of a first-run house, using "Sex," the Louise Glaum feature produced by J. Parker Read, Jr., as the initial attraction under the new arrangement.

Aunt Jemima and her jazz band, a vaudeville attraction of note, has been booked by Balaban & Katz for four weeks at the Riviera theatre, Chicago.

"Follow the White Line to Old Kentucky," was the stencil placed at intervals along a whitewash line which led from every section of Port Chester, N. Y., to Proctor's theatre, where "In Old Kentucky" was being shown. The management was fined $50 for the violation of a local ordinance and three policemen who permitted the work to be done are to be summoned on charges, but the picture thrived.

C. E. Wilkinson, manager of the Strand theatre, New Cort, Ark., opened his house on July 12 with G. A. Alt, First National salesman, billed as out-of-town speaker. Mr. Alt gave a talk on the motion picture which revealed to the public unfamiliar angles of the industry, and report has it that he "went big." The idea is valuable. It may be adapted to local conditions and profitably employed by every exhibitor in America.

Boy and dog, the inseparables of childhood, were made the basis of appeal in a thorough campaign launched for the exploitation of "Down on the Farm," when the Sennett-United Artists feature was shown at the Majestic theatre, Dallas, Texas. The photograph shows the crowd on its way to the theatre.

The "Just Married" idea was used with great success when Marshall Neilan's First National attraction, "Don't Ever Marry," was shown at the Broadway theatre, Los Angeles. A mischievous bell-hop added to the general merriment in this instance and increased the effectiveness of the enterprise.

"High and Dizzy," Harold Lloyd's latest comedy for Pathe distribution, was made the central factor in the advertising of Grauman's Million Dollar theatre, Los Angeles, the giant enlargement of the comedy star's portrait dominating the decorative scheme of the Grauman front.
One of the most spectacularly daring exploitation stunts of recent date was staged by "Jack" Hyman, of the Strand theatre, Brooklyn, during the run of "Married Life," Mack Sennett's First National attraction. A mock wedding was staged, with a cross-eyed groom made up to resemble Ben Turpin as he appears in the picture, and the wedding car proceeded down Broadway, with break-downs at congested corners, the stunt reaching its culmination in a humorous scene staged in the lobby of the Astor.

Comedy Bride and Groom Tour Broadway

Exploiting "Married Life" For Strand

A sensational and economical exploitation campaign that swept from Flatbush avenue on past the Brooklyn Bridge, into the Astor Hotel lobby, and then out into Washington Heights, taking along with it all of the lingering of a sweet young bride and all of the romance of a cock-eyed groom was successfully and inexpensively accomplished by "Jack" Hyman, manager of the Strand Theatre, Brooklyn.

The best part of Mr. Hyman's stunt in the estimation of the Brooklyn Strand is the most gratifying summer box office accomplished as a result of it; but so far as the brotherhood of comedians is concerned the greatest feature of this stunt, which was launched in behalf of "Married Life," Mack Sennett's initial five-reel special feature, to be distributed by Associated First National Pictures, Inc., is the fact that it can be applied locally in almost any city with every chance for success. Mr. Hyman believes this stunt can be put over in shape in a town of 100,000 people for a cost of eight dollars or less.

The campaign for "Married Life" started when a very pretty girl of the Mack Sennett type, and a lad of Ben Turpin features, were procured to dress in marriage garb. A very attractive bridal veil and outfit was provided for the girl and a typical Ben Turpin dress suit was arranged for the groom. It slipped with a suit case, a brown derby and a sign, stating that "Married Life" was showing at the Brooklyn Strand, the party started on its way. They followed on Mr. Hyman's advice to exhibitors exactly.

"Hop into a taxi. Have the driver 'framed' to stall his engine at all busy traffic intersections. After he has caused sufficient confusion let him then make a bluff at fixing a tire. Meantime the bride and the groom are to leave the inside of the taxi, walking around the car. After a second's pause the groom should take out of the inside of the car the sign, stating that 'Married Life' is playing at the Strand. Stand this sign against the side of the car opposite which the majority of the crowd has gathered. Move the sign about from side to side if the crowd is scattered. After everybody has read the sign and remarked about the novel pair and noted where the picture is being shown, have the taxi-driver suddenly fix his engine, crank up and drive away to another busy street intersection and there proceed as outlined in the foregoing."

By the time the bogus bride and groom had reached 42nd street and Broadway, New York, it is estimated that several thousand persons had taken note of the stunt. However, the biggest thrill of the stunt came when the taxi drove up in front of the Astor Hotel, which hostelry is usually crowded with film men, and the bride and groom marched bravely up to the clerk's counter. Here the following stunt which is guaranteed as a laugh-getter, and one which could be used in local hotels where exhibitors decide to use this exploitation device took place:

"Give us a room and bath."

Clerk (in this case the clerk seemed to be wise and said nothing.)

Bride (in loud voice)—"Twin Beds."

Groom—"Never mind about twin beds. One big bed is enough."

Bride—"I'm not going to stand for that, I'm going home to mother."

Groom—"So this is Married Life!"

"Enter two boys bearing sign, reading: 'Mack Sennett's 'Married Life' now showing at the Strand Theatre, Brooklyn.'"

Bride—(starts to walk away.)

Groom—"Where are you going?"

Bride and Groom (in unison).—"We're going to the Strand Theatre at Brooklyn where 'Married Life' is playing. It is positively not a war picture."

The outfit visited a number of private schools in session during the summer where the comical garb of the groom created considerable attention.

Mr. Hyman had the personal co-operation of E. M. Asher, Mack Sennett's personal representative, who is at present in New York supervising the nationwide publicity campaign waged in behalf of "Married Life." Mr. Asher, who has won an enviable position for himself in not only the promotion of sensational stunts for Mack Sennett's pictures but in the writing of clever ad copy, has excelled his previous efforts in his work for "Married Life."
Vitagraph's Summer Special

"Courage of Marge O'Doone" Offers Seasonable Exploitation Possibilities Productive of Box Office Results.

The Strand theatre, Seattle, Washington, where lobby exploitation has been developed to a high state of efficiency, took advantage of the seasonable exploitation possibilities offered by "The Courage of Marge O'Doone," Vitagraph's picturization of James Oliver Curwood's story, in the manner illustrated. The results are said to have been highly satisfactory both as to box office receipts and satisfaction of patrons.

Practically every exhibitor realizes the advantage of this type of screen material for the warm weather. It is because of this that the market is closely scrutinized for such attractions at all times.

But not every exhibitor has the knowledge of what constitutes business showmanship necessary to lead him to such lengths in exploitation. Obviously, if the picture is gratifying when projected the promise of such projection is gratifying whenever made, whether by lobby display, street work or in newspaper advertising.

Exhibitors who display such initiative, and producers who make the pictures for them to work with, are deserving of credit from within and without the trade.
First National Field Day Staged
At T. & D. Theatre, Oakland, Cal.

Marking an exhibitor achievement that has as yet never been duplicated in motion picture history, E. L. Perry, manager of the T. & D. theatre, Oakland, Cal., completed all arrangements for the initial Field Day for Associated First National Pictures, Inc., held in Oakland on July 26th, which day Mayor Davie declared a legal holiday in honor of the event.

All banks, public summer schools, city administration offices and the majority of the larger business houses of the city were to be closed during the entire day. This is the first instance on record when the mayor of a city has declared a legal holiday in honor of a motion picture concern. In his proclamation Mayor Davie terms Field Day for Associated First National Pictures, Inc., the first annual event, thereby setting a precedent that will be followed in years to come.

The T. & D. theatre, of which Mr. Perry is manager, belongs to the Turner & Dahnken chain of San Francisco, holders of the franchise for Associated First National Pictures, Inc., for that territory. In carrying out the details of the plan, Mr. Perry had the full cooperation of the Turner and Dahnken interests and that of Sam Y. Edwards, manager of the First National exchange at San Francisco.

Featured by the presence of more than one hundred California exhibitors who made the trip to attend the various Oakland hotels, and one of the largest gatherings of motion picture stars ever assembled for a definite exhibitor's cause and at an exhibitor's call, the First Annual First National Field Day is the dominating local news item in all Oakland newspapers. Local trains and interurbans arranged special rates in order to accommodate picture fans living in nearby cities and the most prominent newspapers sent feature writers to report the affair.

The idea for First National Field Day for Oakland was conceived and perfected by Mr. Perry. He personally arranged for the presence of brother exhibitors, obtained the services of a score of motion picture favorites and attended to all details of the parade and following events of the day.

In the many letters and telegrams that have reached Mr. Perry from exhibitors in various parts of the country who were reached by Mr. Perry's invitations, questions asking about the possibility of conducting an event of this kind in other cities were asked. Practicality of an exhibitor's engineering this sort of an event in a city far away from motion picture fields was questioned in some cases. In reply Mr. Perry advised exhibitors to take initial steps with the mayor of their respective cities, having the holiday declared, and then get local people to impersonate the various stars, conducting a contest perhaps, and offering prizes for local people bearing the greatest resemblance to famous stars.

Reservations were made at the various hotels for Anita Stewart, Marjorie Daw, Wesley Barry, Mr. and Mrs. Carter De Haven, Ben Turpin, Phyllis Haver, Charlie Murray, Bobby Vernon, Fay Tineker, Charles Ray, Charles Chaplin, Marshall Neilan, Agnes Ayres, Katharine MacDonald and Henry W. Walthall, Mildred Harris Chaplin and Mack Sennett wired that they would be present. Allan Holubar and Dorothy Phillips were to suspend for one day preliminary work on "Man, Woman and Marriage" in order to attend the Field Day celebration.

Accompanying the delegation of Southern California exhibitors will be Sol Lesser, who with Gore Brothers holds the franchise for Associated First National Pictures for the Los Angeles territory. Mr. Lesser wired that nearly a score of exhibitors would arrive in Oakland on the morning of the 26th in order to personally meet the various stars.

Field Day as scheduled by Mr. Perry will mark a radical departure from the usual method of bringing motion picture stars before the general public. In this arrangement the various favorites take part with the full understanding that on this occasion they are to meet as many fans and exhibitors as possible. The event is in the interests of the public and in the honor of the organization and the players, directors, producers, distributors and exhibitors who make up the great motion picture family.

The giant parade was to feature a complete alignment of the respective factors that co-operate in the making of a motion picture and the bringing of that picture before the public, probably one of the biggest features of the day, and feature stars, directors, cameramen, scenic artists, scenario writers, authors, exhibitors, producers and distributors. Floats were especially constructed by the larger mercantile dealers of Oakland to make up the second section of the parade, headed by a group of three military bands sent to Oakland from nearby cities.

The parade was to occupy the greater part of the morning. During the early part of the afternoon the various stars were to appear at hotels and at the various amusement parks. At 4 o'clock in the afternoon a reception was to be held at the T. & D. theatre. The stars were to occupy the boxes of the theatre and witness a showing of a First National subject which Mr. Perry will select. Mayor Davie was to speak at this assembly, and following the showing of the feature picture the various stars were to be brought on the stage for informal introductions to the audience.

TURNER & DAHNKEN'S T. & D. theatre, Oakland, Cal., scene of the Associated First National Pictures, Inc., Field Day, July 26, the first event of its kind, participated in by stars, directors, technical men from the studios, executives and a great gathering of exhibitors, in the history of motion picture theatredom. Entire credit for the idea and its effective development is given to E. L. Perry, manager of the theatre.
The Majestic theatre, Kenosha, Wis., managed by Chas. Pacini, whose views on summer management are uncommonly interesting.

**Light Features for Summer Season Proves Good Booking Policy**

By

**CHARLES PACINI**

Manager of the Majestic and Butterfly theatres, Kenosha, Wis.

Exhibitors who are not doing a clean-up business this summer may be keeping loads of money out of their box offices by pursuing the same mistaken policy I did up until about a month ago. Satisfied with the business I had done at both my theatres during the winter, I continued the same policy into the hot weather—that of booking the best pictures I could procure at the prices I could afford to pay. By best I mean the pictures by recognized stars or of real exhibition value.

Business shrank. The falling off was noticeable day by day. It got so that I figured that I ought to close, but decided to remain open rather than turn out my loyal house employes. The shows commenced to resemble exclusive parties. Finally one night a patron of mine whom I knew well came out just as the second reel of the feature had been run. The feature is a mighty good picture and I am going to book it next Winter. It is full of tense dramatic situations. I asked that patron if he didn't like the picture. He answered:

"It's too darned good. I got to feeling all wrought up about the hard luck of the heroine and it is hard enough to keep from worrying in my office this hot weather without adding some unnecessary disturbance at night. That short comedy was just what I wanted."

I am booking only the light stuff now, and both the theatres are doing business to compare more than favorably with the rush weeks of last Winter. Feature after feature I have turned down for the time being because they are too heavy for hot weather. Any other exhibitor can get the same business for the public is anxious for entertainment without too much emotional exertion.

In short, it's a safe rule to book the comedy stuff in summer.

**Tudor Lobby Speaks Praises of Production In Convincing Terms**

The lobby display made up by the management of the Tudor theatre, Atlanta, Ga., for "The Courage of Marge O'Doone," Vitagraph's pieturization of the James Oliver Curwood novel, is in itself a fine piece of work and, what is more important, the result of excellent exhibitodial judgment. It is visual evidence of managerial thought of fine quality.

Practically every exhibitor admits the advisability of the snow picture for summer use. There may or may not be a sound foundation for the theory that snow pictures are particularly alluring in warm weather, but the fact that snow pictures as a class are mighty good pictures is sufficient to warrant the preference.

But not every exhibitor follows through in his reasoning. Many are content to book this type of attraction when available, advertising it in the "usual way." Obviously, he loses much by doing so.

If there is a reason for booking that particular sort of picture there must be equally good reason for advertising it in extraordinary manner.

The newspapers should be favored with more than the usual number of inches, as they were in this case, and other mediums should be taken care of in like manner. But the lobby is especially important.

The best way to convince a man of anything is to let him see it.

The best way to convince a public that a picture is particularly suitable for warm weather is to let him see what sort of a picture it is.

The Tudor display let the Atlanta public see what sort of a picture "The Courage of Marge O'Doone" was.

Nothing was left to the imagination, nor to the power of words. An actual scene was set out for the inspection of passers-by. A glance told those passers-by what a thousand words might have been used to tell them.

The Tudor idea should be followed out. It's the right idea.

**Arcade's Lobby Set Effective Attraction That Costs Nothing**

Whatever may be the prevailing expression of sentiment among the dwindling percentage of exhibitors who oppose the lobby display, it has been noted that few if any have refused the occasional offer made to decorate the theatre entrance free of charge. There is promise for the future of the exhibitodial body in that generally displayed readiness.

It is conceded by the majority of serious workers and thinkers in this field that before long, as time is reckoned in things theatrical, the lobby display of the type here illustrated will become the order of things rather than the exception to the rule.

J. O. Brown, manager of the arcade theatre, Jacksonville, Fla., arranged the display photographically reproduced herewith without a cent of expense.

The figures in the display are dummies obtained from a department store for the purpose. The bed and other furnishings were supplied by a furniture store. And a physician cooperated by arranging the array of medicine bottles, nurse's reports, etc., which completed the display.

All that is necessary to make cooperation of this type the general rather than the unusual is the exercise of the same business judgment which every exhibitor must have to succeed.

It is readily seen that pursuing this line of endeavor it cannot be a matter of longer than months before genuinely attractive lobby displays, wholly cooperative, come into vogue.

And a word about the cooperative angle.

It is customary for the so-called legitimate theatre manager to obtain all of the props he needs at the expense of a few complimentary tickets. When motion picture managers have reduced the matter to like simplicity a better condition will have been established for all concerned.

J. O. Brown, manager of the Arcade theatre, Jacksonville, Fla., arranged this lobby display without expense by co-operating with his fellow business men.
"Exhibitors is Known By His Advertising," Is Writer's Claim

"Every exhibitor realizes that this is an age of publicity.

"A young man is known by the company he keeps, and an exhibitor is known by the quality of his publicity. It is not of itself something new. Advertising is as old as the hills, and that is what publicity is—advertising.

"Away back in the olden days they advertised by 'hanging their banners on the outer walls,' and by the same token the showman of today is advertising by hanging his one-sheets and threes before his theatre. They did it to express their intentions to rival tribes, to make their purpose known, to flaunt their prowess, to get publicity. So the exhibitor who plasters his 'outer walls' with business getting posters is only following in the footsteps of his ancestors.

"But there are other ways of attracting attention and of obtaining the desired end today. Advertising has become a science and has taken art in as its helper. It is no longer used to promote wars exclusively. It is a universal want. No candidate could ever be elected without it; no merchant can long exist without bringing his wares to the notice of the public.

"Perhaps the most wide users of publicity are stage people. They crave to see their names in newspaper headlines or outlined in electric lights. It is much the same with screen stars, and naturally, it is the showman's 'one best bet.'

"On the other hand the people demand publicity, not of themselves necessarily, but of the many things in which they are interested, be it books, automobiles, vacuum sweepers, or shows. Many of the things that are not in the realm of news interest them. Thus the art of advertising, the science of publicity, sprung through the need of the world for knowledge of all activities and industries.

"Henry Ward Beecher once said the advertisements in a newspaper are more full of news as to what is going on in a community than the editorial columns are.

"The exhibitor to get the most out of his publicity—his advertising—should delegate the work to some one who is an expert in the art, if he has not the time, inclination or knowledge to formulate his own. It is no simple matter to plan the right ad for the right place in which it should appear, nor a thing within the power of everyone who can read and write. Skill and judgment, plus careful thought, are necessary to write and lay out an attractive, business-getting announcement that will produce the best effect.

"Nobody knows this better than the man who has tried and—even the experts fall down once in a while."
Independent Poster Improvement Shows Producerial Cooperation

Exhibitorial discussion has long condemned advertising aids furnished in connection with the product of independent producers as of little or no practical value. The impression has been general that producers planning to dispose of their pictures to rate right distributors concerned themselves in small measure with the matter of exhibitorial advertising. And it cannot be denied that there has been ground for this impression. Good independent paper has been one of the rare exhibitorial materials almost from the beginning.

Great satisfaction should follow, then, the recent remarkable improvement in this department. With the independent producers occupying a more important position in the industry than ever before, with exhibitors looking to them for a greater portion of their screen material than at any time in the history of the motion picture theatre, producers have given unmistakable evidence of their willingness to co-operate, their interest in the exhibitor and his successful exhibition of their product, by supplying billboard matter which loses nothing in comparison with the output of the oldest companies in the business.

Upon this page will be found reproduction of independent paper prepared for current productions. Exhibitors should compare it with whatever they have accepted as their standard in this department of advertising.

Consider, for example, the striking action posters offered with the Rex Ray picture, "Dangerous Trails," produced by the Aywon Film Corporation. If nothing were known of the nature of these productions, and if no literature concerning them were available, it would be possible to gather from the bare posters a satisfactory working knowledge of their character.

The twenty-four sheet issued by Victor Kremer for use in advertising "Voices," a forthcoming production, is likewise informative. In this case another type of production is represented, and it is not necessary to describe the type when the reproduction is available.

Two examples of the independent paper of current issue, these are an index to the mass. They show the spirit of the mass of independent producers, and that spirit is a highly important matter to American exhibitors at this time.

The value to the industry of the independent producer is too well appreciated to require discussion here. It is important, though, that exhibitors who have dismissed the independent product with a wave of the hand signifying contempt should cease to do so.

The admittedly inferior quality of independent aids in the past is undoubtedly responsible for this feeling where it prevails. That any should continue to harbor it after a little serious thought upon the matter is not likely.

One of the six-sheets furnished with "Dangerous Trails," forthcoming Aywon production featuring Rex Ray.

Presentation Vital In 1920-21 Season

(Continued from page 32)
A Roth-Partington Window Recipe

Directors Roth and Partington of the California, Portola and Imperial Theatres, San Francisco, Give Exploitation Formula.

"Take three brightly illuminated drug store windows, located in the heart of the business section of the city.

"Add photographs of Wallace Reid and Bebe Daniels. Also add name of theatre, name of picture, etc., and arrange carefully.

"Administer one week in advance of 'breaking out' of picture.

"If recovery of cash is not apparent in box office within week double dose and add more photos."
GIVING THE BOYS A TREAT

Alice Lake in a scene from the Screen Classics, Inc., production "The Misfit Wife," to be distributed by Metro.

FILM NEWS MEANS CIRCULATION
Idaho Editor Discusses Value of Motion Picture Department in Newspapers—Declares It Is Tonic To Stimulate Interest of All Classes of Readers

BY HUNT STROMBERG
(Director of Publicity & Advertising
Thomas H. Ince Studios)

LOS ANGELES, CAL. (Special),—Harry A. Lawson, managing editor of The Capital News, Boise, Idaho, is one of a steadily increasing number of newspaper editors who are slowly, but surely, awakening to the circulation and newspaper prestige value of intelligently prepared and presented motion picture news.

If the Doubting Thomases would have placed their cars to the ouija board as Mr. Lawson recipited his experience to the writer during a visit this week to the Thomas H. Ince Studios in Culver City, they'd have fully agreed—if open to sound, logical reasoning—that the stories of the film kings and queens are entitled to as much, if not more, space as is consistently given baseball in particular, and sports in general.

For Harry A. Lawson heard the call—and answered it to the tune of more net paid home circulation than his newspaper ever had the pleasure of reporting to the old, grim, cold-hearted A. B. C. "The Capital News has been, and is, a conservative newspaper," said Mr. Lawson. "We've always side-tracked the ultra-sensational 'yellow' journalism upon which some newspapers attempt to stimulate circulation and retain their hold upon the public. Perhaps our conservatism explains why we did not, in the past, give prominence to news about motion pictures and their stars.

"The idea seemed to prevail that anything but the cut-and-dried announcements on current or coming attractions was 'pressor agent publicity' that should be tossed into the waste baskets.

Fan Makes the Suggestion
"Our circulation department, continually striving for a greater volume of high-class distribution, held a conference one day. All sorts of circulation stimulators—from the contest idea to the running of novels—were discussed by the officials of The News.

"The featuring of motion picture news did not enter into the rather heated debate until one of our staff hit upon a bright thought and asked our indulgence. This particular gentleman who, by the way, happened to be an enthusiastic movie fan, suggested that we inaugurate a motion picture popularity contest. His plans sounded interesting, and we got them.

"The results exceeded our expectations in that we discovered that the participants in the contest were among the home class of readers who form the bulk of newspaper prestige.

"Becomes Daily Feature
"In due time, we inaugurated a daily motion picture page, devoted exclusively to news and feature stories on the stars and their photo-plays, and in a surprisingly brief space of time the circulation increased proportionately.

"I have no hesitation in declaring that the modern newspaper must keep abreast of the times. The day has passed when newspaper editors can pick their news and features to please some illusory fancy, or to meet with the approval of the man higher up. The public, after all, knows exactly what it wants, and the attendance figures on motion pictures prove conclusively that the great majority of men, women and children are regular patrons of the playhouse theatre, and also regular readers of the activities of their favorites.

"We eliminate the obviously 'fake' news about the picture people. Many of the men in charge of publicity departments have an idea that newspaper editors are strange and silly in rejecting content that smacks of the press agent. Good, clean, straightforward news, written in an interesting fashion and entitled to a news peak, is far better than headlines and art, is the kind of publicity that gets in our paper, and others as well.

Lesson from Magazines
"I like feature stories because I appreciate their importance. The magazines devoted exclusively to the film industry are read by millions of persons. If the wide-awake newspaper editor wants to secure his share of this permanent prestige and circulation, clever features will aid in a very tangible way.

"I am aware of the campaign launched by the Thomas H. Ince Studios as also by the Association of Motion Picture Advertisers, to present facts and figures which will justify more columns of newspaper space. I endorse these plans and will hearty support those who have the energy and capacity to convince newspapers that refuse to recognize the many tangible attributes of film news.

Title Lupin Story
For Robertson-Cole

Scott Sidney and Scott Darling, director and writer, respectively, are completing the editing and timing of "Lupin," the spectacular seven reel Arsene Lupin story which the Christies are making for Robertson-Cole. The story features Wedgewood as well as the dashing French adventurer, the cast including Kathryn Adams, Wallace Beery, Constance, Ralph Lewis, E. P. Lock- ney, William Mong, Mark Fenton and Laura La Plante.

Truly Independent

To EXHIBITORS HERALD: Enclosed please find check in payment for a year's subscription to THE EXHIBITORS HERALD.

I'm going back into the theatre game after several years' absence and wish to have your magazine, because it has proven itself to be truly independent and should be supported by every theatre owner.

Yours truly,

R. T. Busch
1027 University Ave., S. E.,
Minneapolis, Minn.
Lee S. Ferguson Made Director Of Publicity by David Selznick

Appointment on Eve of Executive’s Sailing for Europe Fills Vacancy Created by Resignation of Lee Kugel—Personnel Is Unchanged

Just before the Caronia sailed from New York on Saturday, July 24, taking Myron and David Selznick to Europe to look over the foreign field, it was announced by the latter, who is secretary of Selznick Enterprises, that Lee S. Ferguson has been appointed director of general publicity. This announcement follows the recent statement made by Mr. Selznick to the effect that when the position left vacant by the resignation of Lee Kugel was filled, the successor would be chosen from the ranks. David Selznick, who has been giving and will continue to give his personal attention to publicity advertising, exploitation and service, is co-ordinating these important departments of the Selznick Enterprises in a manner considered a vast improvement over any method used heretofore. He will continue as managing director of the above units, as his close attention to the affairs of the departments has been a large factor in the success that has resulted from the work accomplished.

Lee S. Ferguson has been connected with Selznick Enterprises for the past seven months. He came to the organization in December of 1919 as associate director of publicity, following a period of two years in the editorial department of Motion Picture News. Previous to that, Ferguson spent four years on the Billboard and The Clipper, the theatrical and amusement papers. His start was made six years ago on The Daily Oklahoman, the leading daily of the state, where he gained experience in the editorial, advertising and circulation departments.

Personnel Is Unchanged

The personnel of the Publicity department, as announced by David Selznick recently, will remain the same under Mr. Ferguson. His chief assistants are William C. Murphey, special and general writer, who is well known on account of his prolific pen, and Lois Marangella, who looks after the trade paper angle, and sees that exhibitors are kept posted on the important news of Selznick Enterprises.

On the studio end of the Publicity department—Mr. Selznick, who joined the organization some time ago from The Evening Mail has the work well in hand as director of studio publicity. His chief assistant is Myron White, who joined the staff recently from Cleveland, and whose work has placed her in the forefront among the foremost “fan” and special writers of the trade.

White Advertising Head

Randall M. White, the announcement states, continues as head of the advertising department. Mr. White is assisted in turning out good advertising copy for the edification of exhibitors by Warren W. Lewis, who, before his promotion, was editor of the Motion Picture Exchange, the Selznick Enterprises house organ. The exhibitor campaign books, which have won much favorable comment because of their artistic value and the genuine aids embodied in them for exhibitors, continue to be edited by Watt L. Parker, whose talent in this direction is said to stand out far in advance of his rival plan book editors. Lon Young, who until recently, was exploitation representative in the Philadelphia territory, has been added to the staff of the campaign book writers. A greater amount and variety of work is necessary, as half the supplied exhibitors in the campaign books under this arrangement, it is declared.

Is On Efficient Basis

Charles McClintock remains as director of exploitation, and in the future expects to visit various exhibitors in the field at more frequent intervals than has been heretofore possible.

The service department, which supplies exhibitors with paper and accessories, is under the guidance of Ruth Weisberg, whose training along these lines is very thorough.

It is declared that the Publicity department of Selznick Enterprises, as outlined above, is organized on the most thorough efficiency methods possible, on the basis that “too much can not be accomplished for the exhibitor in the way of fitting publicity and valuable advertising and exploitation.”

Walthall on Stage

(Special to Exhibitors Herald)

LOS ANGELES, July 27—Henry R. Walthall becomes a speaking stage star in “The Humming Bird,” Maude Fulton’s new play, opening at the Egan Little Theatre.

Concrete Ship Is Sunk For Tourneur Picture

Producer Directs the Action From Diving Bell Which Is Lowered in Ocean

Sinking a concrete ship for a motion picture is the latest maritime stunt in film making in which Claude Tourneur, noted producer who directed “The Blue Bird,” “Treasure Island” and other famous pictures, built a concrete vessel, towed it a mile from shore, and then lowered it to the bottom where he took scenes for “Deep Waters,” a story of the sea.

The heavy parts weighing thousands of pounds were conveyed on giant barges. They represented the boiler and enginerooms, upper deck and pilothouse. The action shows a deep sea diver re-cuing a fireman imprisoned within the vessel in an air pocket. Jack Gilbert played the fireman, suffering no ill effects from being under the compressed air.

Director Tourneur and cameraman Homer Scott went down in an experimental diving bell to obtain the thrilling scenes. The steel bell, weighing 3,000 pounds, has a glass eye through which they watch the action.

This episode is only one of the thrills in “Deep Waters,” which is to be published by Paramount. Mr. Tourneur is making one more film before starting on Associated Producers’ work, which is “The Tiger Lady” with Hope Hampton. His first story for the new organization has been selected, but the name is withheld.

Mr. Tourneur has installed a new lighting equipment at his studio in Universal City preparatory to taking initial scenes for his first Associated Producers’ picture.
“THE TIGER LADY” HAS A MURDER MYSTERY

Albert E. Smith, president of Vitagraph, has announced that the Tom Terriss production, “Trumpet Island,” is practically completed and that prints will be in the various branches throughout the United States and Canada within the next three weeks. It will be published in September.

The picture will be presented in seven reels. The original visualization comprised more than twenty reels, as nothing which might possibly be needed to make the picture complete was overlooked or neglected. The final editing of the picture, eliminating everything that could be spared in the interest of rapid action and sustained interest, was done by George Randolph Chester, editor-in-chief of Vitagraph, and Mrs. Chester. Tom Terriss directed the production.

Thrills in Aeroplane Wreck

One of the most spectacular of many striking features of “Trumpet Island” is the wrecking of an airplane bearing a bride and groom through a terrific electric storm. The story of “Trumpet Island” deals with the unspoken love of Richard Bedell and Eve de Merincourt, who three times are thrilled when they look into each others’ eyes, yet they do not meet.

Eve is called from the boarding school, to meet the man her father has selected as her husband. The girl pictures him as a young man, tall and handsome, and the face of the youth whom she saw on the boarding school driveway comes again and again into her mind. She finds that her father’s choice is a middle-aged millionaire, short, fat and repulsive. She rebels against her fate, but is compelled to submit.

Hope Hampton (center) in a scene from the play being directed by Maurice Tourneur. Henry Woodward, male lead stands at left of Miss Hampton while Joe Singleton is the “dead” man on the floor.

“Trumpet Island” Scheduled for Distribution Early in September

Lovers Meet on Island

Richard, unable to find employment, is down to his last half dollar, having pawed all his possessions. He divides this small fund with a man worse off than himself, Valinsky, a half-blind Polish inventor. Valinsky, dying gives Richard the drawings and patents of an airplane stabilizer. Richard disposes of these for enormous royalties, receiving a first payment of $50,000. In a mood of revulsion from his experience of poverty, and brooding over the memory of the expressive eyes of the girl, Richard plunges into dissolution. Then, to break the newly formed habits, he goes to live alone on an uninhabited Trumpet Island.

Eve, compelled to marry Henry Caron, persuades her husband, an accomplished airplane pilot, to take her for a flight immediately after the ceremony, intending to escape, becoming actually his wife by plunging into the sea. The plane is wrecked, Caron falling into the water on a broken wing, while the shattered machine, with Eve strapped to the seat, crashes into a tree on Trumpet Island. Eve and Richard meet at last, and the real love story begins.

“A Week-End” Making Record for America

All over the country, but with heaviest first run bookings in the middle west, the American adaptation of Cosmo Hamilton’s story, “The Week-End,” is making a fast sales record.

The film at Kansas City, Mo., and the Playhouse in Chicago, where this seasonable attraction will be run for seven days, led the way in an avalanche of advance bookings. Among other early bookings are the Strand at Long Beach, the Egypt of Fort Worth, the Palace of New Orleans, the Alamo of Atlanta and the Japanese Garden in New York City.

President Requests Showing of Picture

Woodrow Wilson Pays Honor To Selznick Production

Starring Faversham

President Woodrow Wilson conferred a signal honor on the Selznick production, “The Man Who Lost Himself,” starring William Faversham, when through especially appointed officials the President requested a screening of the picture in the White House projection room, according to an announcement this week.

W. A. Mack, branch manager of the Selznick Washington exchange, upon learning of the President’s desire, lost no time in getting the print to the executive mansion. That this request was made in behalf of the President, and from indications he was entirely pleased with the characterizations of Mr. Faversham in the dual role as Victor Jones, an American commercial agent stranded in London, and as the Earl of Rochester, known as one of the worst bounders in London society circles, goes without saying that the production is fulfilling the greatest expectations. Selznick, president of Selznick Enterprises, is one of the choicest pictures, it is said, ever given entire to the executive mansion, after having been officially reviewed and recommended by experts delegated to that work. And Mr. Mack himself feels that a minor tribute could have been paid the Faversham production than the request by the President to have it screened in his private projection room.

Fox to Distribute Key Drawings of New Plant

During the construction of the new Fox building in West 55th street, New York City, one of the most interested visitors to observe the operations of the contractors was Louis Biederman, of the art staff of the New York Sunday World, Metropolitan section.

Note that the foreman’s drawing of the great building has become a thing of the past, recorded in the photograpic files of the public, and it is to be strewn by at least eight are there as hard at work on feature and special productions on the big stage, it becomes known that Biederman was the first observer—and the little sketch book and pencil which were with him constantly have done their work well.

William Fox, president of Fox Film Corporation, has had mailed to exhibitors in all parts of the country one of the most interesting sectional-view drawings of a motion picture plant ever executed. It is of the big Fox building and is the work of Mr. Biederman.

Cash Publicity Director

Of Federated Exchanges

One of the announcements emanating from the offices of the Federated Film Exchanges of America, Inc., this week was to the effect that M. Lowell Cash has been placed in charge of Federated advertising and publicity. The announcement was made by W. E. Shallenberg, general manager of Federated. Mr. Cash has since the first of June been in charge of the advertising and publicity for the Arrow Film Corporation and the recent appointment is in addition to his work with Arrow.
NEILAN ANSWERS FRANK WOODS

One of the “Claws” Broken from “Lobster” Writes
In Defense of the Independent Producers Who Were Target for Famous Players-Lasky Studio Supervisor

By MARSHALL NEILAN

“It should be evident that as the lobster grows a new claw when the old one is broken off, so the dismem-bered organization will surely repair its loss by detections and go merrily on.”
FRANK E. WOODS.

THIS quotation from an interview with Frank E. Woods in recent issues of the trade papers has attracted considerable comment, especially among the “claws” that have broken from the body of the “lobster” and contrary to all laws of sea food, have attached to themselves a new body of surprising health and vigor.

Is it possible that the “lobster” has issued this interview as a warning to its remaining claws?

Or was this article sent out with the hope of amusing its ex-claws?

In any case, the story voices in a most admirable manner, the true spirit of the “lobster;” the spirit of domination, the attitude that discourages the ambition of individual accomplishment, the cry of self-preservation that stifles independent responsibility that makes for competition which is always sought by monopoly but at the same time represents the greatest health corpuscles of any industry.

Between the lines of this interview with Mr. Woods there seems to be a plaintive cry of “what might have been.” Had all the “claws” remained intact the “lobster” today would be an interesting story. Destroying all in his path—with the aid of these very claws—he would have reigned supreme.

While from the viewpoint of the organization of which Mr. Woods is an important part, it is to be regretted that various persons whose name made up the component parts of that company have left to “go it alone,” yet it is the best thing that could have happened for the industry in general. Right here we have another concrete illustration of the fact that the aims of that organization are conflicting with the best interests of the business on the whole.

We were all the so-called claws still attached to the body of the “lobster” it would be wonderful—for the “lobster.”

At the same time, the individual and organization this industry today would never have come about, for being part of the body, the “claws” would only function in response to the will of the body. Individuality and personal initiative would be stifled and the “claws” would merely act as an organ unrewarded, unrecognized and from the viewpoint of the outer world, unimportant.

The greatest event in the history of this business was the day when the “claws” began to break away and bite off some personal nourishment in the way of financial and artistic returns. History repeats itself and twice this has happened in the motion picture industry.

Is it possible that Mr. Woods does not realize that this is the day of the independent in motion picture production.

Is it conceivable that he himself does not know the answer to his own question: “Now why all this?”

It is probable that he does not know that the greatest motion picture achievements in the past twenty years have been accomplished through independent and unhampered effort.

If he will go over the list of successful “claws” formerly a part of his “body” and now operating with great individual results he cannot help but realize the true conditions as affecting the first question.

If he will review some of the many unpleasant experiences of the former “claws” he will be forced to the conclusion he must surely find the answer to his own query as to “Now why all this?”

And if he will recollect the “Miracle Man,” the “The River’s End,” “Daddy Long Legs,” “Back to God’s Country,” Twenty-Three and a Half Hours Leave,” “The Luck of the Irish” and countless other financial and artistic triumphs, some of which were released through his own organization, he will know that the large majority of the past year’s greatest successes came from independent units.

Frank Woods is too well versed in the producing branch of this business to seriously believe in the statements accredited to him in this interview. It is inconceivable that the article is his own creation.

The very purpose of his interview is a direct boomerang to the interests of the competition that sponsored it. The article lays itself open to a reply that is so obvious to everyone familiar to the inner workings of this industry that it is truly surprising to note that it was ever allowed to be published.

A large majority of the prominent personalities of the business today were at one time or another one of the “claws” of the “lobster.” Surely this is the most striking answer to the question asked in the interview. To point at some of the failures under the independent plan is no criterion. Failure in any endeavor is always evident and would be just as apparent under the monopoly rule.

There is no reason why a director, a star, a scenario writer, yes and even the film-cutter that Mr. Woods belittles in his article, cannot go out and become successful at the head of an independent unit. We have in our industry former fur clerks, actors that carried the spear, office boys, shoe salesmen and cornet players that now head big organizations. Men that have come into the business and fought their way to the top.

Then why should not the “little fry” as well as the big already in our ranks, try to make their mark and execute ideas that would never be permissible while they are merely “claws.”

Everyone started somewhere. Few of us started with the golden spoon in our mouths. Many big ideas will come from unsuspected sources. Give them a chance.

Here’s to the “claws.” Without them the “body” is useless.

May they bite for themselves.

And develop their own “bodies.”

Thomas J. Carrigan in
Second Broadwell Film

Educational Comedies and Scenics
In Four Broadway Houses In Week

With two-reel comedies at three of the big New York motion picture theatres, Educational Films Corporation sets another new record this week. At the fourth house there is one of the company’s scencis, this completing the 100 per cent representation among the “big four.” These bookings exhaust the company’s two reel comedy publications through the week of August 1.

“An Overall Hero,” second of the Chester comedies, is the publication at the Rivoli and it is expected that it will follow in the footsteps of “Four Times Foiled,” the first of this series which first played at the Rivoli for a week and then went to the Rialto for another week. Dr. Riesenfeld thinks so highly of these Chester comedies which feature Snooky, the “lumacee,” Arthur Nowell, the child actor, and a number of animals, that he has contracted for the entire year’s output.

Scopes Success

“Duck Inn,” featuring Lloyd Hamilton of “Ham and Bud” fame, and including in the cast Marcel Rea, Monte Banks, and a number of favorites, is the Strand offering. This is the second of the Mermaid comedies. “A Fresh Start,” first of this series, scored one of the biggest comedy successes in the history of the Strand and Managing Director Joseph Plunkett has called special attention to this second one in his advertising.

“A Seaside Siren,” second of the New Christie comedies, featuring Fay Tincher, is the comedy offering at the Rialto. It is rather remarkable that this is the second of the new two reel Christies to be played at the Rialto in as many weeks, “Kiss Me, Caroline” having been shown last week. These two pictures are said to be typical of the quality of Christie comedies that may be expected under the producer’s contract with Educational.

“SUDS” HAS THE PROPER ATMOSPHERE

Scenes in Two Houses

“Some More Samoa,” a Chester- Outing, is given a place by S. L. Roth- apfel on the Capitol hill this week. A second Chester-Outing, “One Drop Was Enough,” is at the Strand.” by E. J. Rath, adapted for the screen by Dorothy Farnum, and at present running in live installments in the All-Story Magazine. Vincent Coleman will be seen as Miss Talmadge’s leading man, and others who have important roles are: Ned A. Sparkes, Nelle Parker Spaulding, Mona Lisa, Mathew L. Betz, Arnold Lucy and Dorothy Walters.

Miss Talmadge has gone to Mamaron- neck for a few days’ rest, and is spending her brief vacation with Dorothy and Lilian Gish. She will return to New York to start work on her eighth pic- ture, which will also be directed by Mr. Neil.

“Good References” Goes
To Director for Cutting

Director R. William Neill is now cut- ting and assembling the seventh of Constance Talmadge’s First National picture, “Days of ‘49,” and “The Pendleton Roundup,” which were among the first five reel pictures ever produced.

The cast is headed by Mary Louise Beaton, the Philadelphia society debu- tante, who has risen to leading roles after a few months in the screen; Harry C. Bannister has been engaged to play the hero, a young Irishman who finds everything wrong with America until it seems to a showman to a showwoman, Bannis- ter’s appearance will mark his return to the screen. He has been playing in A. L. Woods’ production of “Business Before Pleasure.”

Dora Lardner, who has just com- pleted work in Metro’s production of ”The Harrides of Mayfair,” in which she appeared as Lady Fairweather, has been engaged to do Greta Larson, the American widow. Miss Lardner started her career as a society entertainer. She is from Louisville, Kentucky.

“Strangers, Beware!” is being filmed at Metro’s New York studios in West Sixty-first street.

Educational Managers to
Convene at Home Offices

Because of the great volume of book- ings already developed and the necessity of the field force understanding thor- oughly the operations of the home office, the first conference of branch managers of Educational Film Exchanges, Inc., has been called for August 30. The meeting, which will embrace only the eastern terri- tory, will be held at the Hotel Astor and will probably continue for a couple of days.

Managers of the offices in Boston, New Haven, Buffalo, New York, Philadelphia, Washington, Pittsburgh, Cleveland and Cincinnati will be present. Already man- aged most of the offices have visited New York and have talked over the general plan of operations with Educa- tional officials, but it is believed that better results can be obtained by having all of the managers together.

American Ships Prints
Of “A Live-Wire Hick”

The American headquarters in Chicago has just shipped the first prints of “A Live-Wire Hick” to the Pathe exchange in New York, which handles their dis- tribution. This latest comedy-drama was adapted from New York Luck.” It is a five-reel special, starring William Russell and directed by Edward Sloman.
Dustin Farnum Picture Selected
To Lead Robertson-Cole Program
"Big Happiness", Recently Completed on West Coast
Will be First Offering for the 1920-1921 Season—Has Strong Cast

Robertson-Cole is now preparing an extensive advertising and exploitation campaign for "Big Happiness," starring Dustin Farnum, which it will shortly publish as the first of the big super-splashes named in its recent 1920-1921 fall announcement.

This production will mark the beginning of the new Robertson-Cole plan, whereby it will release not less than thirty-six pictures yearly, of such distinction as to equal if not surpass the best releases which are being placed upon the market.

Is First for Robertson-Cole
"Big Happiness" is the first picture to be made by the Dustin Farnum productions, which becomes a producing ally of Robertson-Cole through a contract entered into with this star a short time ago. It was chosen by Mr. Farnum from a great number of stories submitted as being one which will so put him on the screen in his new productions as to forcibly prove to exhibitors that Robertson-Cole with its new pictures is setting an entirely new grade of product.

The first Dustin Farnum picture is based on a novel of the same name by "Ian," famous English writer. The screen version was written by Jack Cunningham, and the picture was directed by Colin Campbell. The cast includes, besides Mr. Farnum, Fred Malatesta, Kathryn Adams, Joseph Dowling, William Brown, Aggie Herron and Violet Schram.

The scene shifts swiftly from France to England and to America, but the story is so carefully centered, and so locally followed, it is said, that there is no danger of confusion.

Is Given Emotional Part
Mr. Farnum in "Big Happiness" is given emotional material with which to work that, it is declared, enabled him to rise to heights never before achieved by him. Heretofore he has been known chiefly as a delineator of characters of the great open. But here he turns to the role of a man who inhabits the greatest centers of the world and mingles with the most cultured and sophisticated products of present-day civilization.

Bathing Girls Give Shock to Broadway
Blase Broadway has been shocked at last.
A crowd of several thousand people gathered in front of the Broadway theatre, when the score of bathing girls who appear in person in connection with the initial showing of "Up in Mary's Attic" at the theatre, paraded down the street clad only in their one-piece—and a small piece at that—bathing suits.

Traffic was willingly blocked for a short time, while photographers from the news reels recorded the unusual performance.

Preceding the Broadway street display, the girls rehearsed on the roof of the theatre, where they went through a series of dancing acts, setting-up exercises and other "stunts." Newspaper photographers and film men took pictures of the display both from the roof proper and from the roof of a nearby building, "shooting" almost straight down, showing the crowds on Broadway watching the performance.

The picture is one which will give the exhibitor new opportunity to use the starring force of Dustin Farnum to good advantage. "Big Happiness" was made under the new Robertson-Cole understanding which allows the star three months to a picture, besides an unlimited financial backing, the object being to get the best possible production and one which is not hurried or handicapped in any way whatsoever. There have been no new Farnum pictures on the market for some time.

Shirley Mason Revivals Are Popular in Europe
It appears from the evidence of the European motion picture industry and the publications devoted to it that the Shirley Mason-Viola Dana revivals, published by George Kleine and marketed by the Photo Products Export Company of 220 West 42nd street, New York City, are popular with the trade and with the public overseas. These little stars are greatly to the taste of Transatlantic fans, and their pictures are snapped up as soon as they are released on the other side.

Hansen Joins Ince
W. Hansen, widely known as one of the most experienced and capable stage managers of the West Coast studios, this week joined the Thomas H. Ince staff, in the capacity of stage manager, succeeding Harry Scheunck, resigned.
Complete "One Man in A Million"
And Prepare for Its Distribution
Sol Lesser Will Go East to Market Production Starring George Beban and Made Under Star's Personal Direction on West Coast

Word has been received from the Sol Lesser western office that George Beban has finished cutting his latest production, "One Man in a Million," and that distribution plans are now being arranged by Sol Lesser, who will soon go East with Mr. Beban for the purpose of marketing the picture.

The picture was nine months in the making under the personal supervision of George Beban, who wrote the story, directed the picture, played the leading role and personally supervised the cutting. This is the first picture in which Mr. Beban has had full sway in the matter of production; he claims it will establish a high water mark in its appeal to each and every audience.

Sol Lesser Well Pleased

Sol Lesser after seeing the picture in its completed state said, "In all my years of experience in motion pictures, I never read a story more suitable as a dramatic narrative for the screen than the scenario of 'One Man in a Million.' It is an exquisite love story with a beautiful theme that at times seems to be really inspiring.

In all confidence I can say that the women and children are going to love 'One Man in a Million.' There is a love triangle, but is founded on ideal love. George Beban, Junior (Bob White) and his great St. Bernard dog Smoakums' will score heavily with the children. The double romance with Mr. Beban, Helen Jerome Eddy and Lloyd Whitlock and Irene Rich, will strike a new note in screen romance. There is not a suggestive note struck during the entire play.

"Perhaps no screen drama ever filmed contains more beautiful women attired in beautiful gowns. Professional department store models, wearing gowns valued at thousands of dollars appear in all the musicals. Contrasted with this is the beautiful love of a boy for a dog, and a dog for a boy. "One Man In a Million" is primarily a drama of love and laughter."

George Beban Featured

George Beban is featured, with Helen Jerome Eddy, who has been recently signed to star in her own productions playing the leading feminine role, Irene Rich, Lloyd Whitlock, George Beban, Junior (Bob White), George Williams and Jennie Lee also play important parts.

According to the word received, as soon as Mr. Lesser finishes the details required to the renovating of the Kinema Theatre, which he owns in conjunction with the Gore Brothers, he will come East with Mr. Beban for the purpose of marketing this production. It is also rumored that there might be a premier showing of the picture in conjunction with Mr. Beban's act "The Sign of a Rose," for which he has become famous in Los Angeles prior to the trip East.

Typhoon Sends Gaines
To Its Atlanta Office

George Gaines, engineer, for the past six months associated with the New York office of the Typhoon Fan Co., has this week been transferred to the Atlanta office, where he will continue to take charge of the engineering and all business from the South.

Mr. Gaines' transfer is stated to have been made necessary owing to the tremendous increase in business throughout the South. The Typhoon sales have increased considerably during 1920.

Aywon Film Corporation Names Florence Chase as New Film Star

Florence Chase, the name of the latest film star, the "out-of-the-blue" of Nathan Hirsh's and the president of the Aywon Film Corporation that was the subject of the previous feature. The Aywon Film Corporation announced that they were going to give Miss Chase a big break, and that her film would be released in conjunction with the release of the company's other films. Miss Chase is known to be a hard worker and someone who is always ready to work hard for her projects.

Appeared on Broadway

Florence Chase, after an appearance in a Broadway success of the past season, decided that she wanted to take up motion picture work. Never having appeared before on the screen, she wanted to learn the business of the work before the camera thoroughly. For this reason, she played a few minor roles in pictures recently released by Aywon Film Corporation.

Mr. Hirsh said, "It was because of her acting in this feature that she was capable of being starred successfully."

The first of this series of features has already been completed and is now being titled and assembled. The feature itself is as follows: Miss Chase is seen in a new feature film, which is being released in conjunction with the release of the company's other films. The film is a dramatic romance, and is sure to be a hit with audiences.

Arthur Edmund Carew,
Featured with Claire Anderson In the Republic special, "The Palace of Darkened Windows."
With the Procession in Los Angeles

By Harry Hammond Beall

Marjorie Bennett, little sister of Enid Bennett, the former lince star, has been playing important roles on the stage of the Philharmonic auditorium with the Wilber musical comedy company.

Sam Edwards, manager of the First National exchange in San Francisco, was a recent Los Angeles visitor.

Thorese P. Taylor, formerly publicity director at Metro is now Charlie Hertzman’s exploitation associate at Universal City.

Pete Smith is now firmly ensconced at the Jasper Hollywood studio as the official herald extraordinary of the Marshall Neilan productions.

Rumor has it that William Parker, the King Vidor plenipotentiary, has been offered a trip to the Orient as official scribe for Henry McRae and the productions he is to make for First National.

Hope Loring is confined to her new home with two trained nurses, as the result of a nervous breakdown following the too constant devotion to her typewriter in finishing a six reel script for Edgar Lewis.

Allen Holubar is proudly shown pointing to one of the classiest and most elaborate ballroom sets ever built at a west coast production plant. It was made at the Hollywood studio for Holubar’s first independent production starring Dorothy Phillips.

William Pigott is laying aside his scenario duties temporarily while actively engaged in the organization of the Screen Writers Guild, a society that will sponsor the cause of the downtrodden author.

Harry Edwards, widely known comedy director, has been signed by Universal and is at work on “Fix It For Me,” a comedy featuring Ernie Shields and Bartine Burkett.

Eva Novak, the younger sister of Jane Novak, has been signed by Universal for a series of comedy-dramas. Her first picture will be “Kate Plus Ten,” a crook story in which she will be directed by Stuart Paton.

Jack Fem, Universal director, was married recently to Miss Mary Smith, daughter of Charles W. Smith of the New York stock exchange. Isadore Bernstein, general manager of Universal City, was best man.

Florence Turner, who has just completed an important role in “Blackmail,” has been signed by Metro to appear with Doralinda in “The Passion Fruit.” If Miss Turner can get a stay of execution on a tentative agreement by which she would be required to go to England to star for a big British producer, she will probably sign a long term contract with Metro.

Francis X. Bushman and Beverly Bayne are on their way to Los Angeles to appear at The Little Theatre in Paul Dickey’s latest play, “The Rainbow Bridge.” Frank Egan of The Little Theatre is putting on the show in collaboration with Oliver Morosco.

During one of the rough-and-ready scenes in Ruth Roland’s forthcoming picture, “Ruth of the Rockies,” the Pathe star suffered a dislocated back and hip. She was confined to her home for several days but is back at work.

The inauguration of “The Griddle Club” by members of the American Society of Cinematographers, the famous organization of ace cameramen has established a club within a club with all the sizzling privileges of a griddle. The club will be assigned to review plays photographed by members and keep up the high standards of the society by constructive criticism.

Miss Lillian Webster, formerly a leading woman for National Film Corporation and widely known both in Los Angeles and New York, died at the Methodist hospital, July 7, following an operation. She was 28 years of age. Miss Webster has been seen in support of Neil Burs, “Smiling Bill” Jones and other stars. She is survived by her parents who reside in Tennessee and by a sister who is married to Mac Marsh.

Erich von Stroheim, Universal star and director, has been arrested on a complaint charging him with a technical violation of the federal law against counterfeiting the currency of a friendly nation. The director’s offense is charging artists and engravers at Universal City to reproduce French bank notes for his forthcoming picture. Unless the government loses its sense of humor the case will probably be dropped. Motion picture companies have frequently made rough reproduction of foreign money for the screen but in this case, it is said, the photo engraving process was used which made the bills passable at Monte Carlo, in a setting of which the roll of money was to have been used.

Laying down a barrage of rocks, Marguerite De La Mott, a Benjamin B. Hampton player, this week killed a huge rattlesnake that she encountered on a mountain trail near Camp Baldy. As proof of her ability to hurl a cobble-rock, Miss De La Mott brought the large lamented snake back to Los Angeles and presented it to Benjamin B. Hampton.

Reves Eason will christen the permanent New England street which has been built at Universal City with scenes from “Out of the Sky,” in which Gladys Walton and Jack Ferrin are co-starred. The street is 500 feet long and suggests a New England village.

William E. Wing, scenario editor at Selig’s, has just completed the working script of “The Whiskey Runners,” a virile story of the Royal Northwest mounted police.

Col. W. N. Selig has signed Bertram Bracken to put “Kazan,” the famous wolf dog story, on the screen. “Kazan” will follow “The Mask” on the regular Selig Polyscope programme abroad.

Robert Bruntin is back at his desk after a short vacation at Coronado Beach. He was accompanied by Mrs. Bruntin and R. B. Kidd, head of the Bruntin studios scenario department.

Frohman Amusement to Feature Ruth Clifford

Ruth Clifford, who has heretofore been starred in feature productions, and whose last appearance was in the serial, “The Invisible Ray,” has signed a contract for two years, to be starred in feature productions to be produced by the Frohman Amusement Corporation; such productions not to exceed five in number a year and to be produced and marketed as special attractions. Productions will start September 1.
A exhibitor recently contributed a report to the "What the Picture Did for Me" department of the publication which said of a certain production, "Didn't make any money with this but every exhibitor should play it to give his patrons a treat." The advice is interesting.

At first blush it stamps the exhibitor as a screen enthusiast. Every exhibitor should be one.

On second thought, it characterizes the exhibitor as a charitable person whose charity is of the pocketbook variety.

Then another idea occurs.

In what better cause could the potential earnings of a better box office attraction which might be less of a "treat" be sacrificed than in giving patrons genuine cause for gratitude?

The public forgets neither slights nor favors. The former are of more frequent occurrence. As a matter of business, every exhibitor should provide the latter whenever possible, even though monetary sacrifices are involved.

"GO AND GET IT" (First National) combines drama, comedy, tragedy and farce in a seven-part special feature that deserves the name. Marshall Neilan's directorial genius is displayed at its best in maintaining keen interest from the first scene to the last, of all eventful and unusual production as has reached the screen in the past year. A wealth of exploitation material is available and the picture warrants its vigorous employment.

"SCRATCH MY BACK" (Goldwyn) is a well executed transcription of Rupert Hughes's composition of the same name calculated to provide exhibitors and public with a pleasant respite from the "run" of screen productions. Supervised by the author, it is on a par with the best of the Goldwyn authorial productions, and superior to many of them. A comedy-drama, with the first element of the hyphenation emphasized, it should thoroughly satisfy wherever shown.

"SHIPWRECKED AMONG CANNIBALS" (Universal) records upon the screen the adventures of Edward Leamme and William F. Alder, encountered in an expedition to the less known corners of civilization. Months are spent among the Kia-Kias, a cannibal tribe, and here most of the footage was exposed. The picture is highly interesting as an educational feature of unusual entertainment power and frequently attains considerable dramatic force.

"THE PERFECT WOMAN" (First National) should satisfy the considerable demands of Constance Talmadge's host of admirers. John Emerson and Anita Loos, responsible for the story and the production, have shaped it in the style of "The Love Expert" and the tone of "A Virtuous Vamp." Without emphasizing too strongly the similarity to either production, they have made a picture which should approximate closely the popularity of both.

"THE GAUNTLET" (Vitagraph) has for foundation the familiar feud plot treated in refreshing manner. Harry Morey has a pleasing role as star and delivers a characteristic portrayal. Louizeta Valentine, leading lady, plays up to him admirably. The production is in Vitagraph's best style and good entertainment.

"THE GIRL IN THE WEB" is a detective story in which the element of suspense has been excellently maintained. Blanche Sweet, the star, appears at her best and the picture is the richer in screen value for her presence in the leading role. Robert Thornby is responsible for excellent direction, which conceals the secret of the plot without in any degree diminishing its interest-holding power.

"A SISTER TO SALOME" (Fox) has novelty and good production as strong recommendation. Gladys Brockwell's role is a trying one well executed. A drama within a drama, and both of them dreams, the picture accommodates a wealth of action-packed incident which entertains throughout. Reincarnation is a prominent feature of the plot, handled in a manner that will offend none.

"THE SLIM PRINCESS" (Goldwyn) permits Mabel Normand to display her talent for the mischievous at will. It deals with the adventures of a slim princess in a country where emphasis is regarded as femininity's most prized charm. An American millionaire and a scheming bodyguard, enacted by Hugh Thomson and Tully Marshall, contribute much to the entertainment.

"CROOKED STREETS" (Paramount) is a story of opium smugglers, with Ethel Clayton in the role of a female detective. The Oriental scenes were made during Miss Clayton's recent visit to Shanghai, and the picture consists principally of scenes of Shanghai streets, of one of the seven gates to the city; and a prizefight in a chop suey restaurant Jack Holt and a thoroughly competent cast appear in Miss Clayton's support, but the story is weak and unconvincing.

"SILK HUSBANDS AND CALICO WIVES" (Garson) serves as an admirable vehicle for House Peters. He has a likable role, that of a country boy who succeeds as a lawyer and becomes a man of the world, and makes good use of his talent in its delineation. Mary Alden plays with skill and charm the role of wife. The entertainment should appeal to any type of audience.
Constance Talmadge in
THE PERFECT WOMAN

Six-part comedy; First National.
An Emerson-Loos production.
Published in July.

OPINION: John Emerson, Anita Loos and Constance Talmadge, co-workers in some of the best farce that has been brought to the screen, satisfy expectations in “The Perfect Woman,” a farce in the vein of “A Virtuous Vamp,” and closely approximating the spontaneity of that sensational success.

As in “The Love Expert,” the star appears first as a school girl, wise in her years and a devout student of affairs sentimental. The acting is genuine, and Miss Talmadge does better work here than she has done in her previous pictures. The part is far from difficult, but she accomplishes it in a manner that does justice to the material.

Charles Meredith, as the employer whose heart she wins in the end, gives a satisfactory performance. A role similar to that portrayed by Conway Tearle in “A Virtuous Vamp,” he gives it similar treatment with like result.

Constance Talmadge, by exhibitor report based upon public comment and box office indication, is one of the few “sure fire” stars of the day. Her popularity and the popularity of the Loos-Emerson style of farce is sufficient guarantee that attendance will be large when a new picture is announced. In this case the attendance should increase in volume as the run progresses.

SYNOPSIS: Mary Blake, sentimental miss, determines to win the love of James Stanhope, business man, who lecturing to her class upon the system of character reading by which he selects his employees. She applies for a position, having studied the three methods of understanding methods arranged according to the age of the victim, only to be charted as hopeless and sent home. She studies the character system, discovers herself as the desired type, and wins Stanhope’s confidence. But Red enemies of her employer bomb his home and her true nature is revealed, whereupon she is discharged. Then Stanhope discovers that she can not rid himself of her memory, and his mother suggests marriage. He rejects the idea as preposterous at first but when she has saved his life by vamping Reds who have him overpowered and lashed to a chair he yields to her system and they are married.

Mabel Normand in
THE SLIM PRINCESS

Six-part comedy; Goldwyn.
Directed by Victor L. Schertzinger.
Published in July.

OPINION: The humor that naturally attaches to obesity in the estimation of Americans works for the benefit of Mabel Normand and “The Slim Princess.” Laughs that might not otherwise be forthcoming marked the premiere of the play at the Castle theatre. Chicago, on a Summer evening when it was unnecessary to hang of the “Never over 70 degrees” sign. A capacity crowd was in attendance when, the technical tableau disposed of, Morovenia was disclosed to American eyes. A queer country, this Morovenia, where feminine beauty is estimated in terms of avoid Nichols and ladies tipping the beam at less than two hundred are as drugs upon the matrimonial market. Mabel Normand, as Princess Kalora, a mere featherweight of scarce a hundred pounds, is eldest daughter of the Governor General. Her second daughter, of fabulous tonnage and accordingly coveted by the eligible males of the chosen circle, cannot marry until Kalora has taken the marital vows. Alexander Pike, an American millionaire, comes, sees and laments, and from the moment of his meeting with the princess the fun carries on steadily to the happy ending.

The picture was well received at the opening. There were innumerable chuckles and a few hearty laughs. Chieftly responsible for these were Mabel Normand, more than customarily abandoned in her capers, Tully Marshall, funny though a bit ill at ease in a ridiculous characterization, and Hugh Thompson, a satisfactory leading man.

The production is well staged and photographed, elements which compensate for a somewhat loosely woven continuity.

The basic idea of the plot provides a wealth of material for advertising literature, and the Oriental character of the play gives the obvious cue for a presentation feature.

SYNOPSIS: Princess Kalora of Morovenia, because of her fine lines, finds no suitors in the matrimonial market. Her younger sister, weighing in the neighborhood of three hundred, is also the family favorite, and sought by the eligible of the court. Alexander Pike, American millionaire, sees the princess and falls in love with her, after which he is hounded from the country by the police of her father. She is later sent to America to partake of a patent fat producer widely advertised and meets Pike at an Ambassador’s ball. Here their romance is again interrupted when a cable summons Kalora and her body guard back to Morovenia. Arriving at home, thinner than when she left, she is thrown into a dungeon. But Pike, whose millions are no less powerful in Morovenia than in his native country, arrives in Morovenia, convinces her father of his love for Kalora, marries her, thus opening the way to the altar for the second daughter, and all ends well.

Bianche Sweet in
THE GIRL IN THE WEB

Six-part drama; Pathe.
Directed by Robert Thornby.
Published August 15.

OPINION: Here is a fine mystery story, presented in excellent fashion. The picture is based on a detective story by Geraldine Bonner, published in magazine serial form as “Miss Maithland, Private Secretary.” Detective stories have proved unusually difficult to film, in the past, for the director either told too much and destroyed the mystery, or allowed the plot to become too difficult to follow.

Robert Thornby, the director of this, has struck the happy medium, and he has been able to keep the secret until the last scene and yet to set forth all the events so that the spectator can follow the plot with ease. The suspense is admirably maintained throughout the six reels.

Constance Talmadge in “The Perfect Woman,” her latest First National picture, written by John Emerson and Anita Loos.
EXHIBITORS HERALD
August 7, 1920

Miss Sweet in the role of the private secretary upon whom suspicion for robbery falls, plays her part with all her old-time charm. This is the best picture she has had in a long time. Nigel Barrie and Christine Mayo play important parts.

You will be safe in promising your audience a better than usual production in this. It has excitement, humor and realism.

SYNOPSIS: The story begins in the home of Janney's, where we find the daughter of the house, Mrs. Price, quarreling with her husband. The husband leaves. Mrs. Price has been unable to meet her bridge debts and, refused assistance by her mother, she goes to the family safe. Esther Maitland, Mrs. Janney's secretary, sees her. Mrs. Price discovers that the safe has already been robbed but of course cannot give the alarm then without betraying herself. She suspects Esther. The next morning the theft is discovered and detectives are called to help. Esther herself is quickly arrested as a private detective. A woman detective, called in by Mrs. Janney, poses as governess to Mrs. Price's child, and overhears incomprehensible telephone conversations between Esther Maitland and Mr. Price. They plan to meet, and the detectives shadow them.

Dick, a young neighbor of the Janneys, in love with Esther, hears of the evidence against Esther but still believes her innocent. Then the private detective Mrs. Price has hired. Then the robber is found to be a former employe of the Prices. Esther confesses that her dealings with Price had concerned her younger sister who had been put in jail for piquetting during a strike. With all suspicions cleared away, Dick and Esther continue their romance, while the Prices become reconciled.

Helene Chadwick in
SCRATCH MY BACK
Five-part drama; Goldwyn. Directed by Sidney Olcott. Published in July.

OPINION: Here is an unusually good comedy-drama which will delight a high class, sophisticated audience, and be equally popular with others of any degree. It is based on a story by Rupert Hughes and its picture version was made under his supervision. There is much in the characteristics which make the Rupert Hughes stories such great successes with his wide reading public.

entertainment is as much in advance of the ordinary screen comedy drama as Rupert Hughes' published stories are superior to the average. The author of the story is an expert in getting the public interest, and this picture shows expert workmanship. In the final result, the director and the players had an important share, and their work too has the mark of "class."

Don't get the idea from the title that there is anything vulgar or suggestive about this. It is just the opposite. It is witty and funny, but always in good taste. It never loses its charm, even in different in story and manner of handling from the usual run of pictures, and this alone will commend it to the discerning public. The "kidding" runs half of the fun, but the situations are also well managed. T. Roy Barnes as the hero, Helene Chadwick as the caddie, Lloyd Whitlock as Cesare Gravina all play their roles especially well. The direction of the picture is very good, the photography and setting.

SYNOPSIS: Val Romney (T. Roy Barnes) is a whimsical young society man who does about as he pleases. In one of the pictures he is shown in the comic predicament of having an itching back during a society function when his wife is unable to get relief. The director of the story is introduced in a French boarding school from which she soon runs away to become an American living in Paris. Her new home, she meets a young American whom she later marries, without telling him of her escapade in London. Sooner or later we find our heroine and her husband back in America. One evening at the opera, they are seated in front of Romney. The girl apparently is annoyed by an itching back. Romney, remembering the incident, impulsively reaches over and scratches her shoulder. The girl writes him a note of thanks, asking him to call. The next day she tells him of her London experiences and states that her former dancing partner is trying to blackmail her. She dares not tell her husband and asks Romney's help. She and Romney plot to outwit the blackmailer. They succeed but also arouse the husband's jealousy. Eventually things are straightened out when the husband tells the girl that he had known her secret all along.

Harry Morey in
THE GAUNTLET
Five-part drama; Vitagraph. Directed by Ethel Clayton. Published in July.

OPINION: There is, perhaps, no more truly American plot than that which has been picked out of Tennessee mountain folk. It is a product of the country. While perhaps not a thing to make the national breast heave with pride, it is undoubtedly good enter-
tainment. Few plots have been used more frequently, and few as frequently without losing their freshness.

Harry Morey, likeably masculine and with a surprising amount of dash, plays the character of a man of the mountain to male stars, appears to advantage in a modified lead story which is exceptionally well produced and gets the desired result without sacrifice....

Morey enacts the leading role with customary directness and effect. His characterization places no strain upon the audience, and he is more natural. Louizeta Vincent, who has the feminine lead, satisfies optical and dramatic demands.

Neither a special nor represented as such, the picture is a typical example of high grade Vitagraph production.

SYNOPSIS: Roderick Beverly, whose father has purchased the Worthington property in the mountains of Tennessee, goes there to see what he has purchased. But the mountain people do not take kindly to Beverly and several attempts upon his life are made. He finds that he leave the country being frequently attacked. It is expected to marry her boyhood sweetheart, now leader of the Worthington clan, a fraudulent and loopy Higbys, whom she finds she cannot tolerate. Wars break out. Beverly is accused of the murder of a Worthington. Miss Clayton's portrait in the murder, and is summarily shot. The happy ending follows.

Ethel Clayton in
CROOKED STREETS
Five-part drama; Paramount-Artcraft. Directed by Paul Powell. Published August 8.

OPINION: "Crooked Streets" contains less than one-half of one per cent legitimate plot; about ninety per cent of the street scenes and the rest is a prize fight, added to give the picture the needed "punch."

The street scenes showing the crowded thoroughfares of Shanghai were evidently made in the Orient during Miss Clayton's recent vacation trip abroad, and are quite interesting. Around these a story of opium smugglers has been written and the whole padded out to five reels.

The cast consists of Jack Holt, as Rupert, a British secret service attaché; Clarence E. Goldthart, as Prof. Silas Griswold; Ethel Clayton, as Miss Griswold; Frederick Stare, as an American sailor. Miss Clayton has the role of Gail Ellis, a member of the U. S. Secret Service, who becomes secretary to the Griswold party and ultimately effects their capture and arrests. Considerable footage is devoted to a sparring match between Jack Holt and Frederick Stare, and the great deal more to scenes around the Oriental metropoli-
s, in some of which Miss Clayton is seen riding in a ricksha.

Morey Hughes, as Hughes, is employed as secretary by Prof. Griswold upon his departure from San Francisco for Shang-
thai, ostensibly to purchase some rare vases. In the latter city she meets with

A scene from "Scratch My Back," a Goldwyn-Eminent Authors picturization of Rupert Hughes' humorous com-
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adventure while trying to find the headquarters of the pottery merchants and is saved from molestation by an Englishman who has to battle in the ring with a drunken sailor before the latter will let her alone. As the Griswolds are about to depart for America, having purchased several cases of opium which contain opium, Rupert, the Englishman, cautions them. They overtake him, however, and are about to escape when Miss Ellis appears with officers and apprehends them. Rupert then confesses his membership in the British secret service on the lookout for smugglers and Miss Ellis informs him that she is a S. Secret Service, and that he "has forced her hand," as she had intended to arrest the smugglers at San Francisco. They find mutual happiness in each other's company and later they sail for England as Mr. and Mrs. Rupert.

SHIPWRECKED AMONG CANNIBALS

Five-part adventure picture; Universal. Directed by Edward Laemmle and William F. Alder. Published in July.

OPINION: This offering consists of the pictures Edward Laemmle and William F. Alder gathered in the far East, taken during the time they were marooned in cannibal land. Starting out originally to get scenic and adventure films in the eastern lands, they were shipwrecked near Borneo and compelled to stay for several months among the savage tribes. While the first part of the film shows their adventures crossing the sea and invading the jungle and includes an exciting tiger hunt, the main feature of the offering consists of scenes of cannibals as they live from day to day.

The pictures are highly entertaining and make a very good offering for any treat which wants an out of the ordinary attraction. Adventure pictures of this sort make more of an appeal to men than to women, but since the pictures themselves are exciting without being gruesome or offensive in any way, you can be sure of pleasing the feminine portion of your audience as well.

The offering can be played up as a thrilling copy of a real life very dangerous adventure, and its educational side may also be emphasized. The children and their parents might be appealed to on this ground. It should, perhaps, be difficult to make arrangements for matinees for school children during the summer months, but it might be possible in some localities.

But the feature will stand up on its own merits as a good travel and adventure film, and this sort of real life picture record seems to have a great fascination for the general public.

The film material has been unusually well preserved, and the photographs are very clear and by the use of the telescopic lens, vivid close-up scenes of savage rites were filmed. The pictures are well edited and arranged in the form of an interesting narrative, held together by well written and often amusing subtitles.

In short, this is an out of the ordinary and highly satisfactory offering for any theatre.

Edward Laemmle, of the Universal Film Manufacturing Company, and William F. Alder, scientist and explorer, sailed from San Francisco to take scenes in eastern lands. Each was provided with letters of introduction to govern-

ment officials in the lands they visited. They reached their destination off the coast of southwest Asia and began their explorations. They accompanied native soldiers and guides and invaded the jungle and even took part in a tiger hunt. Alder was attacked by the tiger, an attack which Laemmle photographed.

The explorers were refused permission to visit the home of the cannibals but finally were permitted to go at their own risk. They chartered a sailing vessel which was driven ashore and wrecked by a typhoon. On shore they found themselves among the Kia-Kias, a tribe of cannibals. They went to the home of a missionary; they had heard of but learned that he had been eaten. They were able to make friends with the savages by giving them trinkets, tobacco and the like. Finally, just when the savages were growing restless and hosile and after they had made a few timid attacks, the explorers were rescued by a band of soldiers and they set out on their homeward journey.

A Kia-Kia head hunter with one of the cameras used to photograph "Shipwrecked Among Cannibals" (Universal)

SYNOPSES: Elinor Duane, a singer, undergoes an operation, and while under the influence of ether, she dreams of another incarnation, when she was a priestess in a temple of ancient Rome. She recalls her love for a young Christian whom her protector, a priest, had ordered her to turn from his faith. Instead of harming the young man, she had killed the priest and committed suicide. She awakens from her ether-induced sleep and recognizes in the doctor the evil priest of the olden time. In a strange ring, which an admiral had given her, she recognized the poison ring by which she had brought about her own and the priest's death. The giver of the ring, Geoffrey Kingston, a wealthy man, is too violent in his wooing and Elinor accidentally kills him in protecting herself. The doctor aids her in keeping the cause of the man's death a secret. In Paul Kingston, Geoffrey's son, Elinor recognizes her lover of her earlier life. She gives him his father's ring, and he too dreams of their former romance. But for many reasons, because she is really the murderer of his father, because he is married and has a career as a minister, Elinor knows that she must send him away. Then the doctor tries to blackmail both Paul and Elinor. Finally Paul, Elinor kills herself with the poison ring, which Paul had given back to her. Then, as the tragedy seems complete, Elinor again awakens and learns that she has had another dream, that in reality Geoffrey Kingston is alive; the doctor is her good friend and Paul Kingston is unmarried. But the love between Paul and Elinor is true.

Six Copperhead Pictures Are Ready to Publish

Production on the Copperhead series of two-reel dramas is proceeding at a rapid rate, but before publication is made. Photo Products Export Company of 200 West Forty-second street, New York City, desire to have a sufficient number of negatives on hand to meet the strong demand that has lately shown itself for this class of picture.

Six subjects have already been finished, the series will consist of twelve. The trade is expressing itself well pleased with the dramas.
Marshall Neilan’s

GO AND GET IT

Seven-part special; First National.
Directed by Marshall Neilan.
Published in July.

OPINION: The producer-director, Marshall Neilan, evidenced his belief in the title of his latest offering, by taking it to himself. “Go and Get It.” He did.

The sprightly Kirk Connelly, portrayed by Pat O’Malley, followed the slogan, according to the story, but so did Marshall Neilan when he decided to combine comedy, tragedy, melodrama and farce.

It is something more than “Go and Get It,” and an analysis of words would fall short in listing the materials which finally go to make up a picture which takes a spectator with it from the first flash on the screen to the end, and in that time does not offer sufficient respite to remind himself that it is only a picture. It goes so fast from love, intrigue, crime, cunning, murder, fighting, fire and floods to home again that the spectator has no time for anything but keeping track of the happenings. Who was it said “A picture no artist can paint?” That same person would say, “A picture no producer can imitate.”

A picture which can maintain such suspense needs no recommendation as to photography, lighting and general requisites of excellent production. “Go and Get It” has them all, including Wesley Barry, who supplies much of the humor in his own tiny way. There is enough style in “Go and Get It” to make seven seven-reel features of any kind of comedy, drama, what you will. And there would be plenty footage left over. It can only be described as a production which earns the much abused title “Special Feature.”

SYNOPSIS: Helen Allen, daughter of a newspaper owner, falls heir to a newspaper and her dead father. He has previously been the leading newspaper of the town. But the boss, Gus, “Shut the hell up, Gordon,” who is sold in charge, finds it more profitable to combine with competitive interests and bring about the ruin of the favored colossus in order to promote the popularity and standing of its rival. He is working with the owner of the competitor, secretly, at that end, and as fast as talent is discovered it is eliminated in order that the paper may go to “pot.” Helen, upon her return from France, where she was a red cross nurse, is met by Gus. The intrigue is galloping.

The picture gives the star a chance to do some very good acting, since it portrays the transformation of a simple but ambitious country boy to a brilliant and successful lawyer. In his characterization Mr. Peters is convincing at all times.

Mary Alden has the role of the demure wife, frightened and out of place in fashionable society. She plays with real skill. The rest of the cast are well chosen and play their parts well. Eva Novak and Vincent Serrano have prominent parts.

The picture is well staged and well directed. The earlier part of the action takes place in a small town. The village furnishes many bits of humor. When the story shifts to the city, the action becomes more melodramatic. But it is safe to say that the production will prove very appealing to any audience. And in the name of the star and the title of the play the exhibitor has two good drawing cards.

SYNOPSIS: Dean Kendall, a country boy who has succeeded in being admitted to the bar, finds few clients in the little village of Harmony. At last there is a sensational case in which a man is tried for the murder of his wife’s lover. Edith Beecher, court stenographer and Dean’s sweetheart, manages to have the young lawyer given a chance to defend the murder. Dean’s masterly defense frees the prisoner and wins for him a position with a city firm of lawyers. Dean marries Edith and they go to the city. Dean makes progress fairly well but Edith, determined to look “home body.” A society girl, Georgia Wilson (Eva Novak), determines to break up the home and win the young attorney for herself. For her plans by an architect who loves Edith. Through a trick, Edith is lured to the architect’s apartment. Georgia believes that Dean, with his strict ideas of what a wife’s conduct will be, will divorce Edith. But a discarded sweetheart of the architect, madly in love with Dean of the whole plot. Edith, feeling that she has failed to make her husband happy and also fearing for Edith’s life, gives Dean the information that the architect, has fled from the city and returned to her village home. Dean follows her and a reconciliation takes place.

Arrow Film Corporation
Announces Sale of Rights
For Hank Mann Comedies

With the closing of contracts for the territory of Minneapolis, North and South Dakota, Montana, Iowa and Nebraska within the past week, the Arrow office announces that 98 per cent of the entire territory in the United States has been sold on the Hank Mann two-reel comedies. This, according to the Arrow office, constitutes some rapid sales work on the part of the Arrow sales organization.

At the present figures, 61 per cent of the entire series have been completed.

Three separate exchanges signed contracts for the territory of Washington, Idaho, Oregon and Montana. In addition to this the first National contracted for “Woman’s Man,” an arrow release starring Romaine Fielding; “Love’s Protege,” starring Ora Carew; and a series known as the “National Review Series,” and the two-reel picture, “Exploits of the Moewe,” were included in the contract.


The contract for the Iowa and Nebraska territory was closed by Arrow with the Fontenelle Feature Film Company of Omaha.

Inter-Ocean Disposes
Of Paralta for Africa

Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation, announces this week the sale of the series of Paralta Pictures for physical distribution throughout South America.

The contract which conveys the rights to the Paralta Pictures to one of the largest film renters in South Africa, is said to have been closed at a record figure.

Will Star Mary Savage
In Series of Pictures

Mary Savage, who began her acting career in boy’s parts on the speaking stage and went to pictures in the same capacity, is to be starred in a series of features by Mary Savage Pictures Corporation, which has been incorporated in New York, by Arthur J. Levey, who will direct her activities for the next three years, has been identified with A. H. Woods and other theatrical producers.
Some men are born great, some achieve greatness, and others are born in Ohio.—Syracuse Post-Standard.

Never mind, some day Cuba may feel grateful enough for past favors to send an army over and free the United States.—Columbus (S. C.) Record.

Of men's clothing offered in New York, it is said that the garments are "built on rubber soles". One-half per cent wool?—Albany Journal.

Hints For Summer: Keep the windows open. It gives the mosquitoes more exercise.—Cleveland News.

Queer to hear talk of gas shortage during a presidential campaign year.—Wall Street Journal.

Policeman (to prisoner leaving dock, who has just been sentenced to six months): "Excuse me, but do you want to let your house?"—Jack Canuck, Toronto, Canada.

Our own idea of a lazy man is one who will wait three minutes at a revolving door to get out of working for himself.—Akon (Ohio) Times.

Medical Friend: "Now that you have a car you must not neglect your exercise." "Oh, we won't doctor. This is a second-hand car."—The Mercury (Los Angeles).

"So you graduated from a barber college? What is your college yell?" "Cut his head, leave his face, raw, raw, raw!"—Florida Times-Union.

"Will side whiskers ever come in fashion again?" asks a reader. "They're in fashion now. The girls are wearing 'em over their ears."—Regina (Sask.) Post.

Even the fellow who knows it all may eventually get married and find he doesn't.—Philadelphia Record.

"Jimmy, have you washed your hands?" "Yes, ma, an' if you don't believe me you can just come and look at the towel."—Houston Post.

It isn't modesty that keeps a man from mentioning a woman's undergarments. He can't pronounce the French words.—Nashville Tennessean.

Burglar: "Don't be alarmed, leddy. I shan't touch you; all I want is your money. Old Maid: "Oh, go away! You are just like all the other horrid men!"—Jack o' Lantern (D. N. H.).

Some 'folks get all that's coming to them and some 'em get a lot that's coming to others.—Syracuse Herald.

"I had an awful dream last night, Joe." "That so?" "Dreamed I was eating shredded wheat and when I awoke, half of the mattress was gone."—Boy's Life.

First Cannibal: "Our chief has hay-fever." Second Cannibal: "What brought it on?" "He ate a grass widow."—Journal American Medical Assn.

Sign in St. Louis theatre: "He Married His Wife" also Mutt and Jeff.—Baltimore Sun.

Shortly before the now historical Cleveland convention, I made the following statement, "The ambition and competition among independent producers will be sharpened to the utmost. I myself am calling on, and in some cases disposing of interests I hold in various enterprises so I can concentrate practically all my efforts as an independent producer and distributor."

I continued in another statement, "The independent desires to remain his own master. He must have more product, better product, best product. The summer season gives us all a breathing spell. Those now in the independent producers will grow bigger, those smaller will become big. As far as I am personally concerned, I have set a mark for my high calling in this industry and am straining all efforts to reach said mark. I have no fear that I will accomplish all that I have set out for.

I have directed my publicity department to always bear in mind that "Truth in Advertising" is the motto, slogan and code of Victor Kremer, Inc. I fully bear in mind that no matter how good advertising may be, it can only be as good as the product it advertises. I can only succeed with the right product, it is of paramount importance that entering into the era of independence the sacredness of the slogan "Truth in Advertising" shall always be borne in mind.

In connection with the above permit me to state that I have succeeded beyond expectation in my efforts to present to the trade independent product of the highest order. I have concluded several large deals and with those pending over half a million dollars worth of product will be offered to the market in time for the season opening and by the first of January I should be able to double the output.

Right here I desire to make it plain that it is not merely the amount of product but pre-eminently the quality thereof, which is necessary to supply the demand. For instance, in presenting "Voices," the big six-reel production, with which Victor Kremer, Inc. is opening its campaign, I am sanguine that in my claim of it being offered to state right buyers as the foremost production on the market I am not shooting wild, always bearing in mind that the instructions given to the publicity department should comply with any statements that I personally might make.

In a previous statement I have also held that it would be of utmost difficulty for exhibitors to cancel contracts with Producers-Exhibitors, against whom all independent producers have clung until such time as the independent producer and distributor be in a position to supply material of the highest order. In connection therewith I would like to declare the following: That not only does "Voices" compare favorably with any picture of its kind but the five-reel westemers the first one of which is to be released on September 1st, are positively superior to anything of the kind yet done in motion picture production.

I am willing to stand and fall with the statement and care not whether or where my challenge be taken up, leaving it to a jury of exchange men or exhibitors to decide if the series which are to be released monthly do not bear me out.

An sensational trade paper advertising campaign as well as a spectacular general campaign will forthwith be initiated to make the star of this series as popular as anyone appearing on the screen today.

VICTOR KREMER
Who announces greatly increased activities in the independent field.

I bespeak for our representative, Mr. H. H. Yudkin, who has started on a country-wide trip with sample prints of early releases, the courtesy of the trade. He carries with him "Voices" as well as the other subjects not forgetting "Screen Smiles," the snappy half-reel selection of brightest bits of newspaper wits.

Arrow Sales Indicate
Independent Strength

An indication of the strength of the independent field bordering Seattle, Wash., is shown in a report offered for publication this week by the Arrow office to the effect that it closed a contract last week with the Greater Features Film Company of Seattle for three feature productions and two series of comedies.

The features sold were "The Decoder," a Hal Caine story; "The Law of Nature," and "Before the White Man Came." A fall release of Arrow having an all-Indian cast, the two comedy series contracted for were the series of twenty-six two-reel Hank Mann comedies and a series of ten one-reel Hank Mann comedies.
New York City, July 26, 1920.

Ernest Shuman showed rare judgment when he selected Jules Cowles to act the part of Mackenzie in his forthcoming Canadian production. Cowles is one of the screen's best actors and for a big, red-blooded out-door role it is doubtful whether Jules has an equal.

Hats off to Ernest Shuman in his selection of the entire cast.

Erna Shuman is as pretty as they come and under good direction she should shine as a little star of the North.

Mr. and Mrs. Edgar Lewis arrived in New York from California on Wednesday, July 21, and are billeted at the Claridge. Mr. Lewis brought a finished print of "Lahoma" with him.

Maurie Meyer knows, "What Women Like" so he expects to give a tea at the Astor soon.

Joseph Klein Joins Schwab Productions
Well Known Exchange Man To Direct Distribution of David Butler Films

New York, July 27.—Joseph Klein, for the past year manager of the New York exchange of First National, has resigned his position, effective July 31st, to join the D. N. Schwab Productions, Incorporated, of which organization he is a stockholder.

Mr. Klein takes up his duties as general manager and a member of the board of directors, supervising the distribution end of all D. N. Schwab Productions, in which David Butler is starred.

Their first production, entitled "Fickle Women," is being sold on state rights basis, and they are now negotiating for distribution on their future productions, two of which have been completed, "Smiling All the Way," a romance of Greenwich Village, has just been received from the coast, and "Girls Don't Gamble Any More," a modern comedy drama based on the Saturday Evening Post story of the same name, is now in the cutting on the coast.

Mr. Klein has had varied experience in the motion picture business, and although this is his first venture in distributing on a national basis, he has a thorough knowledge of this end of the business, having held branch managership during the past seven years in every large center in the country with the exception of the Western Coast. He was formerly manager for the Metro exchange, New York, Paramount exchange, Pittsburgh, Pathe exchange, Atlanta, World Film Corporation, Detroit, Chicago and New York, and Southern Division Manager for the World Film Corporation, supervising the Atlanta, New Orleans, Dallas and Memphis offices.

Reading The Ouija Board
With J. B.

J. Joseph Sameth
President of Forward Film Distributors, Inc., who is now offering "Youth's Desire" to exhibitors of the central west.

Richard A. Rowland is expected to return from Europe on July 31.

Harry Pope has finished his eighth story within three months. Harry is summing at Deal Beach.

Eddie Bonns of the Chester Scenics has been elected president of the Alamo Boat Club. Eddie is one of the best swimmers in the outfit and will undoubtedly win the Harlem regatta.

More smoke at 729 Seventh Avenue. No damage. Fire put out with a bottle of Red Raven Splits. No advertising in a fire of this kind. The firemen are sick of making a weekly run to 729.

We have just learned from the Falkner-Tyrol Productions, Inc., that they have secured the motion picture rights to Leslie Burton Blades' remarkable book "Claire." This beautiful love story will be trans-

O'Brien and Hammerstein
Films Nearing Completion

Two Selznick productions, one starring Eugene O'Brien and the other Elaine Hammerstein, which will be ready for exhibitor consumption early in the fall, are rapidly nearing completion at the Selznick Fort Lee studios, according to an announcement this week. Eugene O'Brien is forging toward the final closure in "The Thir," and Elaine Hammerstein is putting the finishing touches to "The Daughter Pays."
American

Slam Bang Jim, with William Russell.

—A reissue which I played before and drew good business. An exceptionally good W. R., with plenty of comedy.—A. R. Anderson, Gem theater, Twin Falls, Idaho.—Neighborhood patronage.

Brass Buttons, with William Russell.

—Very good. Russell always good, and very much of a favorite. The small town exhibitors need not be afraid of any of his features.—George H. Richardson, K. of P. hall, Moultonboro, N. H.—General patronage.

Some Liar, with William Russell.

—A good Russell subject with lots of pep.—R. E. Fraidenbush, Dreamland theater, Castle Rock, Wash.

First National

The Love Expert, with Constance Talmadge.—A dandy. Drew a good house in hot weather.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

The Family Honor, a King Vidor production.—King Vidor can certainly direct. This picture was in my estimation very pleasing. I did a good business and had quite a few comments.—Jack Cairns, Brooklyn theater, Detroit, Mich.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.

—One week to big business. This picture may restore Anita's popularity which had suffered somewhat here.—J. L. Ludden, Victoria theater, Quebec, Can.—General patronage.

The Yellow Typhoon, with Anita Stewart.—Class A production.—A La-Force, Happy Hour theatre, Two Harbors, Minn.—Small town patronage.

The River's End, a Marshall Neilan production.—Here is a first class picture. Best suspense picture I ever saw.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.


The Thunderbolt, with Katherine MacDonald.—Very good. Drew well. Star seems to please all.—S. J. Osaka, Burley theater, Burley, Idaho.—General patronage.

The River's End, a Marshall Neilan production.—The biggest production and a dozens of patrons tell me this was the best picture they have ever seen. First National always draws them good and are on the job.—H. J. Longaker, Howard theater, Alexandria, Minn.—General patronage.

The Temperamental Wife, with Constance Talmadge.—Nothing extraordinary. Fair program picture. Good for audiences liking frivolous comedy.—Elam & Bradbury, Princess theatre, Winnsboro, la.—General patronage.

In Wrong, with Jack Pickford.—Good picture and gave 100 per cent satisfaction. Failed to draw, however.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

A Virtuous Vamp, with Constance Talmadge.—Too many cuts in print for us to give intelligent opinion. Had expected much, but we had few words of praise.—C. T. Metcalfe, Opera house, Greenfield, Ill.—Small town patronage.

The River's End, a Marshall Neilan production.—Pleased, but did not get over as expected.—A. R. Powell, Sugg theatre, Chickasha, Okla.—Neighborhood patronage.

The River's End, a Marshall Neilan production.—A dandy picture to big business first day. Good business the second day in not weather. Picture pleased everybody.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

The Golden Touch, the Fall feature to be distributed by Arrow Film Corporation.

Bill Apperson's Boy, with Jack Pickford.—Star is well liked here. Popularity after Burglar by Proxy held up after this one. The story is good.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

Two Weeks, with Constance Talmadge.—Satisfactory picture, but failed to draw. Small house.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

The Woman Gives, with Norma Talmadge.—Book this now and boost it. The star is wonderful. The play great. One of those pictures that make you think living is worth while.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

Don't Ever Marry, a Marshall Neilan production.—A good picture. Had many favorable comments on it, although it wasn't as much of a comedy as I personally expected. Bad weather hurt my business.—A. W. Wright, Old Star theatre, Lake City, la.—General patronage.

Daddy Long Legs, with Mary Pickford.—One of Mary Pickford's best pictures. She has excellent support. Interest does not lag through the plot anywhere.—Elam & Bradbury, Princess theatre, Winnsboro, la.—General patronage.

The Thunderbolt, with Katherine MacDonald.—Boosted this big, and did good business, but it did not get over. This is 'something' that is needed in all good pictures was lacking. My patrons like the star's sister, Mary MacLaren, better.—J. P. Thies, Globe theatre, Manitowoc, Wis.—General patronage.

Back to God's Country, with Nell Shipman.—Exceptional business. Created good comment. More wanted like this.—J. F. Madson, Elk theatre, Rexburg, Idaho.—Neighborhood patronage.

Two Weeks, with Constance Talmadge.—All that could be desired in the way of a top-notch comedy-drama. Star very popular.—Custer Carlyon, Victoria theatre, Frankfort, Mich.

Back to God's Country, with Nell Shipman.—One of the best money getters I have had. Back it. It will stand advance price. Best of satisfaction.—W. H. Giffilin, Lotus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

Fox

The Twins of Suffering Creek, with William Russell.—The westerns get me more business than any and this one was a fast one.—William Wright, Orpheum theatre, Livingston, Mont.

Faith, with Peggy Hyland.—This is a good program and ought to pay well everywhere.—H. T. Hight, Queen theatre, Nordheim, Tex.—Neighborhood patronage.

The Adventurer, with William Farnum.—Although this picture will not appeal to the majority of the Farnum fans it is a good production. Please the better class of patrons. Business good.—Pfeiffer Bros., Opera house, Kenton, O.—General patronage.


Merican is Captured by the Sheik

Wings of the Morning and The Orphan, with William Farnum.—Both gave excellent satisfaction,—H. J. Thacher, Strand theatre, Salina, Kans.—General patronage.

The Lure of Ambition, with Theda Bara.—Good average picture. Theda Bara always pleases here. Settings and scenery very good.—Elain & Bradbury, Princess theatre, Winnsboro, La.—General patronage.

The Terror, with Tom Mix.—A good Mix picture, but pictures of this star do not hold up on the second day of a twoday booking. This program gets us the least money.—Charles H. Ryan, Garrfield theatre, Chicago, Ill.—Neighborhood patronage.

The Orphan, with William Farnum.—A satisfactory offering that pleases everyone.—A. LaForce, Happy Hour theatre, Two Harbors, Minn.—Small town patronage.

The Adventure, with William Farnum.—Not just the role for Bill, but we can make it with him anything.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

The Lincoln Highwayman, with William Russell.—The picture was only fair. Russell does not draw for us.—Preston Bros., Empress theatre, Rockwell City, La.—Neighborhood patronage.

Forbidden Trails, with Buck Jones.—A whirlwind of a good western. The Saturday crowd just "ate it up." Prom- ise your people a subject that is far bet- ter than the average. Meet them at the front door and they'll tell you they liked it.—Harry M. Palmer, Liberty theatre, Washington, Ind.

Goldwyn

The Revenge of Tarzan, with Gene Pollar.—Two days to capacity business. Patrons enjoyed this, saying it followed the book better than former Tarzan pictures. Book it.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Dangerous Days, with a special cast.—Good picture of pre-war days. Pleased.—P. G. Estee, Ford theatre, Brookings, S. D.—Neighborhood patronage.

Lord and Lady Algry, with Tom Moore.—A high-class picture of English society in which Tom Moore proves equal to the occasion. Tom Moore is a favorite and picture was presented to good audience.—G. B. Elam, Princess theatre, Winnsboro, La.—Small town patronage.

One of the Finest, with Tom Moore. It's all there. This program picture beats most specials and super-specials a hundred ways for Sunday.—Jewell theatres, Lafayette, Colo.

The Strange Boarder, with Will Rogers.—It's a good bet. Our audiences are waking up to the fact that Rogers is one of the most human stars on the screen. They are now asking for him. Get 'em early on Rogers and you got 'em late.—Harry M. Palmer, Liberty theatre, Washington, Ind.

The Woman on the Index, with Pauline Frederick.—Picture good.—H. T. Held, Queen theatre, Northcat, Tex.—Neighborhood patronage.

Dollars and Sense, with Madge Kennedy.—This is a good picture, but not a picture for the family circle.—Peter Krauth, Denison theatre, Denison, la.—Neighborhood patronage.

Lord and Lady Algry, with Tom Moore.—This is the best picture of this star we have ever run. Star is getting better. Good drawing card from box office standpoint.—Elmer Irwin, Conn. theatre, Newkirk, Okla.—Small town patronage.

The Woman and the Puppet, with Geraldine Farrar.—No good for small towns. Our patrons can't see this "car- men" stuff. No more Farrar for us. Business none.—Pfeiffer Bros., Opera house, Keoton, O.—General patronage.

The Silver Horde, with a special cast.—A good story with good direction and cast makes a picture that pleased 90 per cent.—P. G. Estee, Ford theatre, Brookings, S. D.—Neighborhood patronage.

The Street Called Straight, with a special cast.—Just an ordinary program picture. It is not good enough to ad- vance the price on it.—Whitman & Graf- fort, Princess theatre, Buchanan, Mich.—General patronage.

Pinto, with Mabel Normand.—This was our first Goldwyn picture, and it was a dandy. One of the best comedy West- erns that we ever ran.—G. N. Arm- strong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

The Silver Horde, with a special cast.—This picture is O. K. if you can put it on at your usual admission price. Can't see why it hasn't been running. Ran this on July 5 and 6. Patrons thought I was taking advantage of holi- days to raise price.—A. LaForce, Happy Hour theatre, Two Harbors, Minn.— town patronage.

Dollars and Sense, with Madge Ken- nedy.—Not up to star's usual excellent work. Story stereotyped but somewhat redeemed by clever twist at close.—P. G. Estee, Ford theatre, Brookings, S. D.—Neighborhood patronage.

Hallmark

High Speed, with Gladys Hulette.—Played to a big house, and the picture was one that just suit any people. Book it.—E. Saunders, Palace theatre, Harvard, Ill.—Neighborhood patronage.

An Honest Man, with William Des- mond.—This is very good. Everybody pleased. William Desmond's oldest pic- tures on Triangle program better than this one with Robertson-Cole.—Mrs. James Webb, Cozy theatre, Union Dec.—Small town patronage.

Honor Thy Name, with Frank Keenan.—Keenan pictures do not get us any business. No one seems to care a great deal for them.—R. C. Wilson, Grand theatre, Staples, M- sa.

Fifty-Fifty, with Norma Talmadge.—These replies are not up to standard of the star's newer stuff.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Scene from "The Son of Tarzan," the National Film Corporation special serial production, being distributed by David P. Howells.
Women Men Forget, with Molly King.
—Very good. Took well with the ladies.

American Aristocracy, with Douglas Fairbanks, Jr., and Clara Bow. Revises, not giving satisfaction with me.—R. C. Wilson, Grand theatre, Staples, Minn.

The Hick, with Charles Ray,—I can't recommend this to you. The theory that it's good business to exploit a star irrespective of the worth of his picture is to my mind false.—Jewel theatre, Lima, Colo.

Life's Greatest Problem, with a special cast.—A good picture but only for one day in a small town.—William Haight, Orpheum Theatre, Lexington, Ky.

The Social Secretary, with Norna Talmadge.—Good picture.—W. H. Gilfillan, Lotus theatre, Red Lake Falls, Minn.— Neighborhood patronage.

Hodkinson

Live Sparks, with J. Warren Kerrigan.—A very good picture and will stand up in any theatre. Business was poor. Too hot.—William Haight, Orpheum theatre, Lexington, Ky.

The Dream Theater, with J. Warren Kerrigan.—Not up to Kerrigan's standard. No pep to it and Kerrigan better wake up or he will fail at box office.—Mrs. A. A. S. Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Desert Gold, with E. K. Lincoln.—Good picture but dark titles and very closely run.—R. E. Fowler, Bowen-Charles Theatre Circuit, Dreamland theatre, Castle Rock, Wash.—Small town patronage.

Thunderbolts of Fate, with House Peters.—Drew fine, but House Peters they said they did not care. Picture very good.—R. C. Wilson, Grand theatre, Staples, Minn.

Metro

The Brat, with Nazimova.—Here is an actress that can act. I think this her most popular picture. It is a fine picture, and gave excellent satisfaction and made Nazimova fo a star. The climax of the story in the last reel is a wonder.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—Neighborhood patronage.

Dangerous Men, with Viola Dana.
—Fine picture. Fair business. Dana gets better with each picture, but she doesn't get big business.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

The Brat, with Nazimova.—Different than anything she has ever made. A dandy picture and you can push it.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—Small town patronage.

Should We Tell? with Alice Lake.—A splendid picture. The first two reels especially interesting, but whole subject good. The story is rather improbable from some angles, but it registers well and we did big business with it.—H. P. Thompson, Liberty theatre, Pardeeville, Wis.—Neighborhood patronage.

Nothing But Lies, with Taylor Holmes.—Silly. Not a thing to recommend in this picture. Why waste time and money on such trash?—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Heart of a Child, with Nazimova.—Gave good pictures to date and can't say an awful lot about the above story. The star though does her best. It should not be classed as a special—

Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

Fair and Warmer, with May Allison.—Don't fail to book Fair and Warmer. It's a knockout. Good business. Everybody pleased. Advanced prices.—C. W. Docter, May theatre, Mayville, Wis.— Neighborhood patronage.

Fair and Warmer, with May Allison.—Played this on Farmers Picnic Day. People all tired, but this feature rested them up.—Sam. L. Nissen, Happy Hour theatre, Broadview, Mont.—Small town patronage.

The Right of Way, with Bert Lytell.—Fine picture, and drew a big house. Lytell one of my best drawing cards.—L. M. Kuhn, Gibson theatre, Gibson, N. M.—Minning camp patronage.

Heart of a Child, with Nazimova.—Not a drawing card for us. I owe it to the title. We had a bad two day run with it.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

Fair and Warmer, with May Allison.—Picture very good. Good star. Lots of good laughs. People well pleased.—Mr. Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

Lombardi Ltd., with Bert Lytell.—Picture badly over-rated. Fair comedy. Too much Italian accent in subtitles. Not very many patrons pleased at advanced price.—Elam & Bradbury, Princess theatre, Winnsboro, La.—General patronage.

Paramount Artcraft

The Lottery Man, with Wallace Reid.—Three days to extra big business. Role suited Reid fine and story was great. Should have played this in Winter but was put back. Was a great Summer hit.—J. Leden, Victoria theatre, Quebec, Can.—General patronage.

The Grim Game, with Houdini.—Not very many came to see it, but those who did come all liked it.—L. M. Kuhn, Gibson theatre, Gibson, N. M.—Mining camp patronage.

Everywoman, with a special cast.—A splendid picture, but has to be followed closely to keep the story sure.

is an elaborate production. Better for larger towns.—C. H. Thomas, Community theatre, Galva, Ia.—Small town patronage.

Don't Change Your Husband, a Cecil B. DeMille production.—Excellent. Raised prices from 10 and 25 to 25 and 50 and sent them away more than satisfied. Run a Bringing Up Father comedy. Jiggs in Society with it and it's a knock out.—B. L. Hubbard, Hub theatre, Bishop, Tex.—Neighborhood patronage.

Hawthorne of the U. S. A., with Wallace Reid.—Good as usual. Business satisfactory.—John Hafner, Princess theatre, Donora, Pa.— Neighborhood patronage.

The Egg Crate Wallop, with Charles Ray.—A photoplay that will draw for you. You can't go wrong on this one.—Preston Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

His House in Order, with Elsie Ferguson.—Good picture. Star doesn't draw well here. Our patrons like comedy, comedy-drama and pictures with action.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

Men, Women and Money, with Ethel Clayton.—This is a good society play. I had more complaints than usual on it.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Putting It Over, with Bryant Washburn.—Fine picture. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

An Adventure in Hearts, with Robert Warwick.—A pleasing story which will succeed. Warwick with its a hit.—Leo Petersen, Iris theatre, Belle Fourche, S. D.

Told in the Hills, with Robert Warwick.—A picture that failed to please. Stay away from this one.—Preston Bros., Rockwell City, Ia.—Neighborhood patronage.

Victory, with a special cast.—Junk thickest stuff. People walked out on it.—A. R. Powell, Sugg theatre, Chickasha, Okla.—Neighborhood patronage.

Mary's Ankle, with Douglas Maclean.

VIGNOLA TELLS THEM HOW IT SHOULD BE DONE

Robert G. Vignola directing a scene for "The World and His Wife," one of his own productions for Cosmopolitan-Paramount.
and Doris May.—Went big with our Saturday show. Many good comments. Business good.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

Pathé

Brothers Divided, with Frank Keenan.—Looked his best. A grand theme. A magnificent picture. This picture will please the most critical audience.—Elam & Bradbury, Princess theatre, Wausau, La.—General patronage.

The Deadlier Sex, with Blanche Sweet.—Fine picture, but title is no good and Blanche Sweet is not liked al over Small business.—Paul L. Shaw, Wonderland theatre, Clinton, Ind.—General patronage.

The Narrow Path, with Fanny Ward.—Good picture. Fair business.—C. E. Belden, Widway theatre, Mogollon, N. M.—Hiring camp patronage.

My Husband's Other Wife, with Sylvia Breamer.—Is surely some picture. Can't be beat. You can get a good price for it.—C. W. Docter, May theatre, Madison, Wis.—Neighborhood patronage.

The Sawdust Doll, with Marie Osborne.—Nothing but a good program feature. End well.—George H. Richardson, K. of P. Hall, Moultonboro, N. H.—General patronage.

Oh Boy, with June Caprice and Wright Hale.—Two days to poor business, but a good picture.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Yellow Ticket, with Fanny Ward.—Good picture. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—General patronage.

Damsel in Distress, with June Caprice.—Just an ordinary picture.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Realart

Judy of Rogues' Harbor, with Mary Miles Minter.—Pictures that are true to life will always please. Realart sure has hit on the right chord.—A. LaForge, Harvey, Ill.—Hiring, Two Harbors, Minn.—Small town patronage.

A Cumberland Romance, with Mary Miles Minter.—One of her best pictures. By the way.—the Preston Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

Sinners, with Alice Brady.—Here is a star that has absolutely lost her prestige. She registered old looking and thin. Picture pleased at that, but Brady has done better work. Poor business on account of extreme heat.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.

Judy of Rogues' Harbor, with Mary Miles Minter.—A splendid picture for your young and old. Pleased 100 Capacity business.—W. L. Hamilton, Mazda theatre, Alden, Kans.—Neighborhood patronage.

Republic

A Man's Plaything, with Grace Davison.—This picture the best thing put on any theater. The effect and direction good. Held the interest of the people to such an extent that a pin could be heard to be dropped. Good business for the one night.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Adventures of Julian Eltinge.—A good production which should please all.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

The Woman of Lies, with June Elvidge and A. Hasse, Majestic theatre, Mauston, Wis.


The Beloved Cheater, with Lew Cody.—Not even a good program picture. Don't know if on its own merits, leave it alone.—C. Granger Chamberlin, Strand theatre, Trinidad, Colo.—Neighborhood patronage.

A Sagebrush Hamlet, with William Desmond.—A western that drew good business. Plenty of action.—A. R. Anderson, Gen theatre, Winnsboro, Ia.—Neighborhood patronage.

The Bottom of the World.—Something that is very good in the scenic line, but will not stand a raise in prices. As a filler with a feature it makes a good program.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

Select

She Loves and Lies, with Norma Talmas.—Very pleasant play with an unusual ending. It was well received by everyone who saw it.—Whitman & Graf (Fort, Princess theatre, Buchanan, Mich.—General patronage.

The Desperate Hero, with Owen Moore.—Weak picture. Plot is conspicuous by its absence. Did not get even a chuckle.—Chakeres, Springfield, O.—Transient patronage.

The Woman Game, with Elaine Hammesref.—A small crowd, but the pictures.—C. T. Mital, Opera House, Greenfield, Ill.—Small town patronage.

The Desperate Hero, with Owen Moore.—Average business three days. Picture is desperate attempt to be funny.—J. Ledden, Victoria theatre, Quebec, Can.—General patronage.

She Loves and Lies, with Norma Talmas.—Picture O. K. A box office attraction.—A Laforge, Happy Hour theatre, Two Harbors, Minn.—Small town patronage.

Whispers, with Elaine Hammesref.—Good little picture but nothing to draw or work on in these kind, Business poor.—William Haight, Orpheum theatre, Livingston, Mont.

The Shadow of Rosalie Byrnes, with Elaine Hammesref.—Absolutely without doubt best work of Elaine Hammesref. A good box office attraction and also a good picture which people did not fail to come to us to tell us so. Miss Hammesref register perfect.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Out Yonder, with Olive Thomas.—First class in every way. Will stand boosting.—H. H. Billings, Pleasant Hour theatre, Elsberry Island, Minn.—Neighborhood patronage.

Greater Than Fame, with Elaine Hammesref.—Nothing but a little love story with very little action and nothing to call them in.—R. R. Hill, Marion theatre, Edna, Tex.—Neighborhood patronage.

The Glorious Lady, with Olive Thomas.—This feature while not a big one was a great attraction. It gave us a whole lot of them. It gave good satisfaction. Many favorable comments.—H. J. Longaker, Howard, Alexandria, Minn.—General patronage.
United Artists

DOWN ON THE FARM, a Mack Sennett production.—A comedy feature that will please the audience, Dog does great stunts, as well as good acting. More comments on this picture than on any other that has ever run. Great box office stand point. Cannot be overestimated. It’s a sure money-getter. Book it, advertise it, then open your doors and get out of the way. It will put the S. R. O. sign up in half an hour. It pleased from patronage. Enlarge your seating capacity before book- ing this picture.—Ellis Irwin, Cozy theatre, Newkirk, Okla.

Down on the Farm, a Mack Sennett production—A hard thing to do, viz: Make a five reel comedy, but Mack put this one over fine. Please my audience and drew big. Boost the dog. He’s almost human.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.


When the Clouds Roll By, with Douglas Fairbanks.—Not nearly as good as His Majesty the American. Not worth a higher admission price. Most patrons were not satisfied.— Mrs. James Webb, Cozy theatre, Union Oregon.—Small town patronage.

His Majesty the American, with Douglas Fairbanks.—Some picture. Can really be called a special. Good business, Everyone well pleased with it. Stars take while well.—J. H. Lux, Rex theatre, Thompson Falls, Mont.—Small town patronage.

Romance, with Doris Keane.—Picture not as good as I thought it would be and did not make much with it. It may do well for your town but not for my town.—T. H. Bell, Queen theatre, Norden, Tex.—Neighborhood patronage.

Pollyanna, with Mary Pickford.—A very good picture. Good moral. Book it for the good of your town, Good business.— W. E. Douglas, Ruby theatre, Nash, Okla.—Neighborhood patronage.


Universal

The Virgin of Stamboul, with Priscilla Dean.—Booked this picture on short notice but used a lot of paper. Certainly is all that Universal claims it is. Books it and advertise it big.—R. P. Short, Short’s theatre, Sulphur, Okla.—Transient patronage.

The Virgin of Stamboul, with Priscilla Dean.—This is one of the biggest pictures that the Universal ever put out. Rather slow in start but good punch in 500.' Sold this at your price.—Paulk theatre, Muscoda, Wis.—Neighborhood patronage.

The Virgin of Stamboul, with Priscilla Dean.—Wonderful picture, but did not draw much of a house.—L. M. Kuhn, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The Great Air Robbery, with Orner Locklear.—Several patrons remarked that it was great. Showed it Sunday to very satisfactory business. This picture is improved by speeding it up a little.—J. E. Stocker, Myrtle theatre, Detroit, Mich.

The Road to Divorce, with Mary Mac- Laren.—A drarry story, about a hus- band and wife drifting apart. Very in- consistent in places. Good acting by A. R. Anderson, Gem theatre, Twin Falls, Ida.—Neighborhood patronage.

A Tokio Siren, with Tsun Aoki.—Good acting and well produced, but our people don't like Jap stories.—P. G. Estes, Ford theatre, Brookings, S. D.—Neighborhood patronage.

The Peddler of Lies, with Frank Mayo.—Universal has a knack of develop- ing good pictures. This one good and the star made a home for himself in this town. Am never afraid to adver- tise Universal.—P. G. Thieken, Orpheum theatre, Manitowoc, Wis.—General patronage.

Human Stuff, with Harry Carey.—Good picture which pleased Harry Carey followers. Not the picture Bullet Proof or Marked Men was. Poor business for two days due to extreme heat.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Great Air Robbery, with Orner Locklear.—Pleased all. A good stunt picture. Record kid business.—Edwin Behmot, Idle Hour theatre, Kasson, Minn.

The Virgin of Stamboul, with Pris- cilla Dean.—A real special. Will please all, especially those that care for the Oriental in photoplays. Play it up big.—R. E. Fraidenbarg, Dreamland theatre, Castle Rock, Wash.—Small town patronage.

Burnt Wings, with Frank Mayo.—A good program picture. Star is well liked. They ought to give Josephine Hill more of a chance. She’s got the "makings" of a star. It pleased a large audience.—W. G. Thieken, Orpheum theatre, Manitowoc, Wis.—General patronage.


Overland Red, with Harry Carey.—Best Carey picture so far.—S. A. Hay- man, Lyda theatre, Grand Island, Neb.

The Great Air Robbery and Paid in Advance.—Did a fine business with both.— F. B. Beatty, Classic theatre, Algonac, Mich.

Human Stuff, with Harry Carey.—Only poor Carey for two years. Too much stuff sold along Western lines.—P. G. Estes, Ford theatre, Brookings, S. D.—Neighborhood patronage.

Overland Red, with Harry Carey.—Good picture. Went over big and was well liked. Give us more like this.—Home theatre, Mckell, Neb.

The Road to Divorce, with Mary Mac- Laren.—I have yet to find a more ap- pealing and more conscientious worker than Stan Laurel. I can easily imagine that at night and turn 'em away. Another good picture. You need not worry about your patronage on this picture.—Or- phœum theatre, Manitowoc, Wis.—General patronage.


Vitagraph

The Black Gate, with Earle Williams.—An intensely interesting and gripping feature. One that will attract and hold the audience. Earle Williams always draws a crowd. You will make no mis- take in booking this.—Geo. B. Elam, Princess theatre, Winnsboro, La.—Small town patronage.

Dollars and the Woman, with Alice Joyce.—Good business three days. A very good picture though the patronage appears rather young for Joyce. Made a strong appeal to married folks.—J. Lederen, Victoria theatre, Quebec, Can.—General patronage.

The Sporting Duchess, with Alice Joyce.—High class melodrama. I made money on this showing it two days.—J. E. Stocker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

The Combat, with Anita Stewart.—This was good. Good enough for any house. Good business with thermometer 95 degrees at 7 p.m.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Third Degree, with Alice Joyce.—Drew well, and picture gave satisfaction.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Captain Swift, with Earle Williams.—Fair picture, but star not popular here. Don't get the money. Photography very good.—R. R. Hill, Marion theatre, Edna, Tex.—Neighborhood patronage.

The Fighting Colleen, with Bessie Love.—A likable little picture with a pleasing star whose work deserves big- ger and better playing business, but those who saw it like it.—A. N. Miles, Eminence theatre, Eminence, Ky.

The Sporting Duchess, with Alice Joyce.—Pretty good. Little slow, in spots.—S. A. Hayman, Lyda theatre, Grand Island, Neb.—Small town patronage.

That Carey Smile

One of Universal's best but now working on a new production titled "Sundown Slim."
USE THIS BLANK
Box Office Reports Tell the Whole Story
Join in This Co-operative Service. Report Regularly on Pictures You Exhibit
And Read in The Herald Every Week What Pictures Are Doing for Other Exhibitors.
Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.

Title

Star

Producer

Remarks

THE SILENT AVENGER (Vitagraph), with William Duncan.—Best liked serial ever run. Ameliorated city setting this time. Good acting throughout. 

Serials

The Moon Riders, with Art Accord.—A serial of Western nature. Book it if you want to make money. It is the only thing holding patrons.

Exhibitor

Name of Theatre

State

THE WHO

The Woman He Chose, with a special cast.—Distributed by Mickey Film Corporation. The most phenomenal picture of the year. Give me just a few more like this. Capacity business.—H. Perlmuter, Oakley theatre, Chicago, Ill.—Neighborhood patronage.

Eyes of Youth, with Clara Kimball Young.—Good picture, and fine business. Star well liked.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

Crimson Shoals, with a special cast.—Remarkable photography. Advertising brings people back for more, and all were satisfied with picture.—John Allen, Lyric theatre, Chicago, Ill.—Neighborhood patronage.

Captivating Mary Carstairs, with Nora Talmadge.—This reissue surprised me and more pleased my audience. Play it by all means. It will please better than a lot of up to date productions.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

The She Wolf, with Texas Guinan.—Drew well for me. No different from a lot of Westerns but it satisfied here.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

The Confession, with Henry B. Walthall.—Got me real money. Book it and clean up.—J. H. Moore, Dreamland theatre, Galena, Ill.—Neighborhood patronage.

The Sport of Kings, with Matt Moore.—Thriller. Would have gotten money but for heat.—J. H. Claur, Dreamland theatre, Galena, Ill.—Neighborhood patronage.

Eyes of Youth, with Clara Kimball Young.—A beautiful picture; pleased better class.—Edwin Behrnot,Idle House theatre, Kasson, Minn.

Crimson Shoals, with a special cast.—Very good drawing card for my house. Siles gives good treatment to small exhibitors.—R. J. Dolly, Delphi theatre, Chicago, Ill.

The Lost City, with Janotta Hansen.—The biggest clean up in the history of this theatre. We played it one night and broke all records. Posters and advertising the best. If you want to make money book this by all means.—Pfeiffer Bros., Opera house, Kenton, O.—General patronage.

The Black Secret, with Pearl White.—A good serial. Would have been a real smash if published during the war. Deals with war and intrigue.—H. Anderson, Gem theatre, Twin Falls, Idaho.—Neighborhood patronage.

The Adventures of Ruth, with Ruth Roland.—Very good serial. Will show episode 14 next week. Held up good all the way through. Good business.—C. W. Docter, May theatre, Mayville, Wis.—Neighborhood patronage.

Short Subjects

Save Me Sadie, with Christie players.—One of the best two-reel comedies we ever ran. Doubles out fine. If you hold over night. Book this comedy if you like to hear them roar.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

Between the Acts, with Larry Semon.—A very entertaining comedy, one with a strong punch and full of pep. Presented to a good audience, which was well pleased.—Geo. B. Elam, Princess theatre, Wintinsboro, La.—Small town patronage.

Wait Me Around, with Sneh Pollard.—The comedy is good. Look out for this one or the girls will wait you around. Book it.—H. T. Hefley, Queen theatre, Northern, Tex.—Neighborhood patronage.

Athletic girls, with a Sennett cast.—Good clean comedy. Laugh producer.—W. L. Hamilton, Mandan theatre, Alden, Kansas.—Neighborhood patronage.

School Days, with Larry Semon.—They hung over the seats and laughed at Larry in this comedy. If you hold a Semon contract spend some money and get 'em in. They'll ask you when the next one is coming.—Harry P. Melmore, Liberty theatre, Washington, Ind.

Petticoats and Pants, with Fay Tinch- er.—This comedy is a dandy and you'll like it if you do. No tip at special comedy I have had.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

The Last Man in His Right Mind, with Art Accord.—A surprising comedy. Book it with confidence.
At Last!  The Music Problem Correctly Solved

A Pipe Organ designed to be a feature in every theatre aspiring for the best in music.
Stupendous in musical rendition. The Divided Manual is one of the many features making the Barton Organ a paying investment for your theatre. Music that pleases your patrons means more business for you.

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Please send catalog explaining the many advantages of the Barton Organ.

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State ...................................................... E.H.
Up-to-the-Minute Ohio News

by Harry E. Nichols

Several well-known Cleveland exhibitors are planning to run their own projection machines, if the present demands of operators local 160 are insisted upon. These artesians are asking 155 per cent increase over the present scale. The existing contract expires August 19.

That hustling gentleman Arthur J. Abramson, of the Bartola Organ Company, can be seen any day buzzing around Northern Ohio. And the way the contracts are coming in, it looks like Arthur will soon buy the Winton.

Charles E. Huttenpiller, owner of the Virginia theatre out Collinwood way, is at present touring the wilds of Pennsylvania. The last report from Charles was that the Buck was going strong and that he was on his way from Philadelphia to Washington, D. C. from which point he will journey to Knoxville, Tenn. Mrs. Huttenpiller is in charge of the Virginia.

W. J. Slimm is still in Cleveland and the Marquee is getting its share of the business. Slimm seems to be taking on weight too. We heard that the old organizer plans to build a 1,500-seat house to cost $350,000.

Indoor sports at the North Ohio Exhibitors beautiful clubs rooms: Sam Bullock and W. J. Slimm have their daily debate. J. H. Simpson studies the daily furlong sheet. Dave Schmuller, Moe Horwitz, E. Mendelbaum and Sam Barrick discuss the "melt" and you should see the blackboard with its names of local exhibitors that have kicked into the National association with real dough to fight the octopus.

W. J. Freeman, managing director of the Metropolitan and Colonial theatres, is fast recovering from a recent operation and is now able to be back in the old swivel chair. The Metropolitan is closed for the summer and is undergoing a complete overhauling.

IMMENSE SET USED IN THE "RESTLESS SEX"

Who did we run into the other night but our old friend B. C. Steele, formerly manager of the Symphony theatre at Los Angeles. "B. C." now has the Lucerne, a nifty suburban house in Lakewood. But from all reports he will not be here long as he sure pines for the sweet breezes that blow around Catalina.

Charles Vangel has deserted the ranks of the candy manufacturers to enter the local exhibitorial field as owner of the Enjoy-U. Charles stated that sugar was getting more plentiful now and that he would shortly be making the "bitter sweets" again.

R. C. Buttolph of the Masterpiece Film District Corporation just returned from a trip to New York City. He advises that W. A. Haynes, formerly of the Equity has been appointed branch manager at Detroit for Masterpiece.

E. M. Saunders, general manager for Metro, stopped over at the local exchange this week. Mr. Saunders is on his way home from Los Angeles.

R. R. Ponizil has purchased the Castle theatre, Cleveland, and is remodeling same. Two Powers Type E have been installed, a new screen is being hung and a new electric sign and frames are to be installed.

Max Marcus of the U. S. theatre would like to know who "Jimmy Valentine" his safe while he was on a trip to Indianapolis. Max lost $1,100 and the town constable has not even a clue. It would not have been so bad if he had lost it at pinochle, but for a crook to get it O! Yee!

Exhibitor McGown is still at the Camephouse and this old timer is batting a hundred per cent. Mr. McGown was once an exchange man in Chicago, running the old Clark Exchange. We'll say that is some cold cellar on a hot day.

MAX SchaefEr was in Cleveland this week booking for the new house he will open at Bellair, Ohio, the last of October. This house which is named the Temple, will have a seating capacity of 900, and its cost, it is said, $200,000. A seven-piece orchestra will be installed.

Harry R. Skeyboll was seen rushing up Prospect avenue. We followed him and found that he was in charge in the Ohio Exchange for the Mutual Co., Inc. Harry slipped us the lineup of his releases—Chester Comedies, Christies, Mermaids, Torchy Comedies, Bruce Scenes, Chester Scenics, Chester Screenplays and other short subjects.

Henry Sedley Cast
In Hemmer Picture

Featured Player of "Voices" Given Important Part in New Production

Henry Sedley, who is featured in "Voices," a recently completed state right feature, is now playing one of the leading roles in the cast of "Pal." by Superior Productions, Inc. The play will be ready for publication at an early date.

Sedley Is Athlete

Mr. Sedley is a New Yorker who spent five years on the legitimate stage before entering pictures. In private life, he is an athlete and sportsman of some note, maintaining a string of thoroughbreds and participating in yacht racing.

His first appearance in the silent drama was with Douglas Fairbanks in "Manhattan Madness." Incidentally, this was the third picture made by Fairbanks.

Appeared in Many Pictures

This engagement was followed by a number of others, all of which were heavy loads. Some of the more recent successes in which he has starred are: "Taxi," with Taylor Holmes; "Thunderbolt of Fate," with House Peters; "The Daredevil," with Kane; "The Kaiser Brute," with Gale Kane; "Embarassment of Riches," with Lillian Walker; "Marriage for Convenience," with Cathrine Calvert; Pathe Serial, "The Hidden Hand," with Doris Kenyon.

His latest three pictures, none of which has been released as yet, are: "Out of the Darkness," with Charles Lern- men; "The Hidden Light," with Dolores Cassinelli, and "Voices," in which Sedley is featured.

Jerome Lewis Resigns
From Schwab Company

Jerome Lewis, director of sales for the D. N. Schwab Productions, distributing "Fickle Women," announces his resignation from this organization and his entrance into the state right field as an independent. The first picture which he will offer is titled "A Woman's Desire," which is in the nature of a society drama.

His second picture is a comedy on married life and will be called "A Husband's Duty."

Mr. Lewis, although a newcomer in the state right field, has handled the sales of many pictures within the last year.

Will Enlarge Exchange

The Alexander Film Corporation is preparing to enlarge its exchange in New York to take care of the additional output of the Special Pictures Corporation.
ARE YOU PREPARING FOR THE BIGGEST YEAR
MOTION PICTURE THEATRES HAVE EVER ENJOYED?

We offer a perfect galaxy of single and two-reel subjects to
select from that clearly outshines anything ever attempted or
offered by any exchange in America.

**THE GUMPS**

**OH MIN!**

**ANDY AND MIN**

The funniest characters ever created. Side-splitting, animated cartoons. Released one a week.

**NOW BEING FEATURED BY THE BEST THEATRES IN THE COUNTRY—ASK 'EM—**

ANY PROGRAM INCOMPLETE WITHOUT THEM

**Illinois and Indiana**

CELEBRATED PLAYERS FILM CORP. 207 So. Wabash Ave.
CHICAGO
SURE-FIRE SERIALS

Guaranteed Box-Office Winners

Warner Bros.' Latest Offering

"The Tiger Band"

15 EPISODES
Powerful Story, Brimful of Sensational and Mystifying Situations. Wonderful Settings and Superlative Cast.

Anne Luther and Geo. Larkin
IN
"The Lurking Peril"

15 EPISODES

Greatest of Wild Animal Serials

"The Lost City"

FEATURING: JUANITA HANSEN
Fifteen Hair-Raising Episodes Of The African Jungles Most Amazing and Unbelievable Situations Ever Filmed.

Lillian Walker
IN

$1,000,000 Reward"

Unusually Absorbing Story Embodying Intense Human Interest and Appeal.

ILLINOIS AND INDIANA

CELEBRATED PLAYERS FILM CORP. 207 So. Wabash Ave. CHICAGO
DEPENDABLE TWO REEL SUBJECTS

THE PICK OF FILMDOM'S BEST

COMEDIES:

MONTE BANKS
Released Every Third Week

MURIEL OSTRICHE
Released Every Month

HALL ROOM BOYS
Released Every Other Week

HANK MANN SPECIALS
Released Every Other Week

POLLY MORAN
Released Every Other Week

BEN TURPIN
Released Every Other Week

and

CHRISTIE SPECIALS

DRAMAS:

NORTHWOODS
Thrilling Exploits of the Canadian Northwest
Released Every Other Week

ILLINOIS AND INDIANA

CELEBRATED PLAYERS FILM CORP. 207 So. Wabash Ave. CHICAGO
FOREMOST SINGLE REEL COMEDIES
SUBJECTS TO BALANCE ANY PROGRAM

GAYETY
CHRISTIES
SMILING BILLY JONES
HANK MANN
JUNGLES
BRIGGS

EACH SERIES RELEASED WEEKLY

ILLINOIS AND INDIANA

CELEBRATED PLAYERS FILM CORP. 207 So. Wabash Ave.
CHICAGO
SINGLE REEL SPECIALTIES

Comprising: — SCENICS — TRAVELOGUES — CURRENT EVENTS — POPULAR CLASSICS and NOVELTIES

SCREEN SNAPSHOTS
Private and Professional Life of Movie Stars

URBAN MOVIE CHATS
Charming Scenics and Fascinating Experiments

GAUMONT NEWS
The World Before Your Eyes

CURRENT EVENTS
Daily Happenings Throughout the Universe

CHESTER OUTINGS
Magnificent Shots of Nature

PICTORIAL LIFE
Art, Education, History and Science

TOPICAL TIPS
Original Witticisms and Humor

SALISBURY'S WILD ANIMAL LIFE
Animals in Their Native Haunts

DEPTHS OF THE SEA
Phenomenal Under-Water Studies

Illinois and Indiana

CELEBRATED PLAYERS FILM CORP. 207 So. Wabash Ave.
CHICAGO
At present date
Hallroom Boys
2-reel Comedies
are running in the finest theatres in Nebraska and Iowa.

A few of the theatres now booking Hallroom Boys Comedies:

Moon Theatre Omaha 1 week.
Rialto - Lincoln.
Empress - DesMoines.
Palace - Cedar Rapids.
Palace - Waterloo.
Roper - Council Bluffs.
and many others

Already Released
"Almost Heroes" "Neck in Neck"
"Nothing but Nerve" "How they do it on 8 per."
"A HowlingSuccess" "Passing the Buck"
"Pretty Soft" "Can You Beat It."
"Chicken Hunters" "Breaking Into Society"
"Taming the West" "Oh, Baby"
"Millionaire Paupers" "This Way Out"
"Wrong Again" "Four of a Kind"

Now Releasing
$250,000 PRODUCTION
"The VIGILANTES"
Watch for announcements.

Write for dates
FONTENELLE FILM CO.

1504 Harney St. OMAHA Phone Douglas 4422.
Ancient History

M. J. Mintz, who is handling the Gump cartoons for the Celebrated Film Corporation of Chicago, just learned this week that he missed a rousing reception in Los Angeles last March when business compelled him to call off a proposed trip to the Film Capital.

William Huey, Lester Gimbel, "Chub" Florine and Hank Peters, former Chicagoans who were at Los Angeles, it develops, had preparations made to give Mintz the surprise of his life when he stepped from the train.

They were in the depot with a three-piece jazz orchestra, obtained through the assistance of D. J. Chatkin, a native son, and were ready to kidnap Mintz and parade through the main thoroughfares of Los Angeles in a sea-going cab, decorated with toy balloons, bunting and appropriate signs.

They were a disappointed lot when the victim did not step from the train.

To avoid kidding, the conspirators kept their secret several months, but it leaked out when Peters and Florine returned to Chicago from the coast.

Art Lowy, of the Mickey Film exchange, was a busy chap gathering his wardrobe together preparatory to departing for an extended vacation to Twin Lakes, Wis. We have been told Art took a couple of pears, bath towel and silk shirt along. And still our best news scribes continue to bat out reams of copy on the H. C. L.

Sid Goldman has started the ball rolling for the Chicago exchange of the Associated Producers. With Nat Wolf covering the "key" cities and "Hank" Peters and J. O. Campbell putting it over in the Chicago territory, A. P. is bound to create a heap of comment. In the opening releases about September 12, Ben Weisenbach is an added starter, being assigned the Wisconsin territory.

Lee Herz Buys Rights

To Four Aywon Films
For Northern Illinois

Lee Herz, president of the Sile Film Exchange, Chicago, has closed for the Northern Illinois rights to three five-reeler productions being distributed by the Aywon Pictures Corporation.

They are:

"The Unknown Ranger."

"The Dangerous Trail."

"The Border Raider."

Mr. Herz is especially pleased with the four-sheets and other paper, which accompanies the pictures, and is preparing to offer every possible aid to exhibitors in exploiting the productions.

MAKING FUN OF AMERICA'S THIRST

Scene from "Open the Bars" Comedyart's latest two-reeler, being distributed by Special Pictures Corporation.
EXHIBITORS HERALD  August 7, 1920

Littman Directs for Merit Film In Indiana
Padorr Assigns V. A. Fuller
As Assistant—Efficient
Service Is Promised

D. Padorr, general manager of Merit Film Exchanges in Illinois, Indiana and Wisconsin, makes the announcement that effective immediately C. A. Littman takes active charge of this concern's affairs in the Indiana territory. Mr. Padorr has further strengthened the personnel of this office by giving Mr. Littman an assistant V. A. Fuller, formerly connected with Indianapolis office of Fox.

With Mr. Littman in charge, Mr. Pa
dorr feels that he can promise Indiana exhibitors efficient service in all branches of exchanging and a square deal at all times. What promises to be the first step in a well defined program for the improvement of the service was taken when Mr. Padorr and Mr. Littman occupied space in the Wimmer building at 66 W. New York street, moving from their former location at 122 W. New York street.

Mr. Littman and Mr. Fuller both de
sire to extend to their many exhibitor friends an invitation to visit them at their new quarters and will assure them a hearty welcome at all times.

Pictures which are being published by the Merit Film Exchange in Indiana include in part the big special "Do the Dead Talk?" Ruth McTamany and George Larkin in "Will You Marry Me?" Cora Beach in the sensation "What Becomes of the Children?" and the big spectacle of the Alaskan snow fields, "The Great White Trail," featuring Doris Kenyon and a strong supporting cast.

Among the short reel subjects is the Lone Star series of two reel westerns featuring Harry Myers, a series of twenty-four two-reel Star dramas, featuring such well known players as Francis Ford, Grace Cunard, Molly Malone, Mae Gaston and others of equal note, and the Doubleday and Zip comedies, the latter featuring the late Will Rogers, who is said to be a comedian if ever there was one.

Haynes Is Now Managing

Masterpiece in Detroit
(Special to Exhibitors Herald)

DETOIT, MICH., July 27.—Bill Haynes is now managing Masterpiece here, with offices at 304 Film building.

“The Branded Four” Select Serial
Stars Ben Wilson and Neva Gerber

A fifteen-episode serial featuring Ben Wilson and Neva Gerber has been announced for early distribution by Select Pictures. This serial, which is consistent with the historical or the sentimental mystery class, is the second under the banner of Selznick Enterprises and follows the publication of the final episode of “The Whirlwind” which was distributed by Republic Distributing Corporation.

The unusual success of “The Whirlwind,” which has swept the country in keeping with its name, is said to be one of the reasons that influenced Selznick Enterprises to schedule “The Branded Four” as a Select serial to follow in the wake of its money-getting predecessor. That “The Branded Four” should prove an even better box office serial is declared by Selznick officials.

Hat Box Offers Appeal

Ben Wilson and Neva Gerber are well known as screen players. In “The Branded Four” they are said to have a story of mystery, thrills and suspense that grips the public from the first reel to the last. From a box office angle it offers such concern as it does the story of four girls whose backs were branded while they were yet infants. The brand was of such nature as to disappear in childhood. but reappeared when the girls were 21 years old. There is enough fascination in this point alone for the average exhibitionist to build his campaign upon. But, following out its established custom, Selznick Enterprises is aiding the exhibitor by supplying a campaign book of 42 pages.

The exhibitor's campaign book for “The Branded Four” is complete with everything needed in the presentation of this serial. It begins with a cast, story and sales talks, followed by mail and program helps, exploitation suggestions and publicity stories. There are nine exploitation stunts suggested, all of them said to be practical and serviceable to the exhibitor, no matter where he is located. Careful attention is given to all sections of the country concerning publicity and exploitation material.

Give Page to Each Episode

Concerning publicity for “The Branded Four,” there are fifteen pages altogether, or a page for each episode. These pages are four columns in width and fourteen inches deep. There is also a synopsis of each episode which should prove serviceable. In the matter of paragraphs as program readers, Selznick Enterprises has given special attention to the writing of a series of punchy sentences that should go over strong if used properly. There is also an abundance of one and two column cuts showing the big moments and thrills in the picture. Suggestions for heralds are also included in the campaign book, which is claimed to be the most complete of its kind ever gotten out for the exhibitionist's use. The book concludes with a list of accessories and an order page to simplify the ordering of these accessories.

O’Brien in Cabanne Film

Jack O’Brien, who appeared in "Bab's Diary" and "Wings of Pride," and who recently concluded an engagement in a serial for Fox, has been selected to take an important part in a picture "Christy Cabanne will make for Robertson-Cole.

CAMERA BARGAINS

Motion Picture cameras at cash saving prices. Special professional discounts on UNIVERSALS. Immediate shipment. Free trial model. Perfect and many other domestic and imported. 100% satisfaction or full refund of money. BASS CAMERA COMPANY

ARCHITECTS
AND
BUILDERS
J. B. DIBELKA COMPANY
PARKWAY BLDG.
243 W 22ND ST.
CHICAGO

GUARANTEED
Mailing Lists

MOVING PICTURE THEATRES
Every State—total, 25,300; by States, $4.00
Per M
1070 Film Exchange........... $7.50
368 machine and supply dealers ...... 4.00
Further Particulars:
A. F. WILLIAMS, 106 W. Adams St, Chicago

THE ONLY WAY
My process of conservatism of new films and effective renovating assures the exhibitors a film in perfect condition to his patronage. Increased earnings to exhibitor and producer.

A. TIETEL
112 N. La Salle St., Chicago

GUARANTEED

The Only Way
My process of conservation of new films and effective renovating assures the exhibitors a film in perfect condition to his patronage. Increased earnings to exhibitor and producer.

A. TIETEL
112 N. La Salle St., Chicago
EXHIBITORS HERALD
August 7, 1920

GOLDWYN PICTURES CORPORATION

GOLDWYN STAR PRODUCTIONS

"Partners of the Night," six reels, Eminent Authors Special.
"The Strange Boarders," five reels, with Will Rogers.
"Dangerous Days," seven reels, Eminent Authors Special.
"Trapped with Red," five reels, with Madge Kennedy.
"The Woman and the Puppet," seven reels, with Geraldine Farrar.
"The Silver Horde," seven reels, Rex Beach Special.
"Out of the Storm," five reels, Eminent Authors Special.
"Let Call Me Jim," five reels, with Will Rogers.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mabel Normand.
"Roads of Destiny," five reels, with Pauline Frederick.
"Three-eyed Deceiver," five reels with Jack Pickford.
"The Truth," five reels, with Madge Kennedy.
"Scratch My Back," five reels (Eminent Authors).
"The Captain," five reels, with Tom Moore.
"Cupid, the Conquisher," five reels, with Will Rogers.
"Man Who Had Everything," five reels, with Jack Pickford.
"Girl With the Jazz Heart," five reels, with Madge Kennedy.
"It's a Great Life," five reels (Eminent Artists).

GOLDWYN SPECIALS

The Border Legion," six reels.
"The Eternal Maculalene," six reels.

FORD EDUCATIONAL WEEKLY

The Story of Zinc.
"Meat" Again.

CAPITOL COMEDIES

"The Little Bears," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

BENNISON STAR SERIES

"Flick Pockets," five reels, with Louis Bennis.
"A Midst Earl," five reels, with Louis Bennis.

GOLDWYN-BRAY PICTOGRAPH

"A Far Away New Zealand.
"Girl Pottery Makers of the Carabbeans.
"Tous Indiens.

GREIVER'S EDUCATIONAL

"Serper's Tooth.
"Speeding Thru Daisey.
"Royal Easy.
"Colossus of Roads.
"The Spirit of the Birch.
"Suds.
"Precisely as Polly.
"Legend of the Horn.
"Jupiter's Thunderbolts.

GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Marquenie Marsh.

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

"A Veiled Marriage," six reels, with Anna Lehr.
"Carmen of the North," five reels, with Anna Bos.
"Chains of Evidence," five reels, with Anna Lehr and Edmund Breece.
"Wits vs. Wits.

HALLMARK-BURTON KING PRODUCTIONS

"The Discarded Woman," five reels, with Grace Darling and Rod La Rocque.
"Love or Money," five reels, with Virginia Lee.
"The Common Sin," five reels, with Grace Darling and Rod La Rocque.

SPECIAL PRODUCTIONS

"Life's Greatest Problem," eight reels, with Grace Darling.

W. W. HODKINSON CORPORATION

Distributed through the Path Exchange.

ARTCO PRODUCTIONS

"The Capitol," six reels, with Leah Baird.
"Cynthia-of-the-Minute," six reels, with Leah Baird.

ZANE GREY PICTURES, INC.

"Desert Gold," seven reels, with E. K. Lincoln.
"Riders of the Dawn," six reels.

BENJAMIN B. HAMPTON PRODUCTIONS

"The Westeners," seven reels, with Roy Stewart.
"The Sagebrusher," seven reels, by Emerson Hough.

EXHIBITORS

"The Turning Point," five reels, with Katherine MacDonald.
"The Fighting Shepherdess," with Anita Stewart.
"The Inexorable Sea," with Mildred Harris Chaplin.
"The Family Honor," a King Vidor feature.
"The End Dassler," D. (G) Emily Romatter.
"Polly of the Storm Country," with Mildred Harris Chaplin.
"Don't Ever Marry," six reels, a Marshall Nolan Production.
"Panthom's Playground," six reels, with Katherine MacDonald.
"The Yellow Telephone," with Anita Stewart.
"Yes or No," with Norman Talmadge.
"Curtain," with Katherine MacDonald.
"The Jack Knife Man," a King Vidor production.
"45 Minutes from Broadway," with Charles Ray.
"The Perfect Woman," with Constance Talmadge.
"Married Life," five reels, with Mack Sennett cast.

FOX FILM CORPORATION

FOX SPECIALS

"Checkers," with All Star Cast.
"Evangeline," with All Star Cast.
"Kathleen Mavoromeos," with Theda Bara.
"Should a Husband Freeze?" with All Star Cast.
"The Strongest," with All Star Cast.

WILLIAM FAHRM SERIES

"Wings of the Morning.
"Heart Strings.
"The Adventurer.
"April—The Orphan.
"June—The Journey Troublemakers," five reels.
"If I Were King," eight reels.

TOM MIX SERIES

Mar—"The Daredevil.
"April—"Desert Love.
"May—"The Terror.
"June—2 Gold Coins.

FOX ENTERTAINMENTS

"Leave It to Me," with Wm. Russell.
"The Tattlers," with Madaline Travers.
"The Dead Line," five reels, with George Walsh.
"Love's Harvest," five reels, with Shirley Mason.
"Forbidden Trails," five reels, with Buck Jones.
"The Spirit of Good," five reels, with Madaline Travers.
"The Iron Heart," five reels, with Madaline Travers.
"White Line," five reels, with Gladys Brockwell.
"Twins of Suffering Creek," five reels, with Wm. Russel.
"A Sister to Solomon," five reels, with Gladys Brockwell.
"Number 17," five reels, with George Walsh.
"The Square Shooter," five reels, with Buck Jones.
"The Spirit of God," five reels, with Madaline Travers.
"The Little Wanderer," five reels, with Shirley Mason.
"The Rose of Nom," five reels, with Gladys Brockwell.
"Firebrand Tevatian," five reels, with Buck Jones.
"Her Honor the Mayor," five reels, with Eileen Percy.

FOX NEWS

Twice a Week

SUNSHINE COMEDIES

"Oh! What a Night.
"Mary's Little Lobster.
"His Musical Sneaker.
"The Jazz Bandits.
"Money Talks.
"Ten Nights Without a Barroom.
"A Lady Hellings Secret.
"Slipping Feet.
"Vicious Husband.
"A Watcher's Wasted Life.
"His Wife's Caller.

MUTT AND JEFF

May—"The Private Detectives.
"May—"The Wrestlers.
"May—"The Paper Hangders.
"June—"The Toy Makers.
"June—"Three Raindrops and a Cake of Yeast.
"June—"The Great Mystery.
"June—"The Tango Dancers.
"June—"One Round Jeff.
"July—"Departed Spirits.
"July—"The Mystery of the Galvanized Ash Can.
"July—"The Breakfast Food Industry.

FIDELITY PICTURES COMPANY

"Frivolous Wives," six reels.

FORWARD FILM DISTRIBUTORS, INC.

"Youth's Desire," five reels.

HARRY GARSON

"The Unapproachable Sin," eight reels, with Blanche Sweet.
"The Hushed Hour," five reels, with Blanche Sweet.

MURRAY W. GARBON

"A Dream of Fair Women."
TODAY Cremona symbolizes ideals in the creation of musical instruments. The same spirit of craftsmanship and devotion of loving care which gave this name to history permeates the guild of artisans who produce the Steger Piano and Player Piano of beautiful tone.

Write for the Steger Piano and Player Piano Style Brochure and convenient terms. Steger dealers everywhere.

STEGER & SONS PIANO MFG. CO.
Founded by John V. Steger, 1879
STEGER BUILDING, CHICAGO, ILLINOIS
Factories at Steger, Illinois

If it's a STEGER—it's the finest reproducing phonograph in the world
EXHIBITORS HERALD  
August 7, 1920

J. PANKER READ, JR., PRODUCTIONS  
"The Lone Wolf's Daughter," seven reels, with Louise Glaum.  
"Sex," seven reels, with Louise Glaum

DEITRICH-BECK, INC.  
"The Bandbox," six reels, with Doris Kenyon.  
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS  
"King Spruce," seven reels, with Mitchell Lewis.

LOUIS TRACY PRODUCTIONS  
"The Silent Barrier," six reels with Sheldon Lewis.

ROBERT BRUNTON PRODUCTIONS  
"$30,000," five reels, with J. Warren Kerrigan.
"The Dream Cheater," five reels, with J. Warren Kerrigan.
"No. 69," five reels, with J. Warren Kerrigan.

NATIONAL-BILIE RHOADES PRODUCTIONS  
"The Blue Bonnet," six reels, with Billie Rhodera.

JOSEPH LEVERING PRODUCTIONS  
"His Temporary Wife," six reels, with Special Cast.

HALL-ROOM BOYS PHOTOPLAYS, INC.  
May 27—"Tit for Tat."  
June 16—"Misfortune Hunters!"
June 24—"Back on the Farm."  
July 8—"Stung Again."

JANS PICTURES, INC.  
"Love Without Question," seven reels, with Olive Tell.  
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

JUNGLE COMEDIES  
"Caught With the Goods."  
"Shopping Bullets."  
"Citizen Bride."  
"Perils of the Beach."

VICTOR KREMER PRODUCTIONS  
Mar. 1—"Jimmy Eleperment," two reels, with Charles Chaplin.
Apr. 1—"Work," two reels, with Charles Chaplin.
May 1—"By the Sea," one reel, with Charles Chaplin.

METRO PICTURES CORPORATION  
METRO SPECIALS  
"Old Lady 31," six reels, with Emma Dunn.
"Shore Acres," six reels, with Alice Lake.
"Elisa Comes to Town," six reels, with Viola Dana.
"Julia," six reels, with Mary Allison.
"Alias Jimmy Valentine," six reels, with Bert Lytell.
"The Hope," six reels, with Special Cast.
"The Best of Luck," six reels, with All-Star Cast.
"The Chemist," six reels, with Mae Allison.
"Parlor, Bedroom and Bath," six reels, with all-star cast.
"The Misdress Wife," six reels, with Alice Brady.
"Held in Trust," six reels, with Mary Allison.
"The Chorus Girl's Romance," six reels with Viola Dana.
"The Hope," six reels with All Star Cast.
"The Scapehead," six reels, with Crane-Knox.
"Clothes," six reels, with All Star Cast.

NAZIMOVA PRODUCTIONS  
"Stronger Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.
"Billions," six reels, with Nazimova.
"Madame Peacock," seven reels, with Nazimova.

TAYLOR HOLMES PRODUCTIONS  
"Nothing But the Truth," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

HOPE HAMPTON PRODUCTIONS  

PATHE EXCHANGE, INC.  
PATHE SPECIAL FEATURES  
Apr. 25—"Rio Grande," seven reels, with Rosemary Theby.
June 6—"The Little Cafe," five reels, with Max Linder.

FRANK KEENAN PRODUCTIONS  
re 29—"Smoothering Embers," five reels, with Frank Keenan.
May 2—"Dollar for Dollar," five reels, with Frank Keenan.

EDGAR LEWIS PRODUCTIONS  
Feb. 1—"Other Men's Shoes," seven reels.
May 29—"Sherry," seven parts, with Pat O'Malley.
Aug. 29—"Labomb," seven reels.

ALBERT CAPELLANI PRODUCTIONS, INC.  
Mar. 7—"In Walked Mary," five reels, with June Caprice.

J. STUART BLACKTON PRODUCTIONS  
June 20—"Passers-By," six reels, with Herbert Rawlinson.
July 15—"Man and Wife," six reels, with Herbert Rawlinson.
Sept. 6—"House of the Tolling Bell," six reels, with Bruce Gordon and May McVoy.

J. D. HAMPTON PRODUCTIONS  
May 23—"Simple Souls," six reels, with Blanche Sweet.
July 1—"A Broadway Cowboy," five reels, with William Desmond.
Aug. 15—"The Girl in the Web," six reels, with Blanche Sweet.

HOBRAT HENLEY PRODUCTIONS  
Nov. 2—"The Gay Old Dog," six reels, with John Cumberland.
May 9—"The Miracle of Money," five reels, with Margaret Saddon.

PIONEER FILM CORP.  
"Bubbles," five reels, with Mary Anderson.
"Dr. Joby and Mr. Hyde," five reels, with Sheldon Lewis.
"Were Is My Husband?" five reels, with Joe Collins and Godfrey Tearle.

REALART PICTURES  
SPECIAL FEATURES  
"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Chauvard), six reels.
"The Luck of the Irish" (Dwan), six reels.
"Deep Purple," six reels, E. A. Walsh production.

STAR PRODUCTIONS  
"The Stolen Kiss," five reels, with Constance Binney.
"Sinners," five reels, with Alice Brady.
"Nurse Margot," five reels, with Mary Miles Minter.
"Jenny Be Good," five reels, with Mary Miles Minter.
"Miss Hobbs," five reels, with Wanda Hawley.
"A Cumberland Romance," six reels, with Mary Miles Minter.
"A Dark Lantern," five reels, with Alice Brady.

REELCRAFT PICTURES  
BILLY WEST COMEDIES  
"Happy Days," two reels.
"Cleaning Up," two reels.
"Outed," two reels.
"The Dodger," two reels.
"Masquerader," two reels.
"Brass Buttons," two reels.
"Hard Luck," two reels.
"Beauty Shop," two reels.
"The Artist," two reels.
"Going Straight," two reels.
"What Next?" two reels.
"That Dreamer," two reels.
"Hands Up," two reels.

TEXAS GUINAN WESTERNS  
"Fighting the Vigilantes," two reels.
"The Lady of the Law," two reels.
"Not Guilty," two reels.
"Letters of Fire," two reels.
"Outwitted," two reels.
"My Lady Robin Hood," two reels.
"The Wildcat," two reels.
"The White Squaw," two reels.
"A Moonshine Feud," two reels.
"The Desert Vagabond," two reels.
"The Girl of the Range."

ALICE HOWELL COMEDIES  
"Distilled Love," two reels.
"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.
"Cinderella Clipper," two reels.
"Rubes and Romance," two reels.

WILLIAM PHANEY COMEDIES  
"The Dog Catcher," one reel.
"The Paper Hanger," one reel.
"The Water Plug," one reel.
"The Glutton," one reel.
"The Harker," one reel.
"Hard cider," one reel.
"Faced and Feathered," one reel.
"Play Hookey," one reel.

CALE HENRY COMEDIES  
"Kids," two reels.
"Chicken a la King," two reels.
"Don't Chase Your Wife," two reels.
"Her First Flame," two reels.
"Pants," two reels.
"Her Honor the ScrubLady," two reels.
"Stung," two reels.
MILBURN MORANTI COMEDIES

"His Wedding Day," two reels.
"The Kibb," two reels.
"Love, Where Art Thou?" two reels.
"Installment Plan," two reels.
"Wild, Wild West," two reels.
"Simp and Satan," two reels.
"Fealousy," two reels.
"Bungalow Bungles," two reels.
"Barber Shop Gossip," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"The Luck of Geraldine Laird," five reels, with Besnie Hayakawa.
"The Brand of Lopez," five reels, with Sessue Hayakawa.
"Bright Skies," five reels, with Zasu Pitts.
"Devil's Claim," five reels, with Sessue Hayakawa.
"Notorious Mrs. Sands," five reels, with Besnie Hayakawa.
"Uncharted Channels," five reels, with H. B. Warner.

SPECIALS

"The Third Woman," five reels, with All-Star Cast.
"The Bottom of the World," five reels, Antarctic expedition.
"The Butterfly Man," five reels, with Lew Cody.
"The Fortune Teller," seven reels, with Marjorie Rambeau.
"The Wonder Man," seven reels, with George Aragon.
"Li Tung Lung," five reels, with Sessue Hayakawa.
"Moon Madness," six reels, with All-Star Cast.

MARTIN JOHNSON PICTURES

"Lonely South Pacific Missionary.
"Recruiting in the Solomons.
"City of Broken Old Men.
"Marooned in the South Seas.

ADVENTURE SCENICS

"Sheep O'Leavenworth.
"Sons of Salookskin.
"Ghosts of Romance.

SUPREME COMEDIES

"In Room 202.
"Come Into the Kitchen.
"Take Doctor's Advice.
"Oh, You Kid.

LEWIS J. SELZNICK ENTERPRISES

SELZNICK PICTURES

Distributed by Select Exchanges.

"The Shadow of Rosalie Byrnes," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.
"The Flapper," five reels, with Olive Thomas.
"Whispers," five reels, with Elaine Hammerstein.
"The Valley of Death," five reels, with special cast.
"The Desperate Hero," five reels, with Owen Moore.
"The Servant Question," five reels, with William Collier.
"Panacea," five reels, with Norma Talmadge.
"Darling Mine," five reels, with Olive Thomas.
"The Point of View," five reels, with Elaine Hammerstein.
"The Poor Semp," five reels, with Owen Moore.

SELECT PICTURES

Distributed by Select Exchanges.

"Faith of the Strong," five reels, with Mitchell Lewis.
"Isle of Conquest," five reels, with Norma Talmadge.
"The Last of His People," five reels, with Mitchell Lewis.
"She Loves and Lies," six reels, with Norma Talmadge.
"The Seeds of Vengeance," five reels, with Bernard Durning.
"Just Outside the Door," five reels, with Edith Hallock.

SELZNICK NEWS

One reel weekly.

HERBERT KAUMAN MASTERPIECE

"The Scarlet Letter," one reel.
"Johnny," two reels.

NATIONAL PICTURES

Distributed by Select Exchanges

"Just a Wife," five reels, with special cast.
"Blind Youth," five reels, with special cast.
"The Invisible Divorce," five reels, with special cast.
"Marooned Hearts," five reels, with Conway Tearle.
"Out of the Snows," five reels, with Ralph Ince.

REPUBLIC PICTURES

Distributed by Republic Exchanges.

"Mr. Wu," five reels, with special cast.
"Baby," five reels, with special cast.
"Mountain Madness," five reels, with special cast.

KINOGRAMS

Twice a Week News Reel.

PRIZMA PICTURES

"Death, Where Is Thy Sting?" one reel.

If Eastman Film was not as good as it is, Kodak Park, where it is manufactured, would not be as large as it is—and Kodak Park is the largest photographic manufacturing plant in the world.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Monsodn Cooling System

INC.

70 West 45 St.
NEW YORK

MINUSA Gold Fibre Screens

The outstanding success in the motion picture field today—the largest selling screen in the world.

Distributors everywhere

Samples and literature upon request.

MINUSA CINE SCREEN CO.
St. Louis, U. S. A.
Music Which Can Be Played in Any Theatre

Following is a list of music publishers who are not members of the Society of American Authors and Composers whose music can be played by any exhibitor or music store.

Asher, Emil, 1155 Broadway, New York, N. Y.
Berg, S., Columbia Theatre Bldg., New York, N. Y.
Boden, Carrie, 445 S. Michigan Ave., Chicago, III.
Boosey & Co., 9 E. 17th St., New York, N. Y.
Boston Music Co., 26-28 West St., Boston, Mass.
Broadway Music Co., New York, N. Y.
Browne, Ted., Music Co., 333 Madison St., Chicago, III.
Carlson, M. L., 131 Masonic Temple, Chicago, III.
Craig & Co., 145 North Clark St., Chicago, III.
Ditson, Oliver & Co., 178 Tremont St., Boston, Mass.
Fischer, Carl, 46154 Cooper Square, New York, N. Y.
Fox, Sam., Publishing Co., 414 North Cleveland, Cheviot, Ohio.
Gilbert & Friedland, Inc., 232 W. 46th St., New York, N. Y.
Graham, Roger, 113 N. Dearborn St., Chicago, III.
Granville, Bernard, Publishing Co., Inc., 145 W. 45th St., New York, N. Y.
Hutzinger & Dillworth, 505 Fifth Ave., New York, N. Y.
Ideal Music Co., Inc., Inter-City Music Co., ... Brooklyn, N. Y.
Jenkins, W. S., Sons Music Co., Kansas City, Mo.
Jumglick, Ross, 13 Whitehall St., New York, N. Y.
Kelly, Will., Music Co., 4720 S. Halsted St., Chicago, III.
Kendis-Brockman Music Co., 145 W. 45th St., New York, N. Y.
Manning, Clarice & Co., 967 Beachwood Drive, Hollywood, Calif.
McCarthy & Fisher, 148 W. 45th St., New York, N. Y.
McKinley Music Co., 145 W. 45th St., New York, N. Y.
Morrison, Corr., 119 N. Clark St., Chicago, and New York City
Penn Music Co., 145 W. 45th St., New York, N. Y.
Peiffer, Arthur, Co., 1217 Maine St., Quincy, Ill.
Plantadoso & Co., Inc., 3004 Superior Ave., Cleveland, Ohio.
Astor Theatre Bldg., New York, N. Y.
Richmond, Maurice & Co., 145 4th St., New York, N. Y.
Rosey, George, Publishing Co., 24 E. 21st St., New York, N. Y.
Rossiter, Will., 71 Randolph St., Chicago, Ill.
Schirmer, G., 8 E. 43rd St., New York, N. Y.
Schubert, Edward & Co. 11 E. 32nd St., New York, N. Y.
Southern California Music Co., 332 S. Broadway, Los Angeles, Calif.
Siebrecht, Arthur M. & Co., 4720 S. Halsted St., Chicago, III.
Smith & Co., 423 W. Walnut St., Louisville, Ky.
Snyder Music Publishing Co., 24 W. 45th St., New York, N. Y.
Summy, Clayton F. Co., 64 E. Van Buren St., Chicago, Ill.
Stone & Thompson, 145 N. Dearborn St., Chicago, Ill.
Taylor, T., Grand Opera House Bldg., Chicago, Ill.
Triumph Music Co., 521 Gravier St., New Orleans, La.
Uranian, 1253 S. Fairing Ave., Chicago, Ill.
Volkwein Bros., Pittsburgh, Pa.
Von Tiller, Harry, Music Co., 423 W. Walnut St., Louisville, Ky.
Waterson, Berlin & Snyder, New York, N. Y.
White-Smith Music Publishing Co., 155 W. 123rd St., New York, N. Y.
Winn School of Popular Music, 155 W. 123rd St., New York, N. Y.

TYRAD PICTURES, INC.

And the Children Pay," seven reels, with Garrett Hughes.
"Your Wife and Mine," five reels.
"Human Passion," five reels.
"The Red Viper," six reels, with Garrett Hughes.
"It Happened in Paris," five reels.
"Broken Hearts," five reels.
Johnny Dooley Comedies, two reels, monthly.

UNITED ARTISTS CORPORATION

Sept. 1st: "His Majesty, the American," eight reels, with Douglas Fairbanks.
Dec. 1st: "When the Clouds Roll By," six reels, with Douglas Fairbanks.
Jan. 15th: "Pollyanna," six reels, with Mary Pickford.
Apr. 25th: "Down on the Farm" (Sennett), five reels.
May 23rd: "Romance," eight reels, with Doris Kenner.
June 27th: "Suds," five reels, with Mary Pickford.

UNIVERSAL FILM MFG. COMPANY

UNIVERSAL FEATURES

Apr. 5th: "The Road to Divorce," five reels, with Mary MacLaren.
Apr. 19th: "Her Five Foot Height," five reels, with Edith Roberts.
Apr. 30th: "Locked Lips," five reels, with Lurline Argyle.
May 5th: "Ballet Proof," five reels, with Harry Carey.
May 10th: "Girl in Room 29," five reels, with Frank Mayo.
May 24th: "The Path She Chose," five reels, with Anna Cromwell.
May 31st: "Everything But the Truth," five reels, Lyons and Moran.
June 14th: "A Tokyo Frill," five reels, with Tsuru Aoki.
June 21st: "Aim Miss Diddy," five reels, with Edith Roberts.
June 28th: "Human Stuff," five reels, with Harry Carey.
July 15th: "The Red Lane," five reels, with Frank Mayo.

JEWEL PRODUCTIONS

"Blind Husbands," seven reels with Eric Stoner.
"The Virgin of Carmen," six reels.
"Under Crimson Skies," six reels, with Elmo Lincoln.

VITAGRAPH

ALICE JOYCE SPECIAL PRODUCTIONS

"The Sporting Duchess," seven reels, with Lillian and the Woman; six reels.
"The Pres," six reels.

EARLE WILLIAMS PRODUCTIONS

"Japan Swing," five reels.
"A Master Stroke," five reels.
"The Purple Cipher," five reels.

CORINNE GRIFFITH PRODUCTIONS

"Human Collateral," five reels.
"Deadline at Eleven," five reels.
"Dark's Candidate," five reels.

HARRY T. MOREY PICTURES

"The Sea Rider," five reels.

VITAGRAPH SUPER-FEATURES

"The Courage of Marge O'Donnell," seven reels (James Oliver Curwood).
"Trumpet Island," seven reels, all-star cast (Tom Terriss Production).

LARRY SEMON COMEDIES

"The Head Waiter," two reels.
"The Grocery Clerk," two reels.
"The Fly Cop," two reels.
"School Days," two reels.
"Solid Concrete," two reels.
"The Stage Hand," two reels.

JIMMY AUBREY COMEDIES

"The Decorator," two reels.

CURRENT SERIALS

ARROW, "Life-time Brace," with Aan Little and Jack Hoxie.
UNIVERSAL, "Elmo the Fearless," with Elmo Lincoln.
BARNES, "Tinted by Three," with Frankie Mann and Stuart Holmes.
UNIVERSAL, "The Vanishing Dagger," with Eddie Polo.
BARNES, "Hidden Dangers," with Joe Ryan and Jean Paige.
BARNES, "The Veiled Mystery," with Antonio Moreno.
Columbia Silvertip Combination Carbons for D. C.

THE Columbia Cored Upper holds ingredients that permit a long and steady arc, and prevent cracking near the center.

The Columbia Silvertip Lower is unique for its current carrying capacity. Small in diameter, it does not shadow the crater of the positive.

Write for information

NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio  San Francisco, Calif.
Canadian National Carbon Co. Limited, Toronto, Canada
“America’s best single reel comedies” is what the exhibitors who play them call these reels of ripples and roars.

“Snub” Pollard and Pickaninny Sammy have become national institutions. They are headliners in The Hall of Fun.

The productions are good in settings, fast in action, interest provoking in plot, and clean in humor.

Fit to top off the program in any theatre in the country, they will prove to you that they are exactly what your patrons want.

One Rolin one-reel Comedy Every Week.
EXHIBITORS
HERALD

Associated Producers’ pictures are—this year especially—the key to exhibitor independence. Exhibitors know these things definitely about our big new organization:
1. All seven Producers have established high standards of production and technique. 2. Our pictures will be big.
3. There will be 30 productions, with first release September 12th. 4. Associated Producers, Inc., will not attempt to compete with exhibitors by owning, leasing or operating theatres.

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

ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY
"Under Northern Lights" is a picture with the elements of romance, incident and dramatic moments mixed in the proper portions," says Motion Picture News. "Interest is aroused when the young mounted policeman falls in love with the French girl and it never lags. To give the story contrast and action two characters are introduced. . . . These two characters furnish plenty of action and put up a thrilling fight in which the villain is killed. . . . Comedy relief is also furnished in the form of a negro who is always 'seeing things.' It is ludicrous indeed when he is seen pursued by a young bear, who does not hesitate to climb a ladder to 'get' the hero. This picture should give satisfaction wherever played."
“Never have there been any as remarkable”
says Virginia Dale
in the Chicago Daily Journal

“There have been cannibal pictures before but it is safe
to say that never have there been any as remarkable as
this now on exhibition. Aside from the awe this film
inspires, there is an educational value not to be ignored—It
looks as if the missing link were found.

“Brisk subtitles explain as the film unwinds. The photo-
ography, for the most part, is unexpectedly clear—it should
be remembered that much was done by microphotography.
Mr. Laemmle has accomplished an accurate pictorial history
of a race of which little has hitherto been known. It is
worthy of the utmost consideration.”

ROB REEL
says:

“The L A S A L L E is having a time seating all the Chi-
caagoans who crave a close view of cannibals and their haunts.
The pictures are exciting and intensely interesting and dif-
ferent.”

GENEVIEVE HARRIS
says:

“I am quite sure you will enjoy seeing this film record of
a daring adventure. It is interesting from start to finish.
There are no dull moments—the views are all genuine.”

Carl Laemmle
presents the amazing Universal-Jewel

‘SHIPWRECKED AMONG CANNIBALS’

It has More exploitation angles than a Circus
From The Play That Stole The Public's Heart!

A comedy that travels "on high" from the first flicker to the final amazing climax. Tom Moore's gayest and most lovable role.

Samuel Goldwyn Presents

TOM MOORE
Stop Thief

The COHAN & HARRIS notable stage success by CARLYLE MOORE
Directed by Harry Beaumont

GOLDWYN PICTURES CORPORATION
You Can’t Think For Cedar Rapids

Exhibitors will be quick to notice that we are not attempting to “circus” thousands of locally important exhibitors through announcement of the big city first runs that have contracted for Associated Producers’ productions.

We feel that there are 2500 to 3000 cities and towns quite capable of forming their own judgments—commercial and artistic. Quite capable of knowing the power and value of our product. Quite capable of knowing whether they want our pictures, or do not want them.

Quite capable of leading themselves instead of being asked to follow some big city “bell sheep” in New York, Chicago, Philadelphia or San Francisco.

The guarantee of bigness, of high exhibitor values, that goes with the 30 productions we are to release from September 12th, will aid any exhibitor in forming his own judgment without the aid of others.

Our managers are in our twenty-two branches to serve you. They have already signed contracts with nearly two thousand of the most powerful national and local exhibitor factors of the industry.
We told you so!

DEMPSEY "DAREDEVIL JACK"

IS THE GREATEST MONEY MAKING SERIAL OF THE DAY

HERE IS THE EVIDENCE

A FEW OF THOUSANDS OF TESTIMONIALS

TRIPLED RECEIPTS
"The gross receipts were three times the normal Monday business."

New 14th Street Theatre,
New York City.

PAID FOR SERIAL IN TWO EPISODES
"The first two episodes paid for the entire serial and $78.00 over. Wonderful considering my competitor gave free show on the date of my second episode."

E. L. Booth, Star Theatre,
Flint, Mich.

UNEQUALLED DRAWING CARD
"Proved an unequalled drawing card at the box office. I feel that I am doing a real service when I recommend this to other managers."

J. A. Johnson, Pantages Theatre,
Portland, Ore.

S. R. O. ALL THE TIME
"We have stood them out on each episode to date. They stood out in worst blizzard of winter."

Blackmore Brothers,
Duluth, Minn.

BUSINESS PHENOMENAL
"The business I have had is phenomenal. It has been so strong I have had to cut down the length of my show to give my patrons more time to see this serial."

M. K. Miller, Novelty Theatre,
Pittsburgh, Pa.

 BIGGER RECEIPTS THAN EVER
"On the opening night my receipts were much bigger than on any previous serial I ever ran and business since then has been more than satisfactory."

L. Morse, Metropolitan Theatre,
Cincinnati, O.

Produced at
Robert Brunton
Studies

Pathé Distributors
The Supreme Tie-Up—

Mary Pickford in "Suds"

On Your Screen NOW—

From the Charles Frohman Production "Op O' Me Thumb"
By Frederick Fenn & Richard Pryce
Directed by Jack Dillon
Screen Adaptation by Waldemar Young
Photographed by Charles Rosher.
While the Public and Press of the Whole World Acclaim These Artists

DOUGLAS FAIRBANKS in "THE MOLLYCODDLE"

Story by Harold MacGrath
Scenario by Tom Geraghty
"VOICES"—is a drama of tense situations, full of psychological motives, a production out of the ordinary.

"VOICES"—while recognizing the influence of Spiritualism, is free of any propagandic tendency.

"VOICES"—a picture in which The Great Love Passion, its joys, its pathos, its hopes, its disappointments, its all-controlling power, throbs in every move we behold.

"VOICES"—rich in theme, beautifully portrayed its dominating force holding with accumulating power to the very end.

"VOICES"—its novel twists, gorgeous settings and superlative photography a special feature.

"VOICES" OFFERED TO STATE RIGHT BUYERS AS THE foremost production on the market.

VICTOR KREMER, Inc.
130 West 46th Street New York City
A whisper is a second-cousin to a hiss, and professional whisperers are loathsome, deadly reptiles who bring wrack and ruin with half-looks and low-spoken words. Like the forest killers—the cobras and the constrictors—they flourish in the opulent tropics squeezing from their victims a horrid sustenance.

Rio—world-famed wonder-city of South America—was the stamping ground of one band of blackmailers. No wonder they picked Erminie North, wife of the American consul, brilliant and charming leader of the American colony, as worthy prey. The sibilant snare they cast about her almost trapped her, but they learned, to their disaster, that they should have reckoned with the true American courage and staunchness and ingenuity she used to confound them.
RESOURCES of the Christie Studios are now centered in the best two reel comedies that can be made. An unsurpassed assembly of comedians, an excellence in stories and a lavishness of production that sets a new mark combine to this end.

"Kiss Me Caroline" and "A Seaside Siren" are examples of this policy. They are being shown in the best theatres everywhere. "Out for the Night" will repeat their success.

If you want the best comedies, ask for the NEW TWO REEL Christies.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave, New York
J. PARKER READ JR.

Presents

LOUISE GLAUM

IN

LOVE-
She Stands Alone—
—The Great Emotional Actress of the Screen

At the pinnacle of her powers and in a greater picture than "SEX"—LOUISE GLAUM now registers the supreme triumph of her career in C. GARDNER SULLIVAN'S greatest story

"LOVE MADNESS"

Produced by the producer of "SEX" Written by the author of "SEX"

With all the sex-lure of a beautiful woman she seeks the man who must die in place of her husband. It is a new Glaum role—a role of mother-love and wifely devotion to the limit of faith and love.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PAIRE Exchange, Incorporated
KESSEL & BAUMANN

present

THE greatest photodrama for matinee and evening business in independent picture history - to be exploited by independent buyers and road showmen with special territorial campaigns warranted by its tremendous drawing power.

Arrangements are now being made with such dealers for
Babe Ruth

in

Headin' Home

Produced by Yankee Photo Corporation
for Release September 20th

KESSEL & BAUMANN -
LONGACRE BUILDING, NEW YORK
ROYAL COMEDIES

WITH

BILLY VAN

ONE OF THE BEST COMEDIANS ON EARTH

TWO REELS EVERY OTHER WEEK

INQUIRE-WRITE-PHONE OR WIRE

REELCRAFT PICTURES CORPORATION

729 7TH AVE NEW YORK
The Exhibitors Herald of next week will contain an eight page three color insert announcing the production plans of

GUY EMPEY PRODUCTIONS, Inc.
Arthur Guy Empey, President
220 West 42nd Street
New York City
EDNA SHIPMAN

and

JOHN JUNIOR

in

A New Series of Special High-class Two-reel Comedies

written by

Treve Collins, Jr.

directed by

Teft Johnson

under the personal supervision of

Wm. Bowen

LEGEND FILM PRODUCTIONS INC.

6 West 45th St., New York
July 26, 1920

WM. BOWEN
Pres. Legend Films.

Dear Sir:

“We gladly acknowledge the courtesy of your company in permitting Edna Shipman to play an important part in Ralph Conner’s “The Foreigner.”

Yours very truly,

Dominion Film Co., Inc.

LEGEND FILM PRODUCTIONS INC.

47 West 45th Street New York City
IN the past, exhibitors have counted on Selznick for quality production and efficient service. And Selznick has always made good.

For the coming year, exhibitors can continue to count on Selznick for quality and service, with a greatly increased number of productions.

They can also count on Selznick keeping out of their end of the business. Selznick does not own and does not want to own a single picture theatre.

In the following pages are the announcements of production and distribution plans for the coming year. Read and remember—You can count on Selznick.

The Book of SELZNICK
Lewis J. Selznick
Presents

Olive
Thomas
in a Series of
Six Splendid Productions

Among Them—
“N O B O D Y”
By John Lynch
“T H E  F I B”
By George H. Hadden, Jr.
“D O N T  T R U S T  Y O U R  H U S B A N D”
By Garret Eldean Ford
“K E N N E D Y ’ S  K I D”
By Merle Johnson, Manna Page
And Lola Forestier
“T H E  M A G D A L E N  O F  M U D V I L L E”
By John Lynch and Edmund Goulding

You can count on Selznick
Lewis J. Selznick Presents

Elaine Hammerstein in a Series of Six Splendid Productions

Among Them—
"THE DAUGHTER PAYS"
By Mrs. Deallus Haskins

"IDLE HANDS"
By John Lynch

"THE PROOF IS PUDDING"
By Meredith Nicholson

"POOR, DEAR MARGARET KIRBY"
By Kathleen Norris

"THE WAY OF A MAID"
By Rex Taylor

You can count on Selznick
Lewis J. Selznick presents

Eugene O'Brien
in a Series of Six Splendid Productions

Among Them—

THE WONDERFUL CHANCE
By H. H. Van Loan

"MYSTERIOUS MOMENTS"
By Iola Foraker and Manna Pack

"HARD-LUCK O'DAY"
By Merle Johnson

"A MAN'S WORD"
By Louis Allen Browne

"THE FIGHTER"
By Albert Payson Terhune
Lewis J. Selznick
Presents

Owen Moore
in a Series of
Six Splendid Productions

Among Them—
"LOVE IS AN AWFUL THING"
By J. Shakespeare Sap
"STOP THAT MAN"
By George V. Hobart
"CHIVALROUS CHARLEY"
By May Tully
"THE VALLEY OF CONTENT"
By Charles Belmont Davis
"LOVE AMONG the CHICKENS"
By P. G. Wodehouse
A NOTABLE COLLECTION OF

SELZNICK
Smashing Photoplay Stories
Brilliant Stars and

THERE are good things galore in this menu de luxe.—
And right here you ought to know that we speak
with confidence of all of our offerings for the en-
suing twelve months because OUR PRODUCTION PLANS
ARE NOT MERELY OUTLINED BUT ARE WELL

WILLIAM FAVERSHAM in a
HOBART HENLEY PRODUCTION
"THE SIN THAT WAS HIS"
By FRANK L. PACKARD

"WILDERNESS FEAR"
By Michael Morton

"WHY ANNOUNCE YOUR MARRIAGE?"
By Lewis Allen Browne

"THE HONOR OF HIS HOUSE"
By Andrew Soutar
A HOBART HENLEY PRODUCTION

WILLIAM FAVERSHAM

I consider "THE SIN THAT WAS HIS" the best picture I have ever made.

HOBART HENLEY

You can count on Selznick
SPECIALS
by Distinguished Authors
Capable Directors

UNDER WAY. A considerable number of the productions which are listed in this big announcement have already been finished. We know they're good—not merely because we hoped they would be, but because we've already made them good.

"RED FOAM"
William H. Hamby
RALPH INCE PRODUCTION

"THE ALIBI"
By Eugene Walter
From the story by Leigh Gordon Gilman

"THE DANGEROUS PARADISE"
By Edmund Goulding

"THE LAW BRINGERS"
By C. B. Lancaster

"THE MAN TAMER"
By John Barton Oxford

"THE MAN OF IRON"
By John Lynch
"Best Sellers"
Among the Books and Magazines of the World

are constantly yielding of their treasures to keep SELZNICK PICTURES in the commanding position which they occupy in the industry.

Here are additional offerings which those who "count on Selznick" may expect:

"THE GIRL FROM NOWHERE"
By Burton King

"THE GILDED BUTTERFLY"
By Earl H. Miller

"THE PROPHET’S PARADISE"
By C. S. Montayne

"FALSE PRIDE"
By Elizabeth Redfield

"THE GIRL WITH THE FAUN’S EAR"
By Phyllis Duganne

"RED PEPPER"
By Merle Johnson

"HEART OF FLAME"
By Robert Louis

"THE BAD GIRL FROM BROADWAY"
By Edward Montagne

"THE BREAKING POINT"
By Leighton Osman

"KEEP HIM GUESSING"
By Idyll Shepard Way

"THE SMILE AROUND THE CORNER"
By Louise Winter

"HOLD YOUR HUSBAND"
By John Lynch

"WREATH OF PINES"
By Charles Belmont Davis

"NOBODY’S FOOL"
By Louise Winter

"STRAIGHT DOWN the CROOKED LANE"
By Bertha Runkle
SELZNICK NEWS

-vividly on the minds of your theatre patrons facts and happenings of world-wide interest gathered at every point of the globe.

SELZNICK NEWS is a composite of authentic reports and pleasing views. Presented by Lewis J. Selznick, whose personal touch is sensed in every reel, these genuine short features stand out in bold relief as news reels of dignity and finesse. They merit their place on the screens of the foremost theatres of America.
motion picture stories of the thoughts and expressions of the highest paid, most widely read author in the world. These remarkable short features are daily linking more closely the average reader and thinker with the theatres where they are shown — and the sympathy of the average reader and thinker is a valuable asset to any playhouse.

Herbert Kaufman’s Masterpieces are one reel storiettes of life’s happenings played by living characters and reproduced in pictures. They retell in an interesting and forceful manner the stories and experiences with which the American public are familiar. Human interest bits from here and there, pages from everyday life, they make the whole world kin.
What National Picture Theatres, Inc. Means to You

One thousand, one hundred and nineteen theatres now hold NATIONAL franchises.

NATIONAL owns seven big specials, immediately available under franchises.

Rental savings under NATIONAL franchises make these bring immediate profits.

NATIONAL exhibitors share in all profits, including foreign sales and non-member bookings.

All NATIONAL expenses except actual production cost are paid by Select, including executive salaries, advertising and sales cost.

Rentals from NATIONAL'S present membership already more than pay production cost.

NATIONAL productions are charged to members at a fair percentage of cost and not at exhibition value.

NATIONAL is controlled by thirty directors, of whom twenty-six are exhibitor members.
National Products Are

President Selznick

SIXT
Sure-Fire
For National's

WITH seven productions already completed, National Picture Theatres, Inc., has established a policy which guarantees the boxoffice quality of forthcoming releases.

Conway Tearle was secured by National because the public demanded him. National productions are the

Productions in Prospect

Conway Tearle in 
'Marooned Hearts'
By Lewis Allen Browne

Conway Tearle in 
"The Road of Ambition"
By Elaine Sterne

"Bucking the Tiger"
By May Tully and Achmed Abdullah

"Who Am I?"
From the Novel by Max Brand

"Out of the Snows"
By E. Lord Corbett
A Ralph Ince Production

"Yesterday's Wife"
By Evelyn Campbell

NATIONAL PICTURE THEATRES.
has arranged

EEN Features
Ensuing Year.

kind in which the public has already expressed an advance interest.

Authors with an established following provide the stories. Many of the scenarios are adaptations from big stage successes. "There Is No Death," by Capt. Mumford, will excite the interest of millions.

Many Are Completed

"The Palace of Darkened Windows"
By Mary Hastings Bradley

"There is No Death"
By Capt. Mumford

Remember the
NATIONAL PICTURES
already playing:
"JUST A WIFE"  "BLIND YOUTH"
"THE INVISIBLE DIVORCE"

More than 1100 of the BIGGEST and BEST THEATRES in the Country Have already Adopted the NATIONAL PLAN

The Nearest SELECT OFFICE Will procure you a Franchise

Inc., Lewis J. Selznick, President
In addition to the Selznick Star Series attractions, Selznick Specials and National Picture Theatres, Inc., productions, SELECT PICTURES CORPORATION will continue to distribute from time to time Select Pictures of proven worth and certified value procured in the open market.

Select Pictures of the future will bear the same stamp of sterling quality that has characterized Select Pictures of the past.

As a distributing factor, Select stands preeminent in the industry. "Distributed by Select" means the utmost in service and co-operation. It means protection to the exhibitor, guaranteed by past performances.
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<th>Manager</th>
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<td>ALCANY</td>
<td>Charles Walder</td>
<td>679 Broadway</td>
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<td>ATLANTA</td>
<td>W. R. Liebmann</td>
<td>148 Marietta St.</td>
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<td>Benj. P. Rogers</td>
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<td>A. W. Moses</td>
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<td>Earl W. Kramer</td>
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<td>MILWAUKEE</td>
<td>To be established</td>
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<td>MINNEAPOLIS</td>
<td>J. E. O'Toole</td>
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<td>Morris Salier</td>
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<td>C. W. Taylor</td>
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<td>Leo F. Levison</td>
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<td>T. C. Malcolm</td>
<td>150 Regent St.</td>
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<td>SAN FRANCISCO</td>
<td>Harry Goldberg</td>
<td>104 Golden Gate Ave.</td>
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<td>2024 Third Ave.</td>
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<td>WASHINGTON, D.C.</td>
<td>W. A. V. Mack</td>
<td>916 G St., N. W.</td>
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<tr>
<td>V. P. WHITTAKER</td>
<td>West Coast, Los Angeles</td>
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<tr>
<td>C. C. EZZEL</td>
<td>Southern Division, Dallas</td>
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</table>

**Division Managers and Headquarters**

- **V. P. WHITTAKER**  
  West Coast, Los Angeles

- **SAMUEL SAX**  
  Central Division, Indianapolis

- **ARTHUR S. HYMAN**  
  Mid-West Division, Chicago

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  Elmira Block

- **MONTREAL, QUE.**  
  F. H. Wells, 289 St. Catherine St., W.

- **ST. JOHN, N. B.**  
  167 Prince William St.

- **SAMUEL SAX**  
  Central Division, Indianapolis

- **PHIL KAUFMAN**, Managing Director  
  13-15 Adelaide St., W., Toronto, Ont.

- **TORONTO, ONT.**  
  W. A. Kent, 13-15 Adelaide St., W.

- **VANCOUVER, B. C.**  
  T. W. Bailey, 42 Leigh-Spencer Bldg.

- **WINNIPEG, MAN.**  
  Dan Freeman, Phoenix Bldg.

- **DAN FREEMAN**, Special Representative, Winnipeg

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- **JEAN ROSEN**, Managing Director  
  43, Rue la Bruyere, Paris

- **Toulouse, No. 1 Rue du Conservatoire**

**AUSTRALIA**

- **D. J. SELZNICK**, Managing Director  
  77 Castlereagh St., Sydney, New South Wales

- **JOHN CORBETT JONES**, General Manager
I want to thank exhibitors for their past patronage and confidence, and to assure them that my thanks will be still more strongly expressed in service for the future.

My old slogan stands—I consider myself a failure unless the exhibitor is a success.

[Signature]

The Book of SELZNICK
COMING

FLORA FINCH

Back Again

IN SOMETHING

Bigger and Better than Ever

THE WORLD FAMOUS

Comedy Star Supreme

IN A SERIES OF

NEW Two Reel Comedies

Watch for the early release of the first special

Arrange to book them now

First come, First served. Nuf sed!

Address all inquiries to

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Apollo Hall
1383 Broadway, New York City
EXHIBITORS HERALD subscribers are the most successful exhibitors in the world

BECAUSE THEY HAVE A DEFINITE
means of determining in advance
the entertainment and box office
values of every picture they exhibit

"WHAT THE PICTURE DID FOR ME"
removes the danger that lies in experimenting. An authentic record of actual performances, compiled by contributors who have made or lost money with the pictures, it is the only infallible booking guide

You cannot afford
To miss a single installment of
"WHAT THE PICTURE DID FOR ME"
There'll be a Franchise everywhere

“Full of Pep and Snappy Fun”

Here’s what experts think:

A PICTURE WITH AN IDEA

“The Perfect Woman” at the Randolph is Constance Talmadge’s latest expression on the screen of a comedy with an idea. Connie believes that there is more humor in a real story with a humorous theme than there is in an hysterical pandemonium of Fords, chasing each other over slippery scenery, with policemen falling from the cars at each turn of the road. The play is snappy, a farcical, funny photoplay.” — Chicago Herald and Examiner.

LAUGHTER, ROMANCE, THRILLS

“The Strand Theatre has the distinction of having ‘The Perfect Woman,’ as feminine perfection is personified in the person of Constance Talmadge. There is laughter, romance and thrills enough in ‘The Perfect Woman’ to make up a well balanced story which carries the spectator on an interested journey until the final foot of celluloid.” — The Evening Sun.

CALLS HER CAPTIVATING


SAYS “SHE’S THERE”

“‘Connie’ is there!” — Chicago Daily News.

KEEPS AUDIENCE LAUGHING

“There is plenty of gaiety in ‘The Perfect Woman,’ in which Constance Talmadge is the star, to keep an audience laughing as well as interested. Full of entertainment.” — New York Evening Telegram.

DOES BEST WORK

“Constance Talmadge, in the leading role of ‘The Perfect Woman,’ reveals her talents at their best, which is always a source of delight to her admirers.” — The Sun and New York Herald.

AGAIN SCORES TRIUMPH

“Constance Talmadge again scores in ‘The Perfect Woman.’ Rarely has she more completely justified her claim to stardom than she has in this picture. The story is suited to Miss Talmadge’s type of work and interest never fags a moment.” — New York Morning Telegraph.

FULL OF LAUGHS

“Made for laughing purposes and fulfills its mission.” — Detroit Free Press.

Speaking of

Constance Talmadge

Presented by Joseph M. Schenck

in “The Perfect Woman”

A John Emerson—Anita Loos production

Directed by David Kirkland
Photographed by Oliver Marsh
Tech. Director, Willard M. Reineck
Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City

A First National Attraction

Rothacker Prints.
There'll be a Franchise everywhere

"THRILLS ENOUGH FOR 4

Extra Edition Harbor City Gazette

Extra Edition Two Cents 31 Pages

Harbor City, Pa. July 25, 1929

Solved
Human Ape

Killing of
Girl Newspaper Publisher

Brother of Ape

A really great story of the hardships and triumphs of Newspaper Life

Marshall Neilan's
Sensational, Mile-a-minute Melodrama of Newspaper Life

GO and GET IT

A Marshall Neilan Production

Scenario by Marion Fairfax

Photographed by David Kesson—Art Director, Ben Carre

We Can Assure You This
These Thrills Will “Get” ’Em

Leap from airplane to airplane thousands of feet above ground.
Drop from airship to lightning express.
Jump from racing train to speeding airship.
Daring flight in sea plane.
Race with ocean liner.
Air abduction of ship passenger.
Terrible fate of noted gunman.
Transfer of criminal’s brain to ape.
Strange murders by mysterious force.
Gorilla’s phenomenal intelligence.
Battle of man and monster.
Desperate fight with gunmen.
Fire in a tenement.
Leap from skyscraper window.
Girl’s plucky battle with crooked editor.

Most Astounding Newspaper Mystery Ever Picturized

Rothacker Prints

A First National Attraction

Picture is a Regular Clean Up!
It's a Big Show!

Annette in "What

Sol Lesser, who produced this picture, has achieved one of the greatest pieces of showmanship ever presented in pictures or anywhere. It's a regular show and every real showman will recognize it as such. Circus it and jazz it! You can't go too strong! But after the first night you won't be able to keep 'em out with a shot gun!

Rothacker Prints

The woman with the most beautiful figure in the world.

There'll be a Franchise everywhere
For Real Showmen!

Kellerman

Women Love"

A Mile-a-Minute

Comedy Drama

210 Smiles
76 Hearty Laughs
29 Thrills
16 Scares

Look at it for yourself
and Count 'em!

Thrills

on land, under sea
and in the air

Oh! How she did shock the figureless reformers!

There'll be a Franchise everywhere
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WHAT DO YOU THINK of THIS?

"THE Jack-Knife Man' is to pictures what 'The Music Master' was to the stage! It is the best picture I have seen this year. Everyone who sees it will be a walking ad for the production."

—Joseph Plunkett
Managing Director, New York Strand

King W. Vidor
presents

"The Jack-Knife Man"
By Ellis Parker Butler

Directed by King W. Vidor
Scenario by William Parker
Photographed by Ira H. Morgan

Foreign Representative, David P. Howells, Inc
729 Seventh Ave., New York City

Rothacker Prints

There'll be a Franchise everywhere
**READ THESE EXHIBITORS’ OPINIONS—**

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**Letter from Grand Theatre, Oconto Falls, Wis.**

July 12th, 1920.

First National Exhibitors Circuit, Milwaukee, Wis.

Dear Sirs:

Replying to yours of recent date relative to the value of your releases, beg to state that in my opinion your releases are the most consistently satisfying pictures released under any brand today.

The service out of the Milwaukee office is the best that I have so far experienced, since being in the business from any source. As far as my experience with you, I have always received the fullest co-operation from every angle, and have always found your office ready and willing to give me a square deal at all times.

The latter, as you know, is something to be proud of in this industry, and you are to be congratulated in having attained this end.

As you know, I have taken out a franchise and believe that it is for my best interest to do so, feeling that with it, I am going to protect my investment in the theatre, as well as assure myself of a supply of REAL HONEST TO GOODNESS PICTURES at a reasonable price that will give me a chance to keep some of the receipts for myself.

If I did not have full confidence in First National, I would not have taken this franchise, for I have no opposition here, and unless one felt that he was to derive benefit from same, it would be foolish to make the investment and tie himself down to any franchise, but I am satisfied that in doing so, I have made a wise move.

Yours truly,

(Signed) W. R. Vincent.

---

**Letter from Burns Theatre, Colorado Springs, Colo.**

June 14th, 1920.

First National Exhibitors Circuit, 1722 Welton Street, Denver, Colorado.

I also want to acknowledge receipt of your letter telling me that I am one of the first exhibitors to take advantage of your franchise plan in this territory.

From the viewpoint of the independent exhibitor your organization offers practically an ideal arrangement. The First National Exhibitor knows exactly what he is going to get in the way of pictures, this precludes buying something sight unseen and he knows that all of his pictures are coming to him with a known box-office value and not a valuation as high as the producer thinks the exhibitor will stand.

The exhibitor is afforded protection and does not have to stand a constant raise in prices and bidding against fellow exhibitors for pictures. I wish to express my appreciation for the very fair treatment I have received in working out the details on the franchise for Colorado Springs and wish to extend my endorsement on the franchise plan together with best wishes for your continued prosperity.

Very truly yours,

(Signed) V. W. Footman.

---

**There'll be a Franchise everywhere**
The Famous Players-Lasky Situation

Indications Point to a Settlement of the Controversy Involving Questions of Exhibitors’ Independence, Producer-Exhibitor Competition and Allied Issues

Elsewhere in this issue is presented an article of highest importance touching upon the plans and policies of the Famous Players-Lasky corporation.

This article presents in brief a number of developments which will be viewed with a great deal of satisfaction by the exhibitors of the country who have entered vigorously into the controversy that has been in progress for several weeks.

Adolph Zukor as the authorized representative of the Famous Players-Lasky corporation has made an unqualified declaration that he has entered earnestly into a serious consideration of the issues that have been brought forward and has expressed his intention and determination to seek and apply a remedy where a remedy is needed.

* * *

The situation which now exists has been thoroughly investigated and analyzed by us.

In our opinion it offers a bright prospect for the elimination of those matters which have been the subject of protest and also forecasts the perfecting of relations more desirable for the factors of the industry that are vitally concerned.

This is the prospect the situation offers.

Whether the realization will be in keeping with the indications need not be made a matter of speculation at this time as the logical developments of the immediate future will demonstrate just what bearing the policy referred to will have upon the welfare of the exhibitors of the country, their right to independence and freedom from dictation.

* * *

The practical preparations that have been made to meet and adjust the grievances of exhibitors against the Famous Players-Lasky corporation offer satisfactory assurances of their feasibility and adequacy to meet the situation.

Under the direct supervision of the president of the Famous Players-Lasky corporation a bureau, presided over by a man of experience and ability and a record for fair dealing, is to be established where every expressed grievance will receive careful consideration backed by a desire to reach an understanding that will be equitable and satisfactory to all concerned.

This publication has been invited and will be pleased to assist in bringing any complaint of meritoriousness to the attention of this bureau with a view of obtaining an adequate adjustment of whatever differences that are alleged with the final result of obtaining and maintaining a type of commercial relationship necessary for harmony and progress.

* * *

The outcome of this controversy, as indicated by the situation which now exists, is a matter of highest gratification for this publication.

Our single aim has been to so focus attention upon the outstanding points of issue that a frank and open discussion would be entered into—which is the first step toward a solution in this or any kindred controversy.

It has not been our desire to injure any factor in the industry nor to widen any existing breech but simply to direct the white light of publicity upon the issues of the controversy in such a manner that their valid existence would be driven home forcibly to those in whose hands rest the power and means of effecting an adjustment.

* * *

This has been accomplished. A plan is now being put forward with which it is intended to meet and adjust every point of issue that has been raised. The entire matter has been approached by the responsible persons in a spirit of constructive conciliation. We have no doubt this spirit will strike a responsive chord in the heart of every exhibitor, opening the way for progress toward a brighter day of mutual understanding and common respect for every individual’s rights.

Although time alone can write the final verdict the situation that has been reached is a decidedly encouraging one and its apparent—though unproven—merits entitle it to fullest consideration.
Heraldgrams

CHARLES H. CHRISTIE, general manager and treasurer of the Christie Film Company, is in New York arranging the details for several special Christie productions soon to be filmed at that company's West Coast plant. These new films, however, are not to be live-reel comedies, Pat Dowling hastens to explain, but comedy-dramas.

WATTS-BERNS, president of Associated Producers, Inc., is handling the distribution of independent productions. He has four stars under contract at present.

MILBRE HARRELL CHAPLIN, the Louis R. Mayer star, journeyed to New York to be present at the premiere of "The Woman in His House," her latest starring vehicle for Associated First National Pictures. This is Mrs. Chaplin's first visit to the metropolis.

NAT FISSTON, conductor of the Capitol Theatre, New York, has resigned as head of the symphonic orchestra to assume the musical direction of Goldwyn Pictures presentations throughout the country.

LOUISE HUFF has withdrawn from the cast of Variety's production of "Fine Feathers." CLAIR WHITNEY will have the leading role.

R. C. COOPER, president of Reckert Pictures, dropped off at his Chicago offices, Friday, July 31. He will return to New York this week.

PHILIP QUINN has been made manager of production by Arthur Guy Empey, and, under Mr. Empey's direction, will assume charge of the second Guy Empey production. Mr. Quinn assisted in the production of "Oh!" Mr. Empey's latest starring vehicle.

HARRY COHN, of the firm of Jack & Harry Cohn, producing the Hallroom Boys comedies, who has been in the East for two months conferring with his brother, returned to the Coast July 31.

ROBERT GORDON is to be starred in a new production to be made by the Canoga Pictures, Inc., at Ithaca, N. Y.

MADAME OLGA PETROVA will sail for Europe August 18 to transact business of a personal nature. She is not to enter pictures again for some time, she announces.

EUGENE SPITZ, after a year of strenuous studio management, has left New York for his annual vacation in the White Mountains. The Goldwyn company, headed by Madge Kennedy, is now working at the Ester studio annex, which Mr. Spitzi recently opened at 210 East 123d Street, New York City.

OTTO BOLMAN, president of the Dial Film Company, has left Los Angeles for New York to complete the purchase of several novels for Dial features.

GEORGE MOORE, Eastern production manager for Goldwyn Pictures Corporation, has been placed in charge of Goldwyn's Eastern studio in New York.

ARTHUR ZIRLM, foreign sales manager for Goldwyn, left New York for Europe on August 4, to tour Norway, Denmark, Italy and Spain.

MORRIS FLECKES, second vice-president of Universal Film Mfg. Company, returned from Europe July 23. He spent three months touring Europe.

NATHAN FRIEND, for a number of years connected with the Famous Players-Lasky organization, has resigned.

The Hemmer Superior Productions staff held a celebration at College Point, L. I., last week upon the completion of their first picture at the Beachlot studios.

ARTHUR TARKHIS, well known newspaper man, and for a number of years connected with Women's Wear, has joined Pioneer Film Corporation in an executive capacity.

BREAD cast upon the waters is all very well—but what a good fisherman needs is a well baited fish-hook. Of equal importance to the exhibitor of photo-plays are RITCHEY postes.

RITCHEY LITHOGRAPHING CORPORATION
406 West 31st Street, New York
Phone: Chelsea 8388

Re-Takes of the News
By J. R. M.

This has been a notable week. Two comebacks have been staged—Flora Finch and Kessel & Baumann.

Looks Like a Clean-Up
If Babe Ruth can draw them to the picture houses like he draws them to the ball parks, he and "Ad," and Charlie are going to clean up, like the Swat King cleans up the basies.

Too Many Butting In
Doug. Fairbanks says it's all right to take a bridal trip with "America's sweetheart," but he didn't think the whole world would go along on the honeymoon.

They're All for It
That porch campaigning is going to be meat for the New Jersey skeeters.

Health Note
"Nature is kind to Southern Californians," says the Los Angeles Herald. (She even helps her to do her house-cleaning by shaking things up.)

"Shake," Says Los Angeles
Anyway, it gives the prolific ad writers another line for their Summer book—the daily "shimmie."

Watch Yer Smile
Revenue officers look with suspicion on a wry face these days.

He'll Get Ours
The candidate for president who pitches hay won't get as many votes as the one who kicks the stuffing out of H. C. L.

She Can't Bear Him
See where Luther Standing Bear, chief of the Sioux tribe, and a motion picture actor, is being sued for divorce. Apparently he doesn't stand well with Mrs. Bear.

My Deah, You Should See Them
Some girls are born with big feet. Others develop big feet. And still others live in Los Angeles and wear white shoes.

THE REVENUE OFFICERS HAVE THEIR EYES ON A WESTERN RAILROAD THAT ADVERTISES "BREATHE THE WINE-LIKE AIR OF THE MOUNTAINS."

THE Efficiency of the Exhibitor's Mail Service
On the eve of the opening of the new Kings Theatre in Brooklyn, Miss Mabel McCune, the manager, was cooly seated in the box office on July 31. She was still there on July 31.

An Exhibitor's Evening Out
It took the first annual "After Dark" cocktail party at the New York Strand Hotel to scare the life out of a group of 100 exhibitors and their wives last week.

An Exhibitor's Note
One exhibitor is in the midst of a campaign to break in a new boy and is using a free press to do it. The new boy is a male younger, and Miss McCune is the press agent of the campaign.
Zukor’s Pledge

At the request of Adolph Zukor, president of the Famous Players-Lasky Corporation, a conference has been held between Mr. Zukor and Martin J. Quigley, publisher of “Exhibitors Herald,” for a discussion of the issues that have been raised between exhibitors and the Famous Players-Lasky Corporation and which have been expressed in the columns of this publication.

As a result of this conference, “Exhibitors Herald” is authorized to express to the trade a number of highly important developments, which may be summarized as follows:

(1) The Famous Players-Lasky Corporation’s policy contemplates no expansion of theatre holdings outside of points where, under existing conditions, the company finds it impossible to obtain proportionate and just representation of its product.

This policy, Mr. Zukor made plain, represents solely and entirely a protective program. It is designed only to obtain an adequate outlet for the Famous Players-Lasky product, and does not embrace a course leading to the continued acquisition of theatre properties for the purpose of reaching a commanding position in the exhibitors’ branch of the industry.

(2) Mr. Zukor, as president of the Famous Players-Lasky Corporation, has assumed personal charge of the relations between his company and its customers. He is investigating, and will continue to investigate, the causes of whatever grievances exhibitors may claim against his company. He will go into each case, personally and individually, and
promises exhibitors that he shall see to it that absolute justice is done. But Mr. Zukor will not stop at merely investigating and correcting whatever grievances exhibitors may claim against the company. He made it plain that he also will thoroughly investigate complaints which are brought against exhibitors as their attitude affects the welfare of Famous Players-Lasky Corporation. And the results of these investigations will be given the same full publicity which will attend the fruits of his inquiries into exhibitors’ complaints against Famous Players-Lasky Corporation.

(3) The company’s policy in regard to the rights of the independent exhibitor provides for the fullest recognition of all exhibitors’ rights.

(4) Mr. Zukor makes unqualified declaration that the policy of his company contemplates the concentration of its efforts upon the production and distribution of motion pictures, to the exclusion of any activities tending toward monopolistic control of the industry.

The following statement by Mr. Zukor covers the essential points touched upon at the conference, which reviewed the entire range of the existing situation:

"During recent weeks reports have come to me setting forth that certain exhibitors felt they had grievances against this company. These complaints on the part of exhibitors were never made to me by the exhibitors themselves, and I had no direct personal knowledge of their existence.

"The first expressions of these grievances that came to my attention I naturally ascribed to influences born out of ulterior motives, prompted simply to injure this company. However, in order that no justifiable complaint shall be overlooked or neglected, and that absolute justice shall be done to all concerned, I have taken personal charge of the relations between this company and its customers.

"I want exhibitors to know that any and every complaint that is brought to my attention shall receive my immediate and personal attention. I shall investigate the causes of those complaints and if I find that the charge is justified I shall remove the cause of the grievance at once. By this I mean that I shall look into the causes of all grievances, whether the charge be that this company, in some instance, is seeking to compete with the individual exhibi-
tor through acquiring an adjacent theater, or whether it be that a representative of this company, acting in direct affront to the principles we have tried to maintain, has threatened or attempted to coerce an exhibitor.

“But I also want it known that I shall not confine my investigations to complaints against this company. If salesmen or agents of Famous Players-Lasky Corporation prove to me that certain exhibitors, or combinations of exhibitors, are engaged in practices which are unfair, I shall investigate such charges also, and shall make the results of my investigations known to the trade. This is not going to be a one-sided investigation.

"THROUGH 'EXHIBITORS HERALD', I DESIRE TO MAKE IT KNOWN TO THE INDUSTRY AT LARGE, THAT SUBSTANTIATION OF ANY CHARGE OF ATTEMPTED INTimidATION, THREAT OR ANY OTHER UNFAIR TACTICS ON THE PART OF ANY REPRESENTATIVE OF THIS CORPORATION WILL MEET WITH INSTANT DISMISSAL OF THE OFFENDER.

"It is the intention of this company to intensify its energies and resources upon the production and distribution of motion pictures. This is our natural field, and the field in which we are perfectly satisfied to remain. We do not want theatres and will purchase or acquire a theatre only in those places where we are locked out of the proportionate and just representation of our product to which we are entitled. AND THE FEWER THESE CASES ARE THE BETTER WE SHALL BE SATISFIED.

"We are determined to aid and promote the independent exhibitor, keeping this market open for the exhibition of the best picture that brains and money can make—regardless of the ownership of such pictures, as it is my conviction that only on this basis can the motion picture and the industry behind it survive and prosper.

"We stand also against putting any obstacles in the path of the independent producer, as we want to see new talent fostered and encouraged in order that the artistry of the motion picture may continue to advance, which is a beneficial and a necessary thing for every individual and company in the industry.

"I wish to emphasize again that I invite any exhibitor who believes he has a just grievance against this company to communicate directly with me. I PLEDGE MY WORD THAT regardless of what phase of the situation his complaint may be based upon, I WILL SEE TO IT THAT HE IS DEALT WITH FAIRLY, EQUITABLY AND REASONABLY, and he will find that he will receive from this company every encouragement to conduct his own business in his own way, FREE FROM ANY DICTATION, COERCION OR THREAT OF COMPETITION."
Move to Unite Exhibitors
In Nebraska and Wyoming

Foundation Laid at Lead, S. D. Convention for a
100 Per Cent Organization In That Territory—Endorse Cohen

(Special to Exhibitors Herald)

LEAD, S. D., Aug. 3.—Preliminary steps were taken at the convention here on July 26 and 27 of the Black Hills Exhibitors League, which was attended by theatre owners from this state, Nebraska and Wyoming, to organize the exhibitors of the two latter states.

Two district meetings will be called this month, one at either Douglas or Casper, Wyo., and the other at either Crawford or Bridgeport, Nebr. Following these two meetings it is expected that more than half of the Denver exchange territory will be organized. A national organizer will attend both of these conventions.

It is the present plans of the Black Hills League to work in close harmony with the exhibitors of Nebraska and Wyoming, the three states presenting a stronghold in the exhibitor field.

Paul Lazarus Heads
Slate of A. M. P. A.
Arthur James Is Nominated for the Chairmanship of the
Board of Governors

(Special to Exhibitors Herald)

NEW YORK, August 3.—The following nominations for officers of the Associated Motion Picture Advertisers for the election in September were made at the last meeting of the association:

President—Paul Lazarus.
Vice-President—C. L. Yeager.
Secretary—Julius Solomon.
Treasurer—Victor Shapiro.
Bulletin Manager—Horace Judge.
Business Manager—Tom Wiley.
Board of Governors—Arthur James, chairman, Paul Gulick, P. A. Parsons, Harry L. Reichenbach, and Jerome Beatty.

Missouri Theatre Men
To Organize in August

(Special to Exhibitors Herald)

KANSAS CITY, MO., Aug. 3.—A meeting of the exhibitors of Missouri has been called for August 10 and 11 at Moherly for the purpose of organization. No state body exists at present in Missouri but, according to C. H. Burkey, secretary of the Kansas City Motion Picture Exhibitors Association, the interest aroused by the Cleveland convention augurs well for a strong organization in this state.

Pickford-Fairbanks
Banquet Big Event

(Special to Exhibitors Herald)

NEW YORK, Aug. 3.—The dinner given Sunday by the Friars’ Club at the Astor Hotel to Mary Pickford and Douglas Fairbanks was one of the greatest events of the year. Six thousand people attended and hundreds were turned away.

Can’t “Pussyfoot” and
Serve the Exhibitors

To EXHIBITORS HERALD:

Please let us express our sincere appreciation for the way you have come out in the battle for independence.

We take three trade journals, and yours is the only one of the three that comes out in a fair and square stand for the exhibitor. The rest are “pussyfooting” and beating around the bush on this, the most vital question that ever confronted the industry. Again let us thank you.

S. L. STOKES, Mgr.
Princess Theatre,
Baird, Texas.
Distributors Declare Opposition To Any Plan for Group Booking

Ten Companies Asked by National Association for Stand On Proposition—First National Says Question Cannot Be Dealt With in General Way

The officials of nine production and distribution concerns, in outlining their companies' policies regarding group booking as requested by P. L. Waters, chairman of the distributors' division of the National Association of the Motion Picture Industry, have gone on record as decidedly opposed to any such plan, declaring that their companies prefer to deal directly with the exhibitors.

In making a reply for Associated First National Pictures, Inc., J. D. Williams, general manager, declared that the question would have to be submitted to the Executive Committee, but that it was his personal opinion that the matter could not be handled in a general way, but that each booking plan should be considered on its own individual merits.

Ten Companies Reply

The ten companies making reply to Mr. Waters, in addition to First National, were Famous Players-Lasky, Metro, Triangle, Fox, Goldwyn, Pathe, Universal, Select and Realart. The policies of the various companies as outlined in their letters to Mr. Waters, follow:

**Paramount**

"I have your letter of July 20th, requesting that I advise you as to the policy of this company with reference to group booking with Booking Agencies in the United States.

"This company will adhere to its existing policy of booking independently to the exhibitors, and does not intend to contribute its product to any plan or scheme to establish or entrench booking agencies throughout different sections of the country.

"Very truly yours.

(Signed) Lewis J. Selznick."

**Metro**

"Your letter of the 20th inst., requesting a statement of our policy in regard to booking agencies is received.

"We have always been opposed to selling our product through booking offices, and we see no reason why we should alter our policy at this or any future time.

"In justice to the exhibitor and to ourselves, we must sell our product direct to the theatre owner, and not through a middle man.

"Very truly yours,

METRO PICTURES CORPORATION
(Signed) W. E. Atkinson.
General Manager."

**Select**

"I am in receipt of yours of July 20th asking me to advise you as to the policy of Select Pictures Corporation and Republic Distributing Corporation with reference to group bookings of our product with booking agencies in the United States.

"We will positively not book our production in that manner. We will do business direct with the individual exhibitor.

"Very truly yours,

(Signed) P. L. Waters,
President."

**First National**

"We do not believe that distributors have any right or any special privilege in this industry which entitles them to dictate in any manner to producers or exhibitors. This is my personal opinion expressed in response to the request in your letter of July 20th.

"Distributors are, to use a pet phrase: "necessary evil," and the fact that they are essential to the industry does not preclude the fact that they should be fair and assume and maintain a policy of square dealing with producers and exhibitors. There are no forces in the motion picture business which can be considered a vital part of the industry with the exception of producers and exhibitors.

"The distributors should give exhibitors without interference or objection the same rights to cooperate for their joint protection in booking or in any other way they deem necessary, as they, the distributors, take in collective actions on various matters of mutual interest, and the same attitude should prevail toward producers.

"Proposition Favor

"If six directors can get together and form an organization for their mutual benefit, for their mutual prosperity, and for the advancement of their mutual interests in every particular, there is no reason apparent to me why six exhibitors, or more than six exhibitors, should not join hands for mutual protection.

"Before definite action could be taken by Associated First National Pictures to arrive at a conclusion concerning any booking plan, it first would be necessary to have a decision on the subject by the Executive Committee, and I feel quite confident that the members of the Executive Committee would decide every individual booking plan or booking arrangement between exhibitors strictly on its individual merits rather than attempting to deal with the matter in a general way.

"Very truly yours,

(Signed) J. D. Williams,
Manager."

**Triangle**

"Replying to yours of recent date, "Triangle is decidedly opposed to group bookings, feeling that each Theatre should be booked separately and direct, and not through an Agency. This has always been our policy.

"Very truly yours,

TRIANGLE DISTRIBUTING CORPORATION
(Signed) P. L. Waters,
President."

**Fox Film**

"Hereewith, I tender the policy of Fox Film Corporation, with reference to group booking with all booking agencies in America, as requested in your letter of July 20th.

"Booking agencies formed and operated for the purpose of making group bookings on behalf of exhibitors are not in a short time to develop into a monopoly of a most destructive character. Exhibitors are invited into the plan on the pretext of lower..."
EXHIBITORS

August 14, 1920

We hope the above has made our position clear.

Very truly yours,

FOX FILM CORPORATION,
(Signed) WM. FOX,
President.

Goldwyn

We have for acknowledgment your letter of July 20th, requesting advice as to our policy with reference to group bookings with booking agencies in the United States so the entire trade may be informed of such policy by publication of our reply in the Motion Picture Trade Journals.

Under prevailing conditions we are not in favor of having our pictures booked through booking companies, because it is not fair to preclude the exhibitors from handling our motion pictures, and to act and box office value of motion pictures that are offered for exhibition to the public.

Our present plan of distributing pictures permits every exhibitor to see and select the picture desired before the contract is made therefor, and it has been proved a failure we will not consider withdrawing from the exhibitor this privilege which, in our opinion, we deem of inestimable advantage to him.

We trust that the foregoing has clearly set forth the advice you desire.

Very truly yours,

(Signed) SAMUEL GOLDwyn,
President.

Pathe

Acknowledging your favor of July 20th, in which your request that we advise you as to the policy of this company on the question of group booking with all booking agencies in the United States, I beg to advise you that there is very little that can be added to what we have already said and the position that we have uniformly maintained on this subject.

Our policy has at all times been one of unqualified opposition to booking agencies in principle, regardless of the disguise in which they are cloaked. They are not justified by any sound business principle and they exercise control over the exhibitor and the public and add expense without any return whatsoever. The injection of a middleman simply adds confusion to the distribution of films—and the middleman must get his unwarranted profit at the exhibitor’s expense.

Fair and Unfair

But, in order to protect our own business against the inroads of competitors who, by more or less fictitious ownership or control, either directly or through other corporations, of theatres included in one or more of the larger booking agencies, have sought to nullify any general agreement that might be reached on this subject, we have been obliged to meet this competition which cannot be regarded but as unfair, and have been obliged to deal with such agencies and expect to continue dealing with such agencies unless each distributer company in good faith withdraws its support from all booking agencies, howsoever disguised, and thereby contribute to that determination in both letter and spirit.

I am obliged to bring up this question because you have forced the same in your inquiry.

Must Deal Direct

As regards any new enterprise of this nature, I beg to advise you that our exchanges have already been instructed that no contracts are to be made with any agency representing any theatre or group of theatres, and that pictures are to be rented solely and directly to the individual theatres exhibiting such pictures.

In other words, while we regard the booking agency as one of the greatest evils with which the trade is confronted to-day, so long as our competitors recognize the agencies above referred to and deal with them, either as such or on the ground that they have an interest in the theatres, we shall be obliged to protect our own interests by doing likewise.

Very truly yours,

PATHE EXCHANGE, INC.,
(Signed) LEWIS INGERBERG,
Secretary.

Universal

“The following cablegram explains itself: PARIS, July 22nd, 1920. UNIVERSAL FILM MANUFACTURING COMPANY and the UNIVERSAL FILM EXCHANGES, INC., will not, under any circumstances, agree to any of the booking agencies now booking throughout the country,”

—C. L. LAEMMLE.

Sincerely yours,

UNIVERSAL FILM EXCHANGES, INC.,
(Signed) H. M. BERMAN,
General Manager of Exchanges.

Realart

There is only one position for either an Exhibitor or a Distributing organization to take with respect to group bookings. Realart declines such bookings on the following grounds:

(1) They would increase the cost of pictures to Exhibitors.

(2) They would inject into the business the competition of a merchant who is an unnecessary factor and whose purpose it is to collect toll both from Exhibitor and Distributor.

(3) They would tend to force the Exhibitor and Distributor apart and to prevent solidarity in the industry.

Scheme Is Bad

(4) They would check competition between Distributors and deprive the Exhibitor of detailed information which he should have with respect to the various propositions available.

(5) They would give to one man, or to one small group of men, an unfair advantage over competing Exhibitors; no one else would possess the knowledge and skill which would enable him to exact or to receive tribute for unfair exercise of their influence with Exhibitors.

(6) They would open wide the way for secret agreements and understandings with the persons controlling the booking combination, enabling them to exact or to receive tribute for unfair exercise of their influence with Exhibitors.

(7) They would allow a clique to dictate theatre policies and so reduce other Exhibitors to the status, virtually, of house managers.

Would Give Control

(8) They would give to the Booking Manager, without one cent of investment, the control of a large group of theatres; conversely, they would result in the signing away by the Exhibitor, without any

(Continued on page 66)
Staged Big Stunt

EDNA SCHLEY FORMS
OWN PRODUCING UNIT
(Special to exhibitors Herald)
LOS ANGELES, August 3.—Edna Schley, former scenario head at Universal City, has organized Edna Schley Productions to produce the Scattergood stories of Clarence Buddington Kelland. Alfred McKinnon will direct.

Financial backers are George H. Fish, Hollywood capitalist, and Mrs. A. L. Cady, widow of the late George W. Cady of Lynn, Mass.

EXHIBITORS HERALD
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EXPECT CENSOR BILL TO DIE
IN LEGISLATIVE COMMITTEE

GEORGIA BODY ADJOURNS IN ABOUT TEN DAYS AND IT IS BELIEVED THAT BLUE LAW MEASURE WILL NOT BE REPORTED TO HOUSES

(Special to Exhibitors Herald)

ATLANTA, GA., Aug. 3.—Death of the censorship bill introduced in the Georgia legislature is confidently expected as the legislative body will adjourn in about ten days.

The measure at present is in the rules committee and opponents of this piece of blue law legislation predict that it will remain there.

Legislators Oppose It

A poll of the sentiment among leading legislators in both houses point to a quiet and painless death for the measure.

Opposition to the bill has been expressed by the Georgia Exhibitors League, the newspapers and the public.

Of the papers, the Atlanta Georgian and Sunday American lead in opposing the bill with four editorials.

LUCAS' WORK EFFECTIVE

Judge Albert Foster of Madison has worked effectively in behalf of the motion picture interests.

To Arthur Lucas, vice president of the state association, should go a great amount of credit for defeat of censorship. He has worked constantly in opposition to the measure and it would appear now that his efforts were not in vain.

CALIFORNIA THEATRE MEN
TO FORM ALLIED LEAGUE

(Special to Exhibitors Herald)

SAN FRANCISCO, Aug. 3.—The Allied Amusement Association of California is to be organized soon by the artistic men and amusement directors along lines similar to various amusement leagues in the East.

The association will comprise representatives from all branches of the amusement world—legitimate, dramatic, vaudeville, motion picture theatre and open-air parks.

LOWE TO SELL STOCK

(Special to Exhibitors Herald)

NEW YORK, Aug. 3.—Lowe, Inc., will obtain approximately $5,800,000 through the sale of 288,000 additional shares of stock, which will be sold at about $22.50 a share in the ratio of one additional share for each three now held. The money will be spent in erecting theatres.

WITNESS IN SUIT HAS DIFFICULTY IN SAILING

NEW YORK, Aug. 3.—Miss Greenhill, who was wanted in court on August 6 as a witness in a suit brought by Mary Pickford, Douglas Fairbanks and other actors and actresses against a motion picture concern, encountered difficulties in boarding the Aquitania, which sailed for Europe Saturday.

A lawyer’s runner, a policeman and representatives of the line attempted to keep Greenhill, his wife and daughter from boarding the boat, but upon admission by Greenhill that he was an English citizen he was released.

SHIPMAN PLAYERS ARE WELcomed IN WINNIPEG

BY MAYOR AND PREMIER

WINNIPEG, MAN., Aug. 3.—Members of the producing unit of Dominion Film Company, Inc., which will adapt Ralph Conner’s “The Foreigner,” were welcomed by Mayor Gray, Premier Norris and President Carter of the Chamber of Commerce on their arrival here last week.

The company was entertained at dinner by city council at Old Fort Garry. The city was gaily decorated in honor of the guests.

Members of the company are Wilton Lackaye, Nan Sutherland, Gaston Glass, Gladys Coburn, Robert Haines, William Colvin, Henry MacRae, the director, and twenty-two others. Production will start immediately. Ernest Shipman is president of Dominion.

REVENUE DEPARTMENT LIFTS TAX OF 5 PER CENT ON ALL FILM ADVERTISING

WASHINGTON, Aug. 3.—The internal revenue department ordered demanding the payment of a 5 per cent tax on all advertising accessories, such as lithographs, etc., has been rescinded.

The government sought to collect this tax following the placing of a 5 per cent levy on film rentals. As rescinded the order will apply only to actual films used for advertising and not to accessories.

Rescinding of the order was accomplished to a great extent through the efforts of the Washington bureau of the National Association of the Motion Picture Industry, which is in charge of Jack S. Connelly. It will relieve quite a burden from both exhibitors and distributors.
Webb Signs Three-Year Contract to Direct Pictures for Whitman Bennett

First Lionel Barrymore Production Is Completed For First National and Second Will Be Finished In a Few Weeks

Kenneth S. Webb has signed a three-year contract to direct pictures for Whitman Bennett for distribution by Associated First National Pictures, Inc.

Mr. Webb has completed the first of the Lionel Barrymore pictures, "The Master Mind," which was delivered to First National about a month ago, and in the course of the next two or three weeks will have completed the second Barrymore production, "The Devil's Garden," founded on the world-famous novel of the same name by W. B. Maxwell.

Mr. Webb, who, through his association with Mr. Bennett, must be accepted into the ranks of the special producing directors, is one of the youngest men to attain such prominence in the business. Although Mr. Webb is only thirty-four years of age, he has had a long association with the stage. He was a nephew of the late Digby Bell, for many years one of the most famous stars of the American stage.

Was Amateur Player

Mr. Webb was born in New York City, educated at the Collegiate School and graduated from Columbia University in 1906. While in college he wrote the books and lyrics for two "variety shows" and played in four of those entertainments, laying, in this amateur work, the foundations of experience and relation.

After leaving Columbia, Mr. Webb made a three years' excursion into business life, but during that time wrote and directed five more "variety shows" and also wrote and staged many other notable amateur theatrical productions for various schools and societies. Mr. Webb had so much success in his theatrical efforts that in 1910 he abandoned his business career to devote his whole time to the writing and producing of various forms of entertainment.

Has Produced Revues

Mr. Webb quickly made himself a figure of real prominence in the vaudeville and musical revue field of work, turning out a number of successful sketches, all with music by his brother Roy. In fact, one unusual provision of the contract between Mr. Webb and Mr. Bennett is that Mr. Webb shall be permitted from time to time, to do a certain amount of writing and producing of this nature. Much of Mr. Webb's recent vaudeville work has been in collaboration with Hassard Short.

Mr. Webb's first connection with motion pictures was in 1915, when he wrote some scenarios for Vitagraph. He began his work as a director with a series of O Henry stories, featuring Edward Earle and Margery Kane, and Conan Griffith. In January, 1919, Mr. Webb left the Vitagraph and joined the directing staff of the Famous Players-Lasky Corporation, entering into a contract arranged by Mr. Bennett, who was then the production manager of the Famous Players, and who thought he had discerned unusual merit in Mr. Webb's pictures.

Marion Morgan Will Direct Dancing Acts In All Holubar Films

Marion Morgan, the famous vaudeville dancing impresario, whose classic dancing acts have been touring the Orpheum circuit for the past seven years, has entered the film world.

She has been engaged as supervisory dancing expert for the Allen Holubar productions, and will have complete charge under Director Holub of the big dancing scenes which will be an important part of the first Dorothy Phillips independently produced feature which is to be published through First National.

In addition to presenting her acts on the Orpheum circuit, Miss Morgan maintains dance studios at both ends of the line, having a Los Angeles University de Dance, and a roof garden school in New York as well. Miss Morgan has already assumed her new duties with the Holubar productions and will continue until the end of the present production.

Vitagraph Gets Rights To "Lady Fingers" for $10,000 Consideration (Special to Exhibitors Herald)

NEW YORK, Aug. 3.—Vitagraph has acquired the screen rights to the popular novel, "Lady Fingers," by Jackson Gregory, for production as a feature. The financial consideration was said to be $10,000.

Earle Williams is to be starred in the picture, according to Albert E. Smith, president of Vitagraph. The adaptation is to be made in Los Angeles as soon as Mr. Williams completes "The Romance Promoters," Charles Bennett will direct.

The book lends itself well to picturization. An unusual subject is planned by Vitagraph.

KENNETH WEBB
Who has signed a three-year contract with Whitman Bennett to produce a series of special features for Associated First National Pictures, Inc., starring Lionel Barrymore.

Capable Cast Announced For Charles Ray Support

A splendid cast is announced as supporting Charles Ray in his adaptation of "Forty-Five Minutes from Broadway," distributed by Associated First National Pictures, Inc. Dorothy Devore is a beautiful and appealing Mary; Donald MacDonald impersonates Tom Bennett with just the right touch; Harry Myers acts forcefully as the heavy, Cronin; Eugenie Besserer is an ideal Mrs. Dean; Hazel Howell, a pretty Flora Dean; May Foster a sufficiently fearful Mrs. Purdy and William Court- right, an unctuous Andy, it is said.

Donald MacDonald, William Court- right, and Harry Myers began with Charles Ray before, but all the ladies are new to his casts. Curiously enough, Miss Besserer has never met the star before, although they have both been acting in Los Angeles for many years. Also Mr. Ray had never met with Miss MacDonald, Miss Foster, or Miss Howell before, which goes to prove how busy screen folks are in the City of Angels.

E. J. McGovern Receives Many Inquiries on Film

Running four separate and individual advertising plates in trade papers for his production, "The Woman Untamed," has brought a deluge of mail from every section of the country into the offices of Elisha J. McGovern, Famous Pictures and state right buyers alike come requests for further information regarding this Doraldina production.

Mr. McGovern points to this as proof that the popularity of Doraldina is already established, and that the exhibitors are patiently waiting for the opportunity to book "The Woman Untamed." The trade paper advertising is only a fore- runner to what this firm plans to do on the advertising and exploitation, it is said. "The Woman Untamed" lends itself to an elaborate publicity campaign and the intention is to give the exchanges and exhibitors every aid possible, in selling and presentation.
N. H.-Vermont Exhibitors
Ally With National League

Vote Confidence in M. P. T. O. A. Officials—Quota to Treasury Is Oversubscribed—Sydney S. Cohen Addresses Meeting

(Special to Exhibitors Herald)

BOSTON, MASS., Aug. 3.—The pertinent developments of the convention here on July 27 of exhibitors from New Hampshire and Vermont follow:

Declared allegiance to Motion Picture Theatre Owners of America. Voting confidence in the “ability and integrity” of the officials elected at Cleveland.

Oversubscribed in cash their quotas to the national fund.

Several Resolutions Adopted

Resolutions on percentage, advance payments, producer-exhibitor, contracts, censorship, music tax, independent producer, F. I. L. M. clubs and screen ownership, expressing the same sentiments as the resolutions passed on favorably at Cleveland, were adopted.

The officers elected are:

President—C. R. Bean, Franklin.
First Vice-President—J. E. Charbo-
Neau, Manchester.
Second Vice-President—Herbert Daley, Claremont.
Third Vice-President—A. H. Davis, Nashua.
Fourth Vice-President—L. L. Willey, Rochester.
Secretary—F. G. Berry, Manchester.
Treasurer—A. L. Counts, Manchester.

The executive committee elected includes Michael White, Dover; J. D. Baldwin, Nashua; D. J. Adams, Concord; C. C. Baldwin, Keene; Ansel Sanborn, Sanbornville; George La Pierre, Lakeport; Alfred M. Graves, Lebanon; H. D. Perry, Bellows Falls, Vt., and Homer A. Graves, St. Johnsbury, Vt.

Sydney Cohen Talks

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, addressed the convention. He reported the activities of the league since the national convention at Clevel-

A rising vote of thanks was extended to Mr. Cohen for his address, and the fullest co-operation pledged to the national organization in behalf of the independent exhibitors of New Hampshire and Vermont.

The following resolutions were adopted:

“Whereas, the New Hampshire Exhibitors’ League in convention at Boston, has been informed of the recent events at Cleveland, Ohio, which have led to the formation of a national body of exhibitors now known as the Motion Picture Theatre Owners of America, and

Approves National Body

“Whereas, This convention approves of the plans and purposes of the Motion Picture Theatre Owners of America as expressed in the acts and resolutions of the said Cleveland Convention; and,

“Whereas, We have full confidence in the ability and integrity of the officials elected at said convention; therefore be it

“Resolved, That the New Hampshire State Exhibitors’ League declare its allegiance to the said Motion Picture Theatre Owners of America.”

On Percentage

“That the New Hampshire Motion Picture Theatre Owners declare their firm opposition to every form of percentage booking. We look upon percentage booking as a deliberate step of the producing interests to gain possession of our theatre and to put the Independent exhibitor out of business. We appeal and ask aid for this policy, not only to our fellow exhibitors, but to the great hosts of the public who are regular patrons of motion picture theatres. If the same interests control production and exhibitor, there can be but one result—higher prices of admission and poorer pictures.”

Advance Payments

“That this organization is opposed to paying in full for any picture as a deposit or an advance payment. That we condemn the efforts of any distributing organization attempting to enforce such payment on signing of a contract, and that the members of this organization hereby pledge themselves not to enter into any contract requiring payment in full for any picture more than seven days before playing.

Producer-Exhibitor

“Whereas, This committee after carefully deliberating on the data placed before it and after interviewing individually and collectively many independent exhibitors who are accredited delegates from all points of New Hampshire to this convention, unanimously reports to this convention that they condemn the practise of any manufacturer or producer or distributor of motion picture film of buying or building theatres in competition with independent exhibitors, and they further denounce as being unfair and vicious the practise of these companies or their agents and representatives in threatening exhibitors with competition or ruination if they do not accede to their unwarranted demands; therefore be it

“Resolved, That it is the sense of your Committee that this organization

J. PARKER READ, JR., OFFERS “LOVE MADNESS”

in convention assembled, urge every independent exhibitor to use every lawful means to prevent the continuation of the activities of these producer-exhibitor combines, and to further
"Resolved, That the Motion Picture Theatre Owners of New Hampshire pledge their full support and co-operation to the Motion Picture Theatre Owners of America in their effort to keep the screens and theatres of America free and independent."

**Contracts**

"It be the sense of this committee that the contracts now entered into by and between the exhibitor and the producer are inequitable and that this committee recommends that a contract be drafted and submitted to the producer and the exhibitor whereby the exhibitor will at all times have equal rights and be equally protected therein, with the distributor. We further recommend that a uniform form of contract be used by all distributors and producers."

"It is further recommended that the law and legislative committee cause such a contract to be drafted and submitted to the distributor and producer and a report returned forthwith as to their attitude regarding same."

**Censorship**

"Resolved, That we realize that the screen and management of all forms of expression heretofore known. We are fully cognizant of the responsibility which this fact entails upon us, and that national organization was formed, in part, in the purpose of a united and intelligent use of the screen. We and the public, are the sole judges of what goes on our screen, and there are substitutes for police powers to keep from the screen obscene films."

"We are, therefore, unalterably opposed to all forms of censorship. Censorship has proven a failure in the three states where it has been tried, and no one will seriously maintain that five or six years of motion picture censorship has established higher standards of morality in Pennsylvania, Kansas and Maryland, and than in any other portion of the country."

"We reiterate our opposition to local, state or federal censorship, as censorship is in principle and wholly alien to the spirit and genuineness of our institutions. The great fear in the control and management of all forms of public amusement is public opinion. Public opinion keeps a careful watch over every form of amusement, and no form of censorship can exist without public approval."

"That this organization take all proper means and legal steps to prevent the enactment of any such vicious laws."

**Music Tax**

"Resolved, That it be the sense of this committee that inasmuch as the supporters of the Screen Actors, Composers and Publishers, and the success of their production, is based almost exclusively upon the popularizing of such productions by the playing of them in the motion picture theatre, they condemn an unjust, inequitable and an ingratitude on their part that they should insist upon the additional collection from our theatres and from the public for each piece of music to yield them a just and fair profit."

"Resolved, That the Motion Picture Theatre Owners of New Hampshire, in convention assembled, condemns the practice of certain producers' organizations to pledge the screens of this country to any purpose whatever."

**Fairy Tales Are to Be Filmed by New Concern Formed in Indianapolis**

(1920 Special to Exhibitors Herald)

INDIANAPOLIS, IND., August 3.—Courtland Pictures Corporation of Indianapolis has been incorporated with a capitalization of $50,000. The incorporators are all Indianapolis men, the officers being: President, Courtland J. Van Deuen, motion picture director; vice president and general counsel, Alvah J. Rucker, formerly prosecuting attorney for Marion county; secretary, C. R. Hamilton; treasurer, Otto L. Klauss, state auditor.

The board of directors, besides the officers, includes George V. Coffin, former sheriff of Marion county, and chief of police of Indianapolis; James A. Collins, judge of the Marion criminal court, and F. Wilde, Jr., and Geo. F. Butcher.

Headquarters of the company are at 822 Hume Mansur building here. The object is to establish a studio at Los Angeles and distributing centers in several of the largest cities of the country. The incorporators announce that the purpose of the company is to produce pictures for children and "child grown-ups," particularly pictures taken from fairy tales and such stories as can best be staged with child actors.

**Scenario Department Is Named by Morosco**

(Los Angeles, August 3.—Maude Fulton, Anna Nichols, Jane Feigl, Edward E. Rose and the Hattons will comprise the scenario department of the new Oliver Morosco Producing Company. Master Thespian with Fred X. Bushman and Beverly Bayne, will be the first production filmed.

**"Utah Exhibitors Are With You to a Man"**

To EXHIBITORS HERALD: Herewith find check in payment of a year's subscription to your INDEPENDENT paper. More power to you.

The exhibitors in this territory are with you to a man as far as I have been able to talk with them, and your utterances are having the effect of crystallizing the sentiment felt and expressed at Cleveland, into substantial and aggressive form.

The slogan of every independent exhibitor, and they should all be independent, ought to be: "Let the producer produce, the exhibitor exhibit and the Distributor distribute."
Williams Upholds Independent Units
In Hot Answer to Director Woods

Is in Reply to Attack Made Recently in the Trade Press By Supervising Official at West Coast Studios of Paramount

By J. D. WILliAMS,
(Manager, Associated First National Pictures, Inc.)

When F. E. Woods, supervising director of the Famous Players-Lasky West Coast studios, attacked the commercial practicality of independent stars and independent producers, charging that their lack of business management, the absence of organized studio methods and complete production facilities made for higher production costs and, in consequence higher rentals to exhibitors, he had in view a very definite purpose, and one which, in justice to the independent stars of the present, and more particularly of the future, and to the exhibitors who are booking, and who will book, their pictures, should be pointed out to correct any misgiving it may have created in artistic quarters where the spirit of independence has not yet penetrated.

Obviously, Mr. Woods' arguments for monopolized production units reflects the official attitude of the organization which he represents. His article was not an argument so much as it was a profound resentment by his company of a fast-growing desire by the capable, aspiring members of the ranks and file of production workers to cease being servants and, instead, to become their own masters as independent stars and independent producers, following in the footsteps of the more courageous and matured independent "masters" of today who were the "servants" of yesterday.

Attempt to Discourage

Reduced to its chief thought, Mr. Woods' article says to its "servants": "You must not become masters. You cannot succeed. We, as masters, are too good for you. We understand the business. We shall never let our servants longer to leave our ranks and become successful as their own masters. You are servants now, without the money, the studio equipment, and the myriad organization facilities which we command, and as servants you cannot obtain these things and become your own masters. It requires tremendous equipment, and a wonderfully efficient centralized control to create profitable motion picture pictures, and without this, you would lack these things."

In terms more blunt, and more clearly expressive of the result Mr. Woods and his company desire to follow his article, it amounted to an attempt to discourage other capable servants, still in the ranks, from becoming their own masters.

The reason is simple, but not obvious. If the "servants" of yesterday with the tremendous production facilities of the producer-distributor-exhibitor combines striving to bring out their latent potential, and more succeeded in such an astounding degree as the "masters" of today, as independent stars, independent producers, and independent producers shaping their own destinies and fortunes and without the manifold advantages pointed out by Mr. Woods as "assets" of a studio production monopoly, then Mr. Woods and the company for which he writes anti-independent "servants" and harken the slightest concern over the "servants" of today who have the ambition and ability to become the "masters" of tomorrow.

Opposite Is True

A prodigal employe usually is a better investment than one who has the desire to be his or her own master, but who has not essayed independent productions and the difficulties and handicaps which Mr. Woods alludes. Let an actor and actress, a director, or any other studio employe cease playing the servant to centralized production monopoly, and become a "master" independent and at the head of his or her own company, and have become a "master" independent and at the head of his or her own company, and have become masters.

The G. P. H. (general production headquarters) docile and penitent, willing and anxious once more to become the "servant" of another "master," satisfied that without studio facilities equally as great as those which Mr. Woods describes they cannot become successful as "masters."

But the exact opposite has been true of those stars, directors and producers who have charge of the constraints, the machine-like routine and the "official" limitations of a large production concern, and who have become "masters" so that their genius and talent for wonderful work could be exerted to the limit for bigger and better pictures.

Example

The old Biograph Company provides an apt illustration. The "servants" of its early production days are among the best known and most popular of the independent pictures of today, and practically every one of them has had months and years of experience with the extraordinary and thoroughly producing equipment of the studios controlled by the producer-exhibitor distributors. They deserted the homes of mechanical perfection to become "masters," using less studio space, fewer aides, and without tremendous resources in money and experienced business managers. And they have not returned as prodigals.

Thanks, Van Praag

TO EXHIBITORS HERALD.
I want to commend Mr. Quigley and the EXHIBITORS HERALD for the stand which they have taken on the Producer-Exhibitor question and for the frankness which Mr. Quigley has used in his editorials and editorials of the Independent articles would not understand the constraints, the machine-like routine and the "official" limitations of a large production concern, and who have become "masters" so that their genius and talent for wonderful work could be exerted to the limit for bigger and better pictures.

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Georges Carpentier
Returning to U. S.

Robertson-Cole announces that Georges Carpentier, the dash, the dash the dash war hero, Europe's boxing champion, and central figure in this country's special prize fight with "Battling Wonder Man," will return to America within the next three weeks to begin training for his fight with "Battling McGee" which will take place on October 10, in all probability in New York. The fight, with Carpentier and "Battling McGee" driving for their respective millions and the heavyweight championship of the world.

According to the best information obtainable, the contest for the world's heavyweight championship between Jack Dempsey and Carpentier will take place in Madison Square Garden, early in 1921.

It is only fair to give to the centralized production groups the credit they are entitled for what they contribute to the industry apart from the pictures that are made in their plants. They have an amount to say as to the value of their schools for developing talent and historical ability. It is to them that the producers stars directors and other workers for their initiation into the mysteries and the technique of the motion picture art. It is in these studies that much of the genius is developed and brought to perfection. It is from these places that the great stars, directors and producers of today have come or after months and years of training and practical experience. Therefore, they have an important place in the business, and deserve consideration accordingly.

Pictures Are Successful

It has been pointed out many times before that a great majority of the really big and successful productions of the last two years were made by independent stars, independent directors and independent producers. A very small percentage of the total of great pictures have come from the "perfection" of studio opera. This leads to the conclusion that complete and elaborate studio equipment, however, are at least an absolutely essential asset to successful productions.

It is a very dangerous thing for exhibitors, for the independent producers of today, and more particularly for those "servants" of today who will rise from the ashes and become the "masters" of tomorrow, to permit or give heed to any effort to discourage independence among the artists, present or future, among whom the industry must look for its product. Such discouragement may benefit one or two specific companies, but it is harmful to the business as a whole.

There are only two vital departments of the industry-production and exhibition. Distribution is usually vital, but not vital, because it is utterly dependent on the other two. And when the exhibitors voice the unanimous opinion that "vital" is certainly much to be preferred, those in the ranks of studio workers today who have the ambition to become the "masters" of tomorrow, and independent producers are justified in giving greater attention to the wishes of the men who will be asked to buy their arguments to such people who seek to discourage them in their desire for self-mastery.
Ohio Is Batting Around 1,000 In Subscribing to M. P. T. O. Fund

Moe Horwitz Is Making Collections in Cleveland While H. H. Lustig of the Northern League Has Been Covering the State

(CLEVELAND, O., Aug. 3.—A perusal of the box score on Ohio's quota to the national treasury indicates that the exhibitors of the state are batting around the 1,000 mark.

Moe Horwitz and H. H. Lustig, president of the Northern Ohio Exhibitors Association, declare that the theatre owners are very desirous of contributing their share to the Motion Picture Theatre Owners of America. Mr. Horwitz has been making the collections here, while Mr. Lustig has been out over the state.

3 Cent Tax Levied
The quota in this state is being raised by taxing each exhibitor 3 cents on every seat in his house. Contributions made thus far include:

**Cleveland**

- Bronx, $7.00; Alhambra, $43.20; Alpha, $9.00; Alvin, $8.00; Avenue, $5.00; Anyshion, $25.50; Buckingham, $5.25; Boulevard, $12.90; Ball Park, $12.00; Crown, $18.00; Corbin, $14.00; Cedar, $27.00; Corona, $9.00; Duncan, $9.00; Doan, $17.70; Denison Square, $25.00.
- Erie, $15.50; Ezelza, $18.00; Euclid, $46.50; Family, $12.00; Fountain, $35.00; Grand Central, $12.00; Glenaside, $15.00; Gaitey, $7.00; Hallworth, $40.00; Home- stead, $25.00; Homer, $15.00; Jennings, $30.00; Jewell, $22.00; Knickerbocker, $30.00; King, $11.40.

**Lakewood Donates**

- Lakewood, $16.50; Liberty, $45.87; Mall, $36.55; Marvel, $90.00; Madison, $17.76; Monarch, $21.00; Manhattan, $15.00; Market Square, $14.40; Metropolitain, $40.50; Majestic, $30.00; National, $13.50; New Palace, $19.50; Norwood, $27.00; Olympia, $32.50; Orpheum, $18.00.
- Plaza, $10.00; Parkview, $9.00; Princess, $8.40; Park National, $10.00; Quincy, $23.00; Reel, $9.00; Rex, $11.88; Ridge, $20.00; Rivoli, $10.00; Rialto, $23.00; Sobler's, $25.55; Sunbeam, $51.00; Southern, $22.50; Stork, $25.00; Strand, $18.00; Savoy, $30.00; Sun, $29.00; Temple, $20.40; Uno, $15.00; U. S., $42.00; Van Dorn, $13.00; Vendome.

**Sandusky**

- Star, $9.00; Schade, $21.00; Plaza, $21.00; total, $51.00.

**New Jersey-Rolfe Co.**

**Now Jans Film Service**

Announcement has just been made that the name and scope of the New Jersey-Rolfe Film Company has been greatly changed.

Hereafter the exchange will be known as Jans Film Service and will take in not only the New Jersey territory but New York state as well. The company will be greatly enlarged in many ways, service of the exchanges will be given the exhibitors of the territory covered, it is said, and pictures that are of a real box office value will be made available through Jans Film Service. The former exchange in New Jersey has built up a most enviable reputation among its patrons because of the prompt, efficient and honest service rendered. The new exchange will make every endeavor to live up to this reputation and even better it.

**Engage Dramatic Houses To Present "Earthbound"**

Goldwyn Pictures Corporation announces a new departure in motion pictures. It is "Earthbound," by Basil King, and has been in preparation at the Culver City Studios for nearly a year. It is reported to be one of the most magnificent, unusual and inspired photoplays ever screened.

Stressing the magnitude and importance of this production, Goldwyn has obtained the Astor theatre, New York City, and the Playhouse, Chicago, where "Earthbound" will be presented simultaneously for indefinite engagements, starting August 11.

"You Gotta Re-ceipt"

**GEORGE BERAN**

And Helen Jerome Eddy in a scene from his latest production, "One Man in a Million," to be distributed by Sol Lesser.

Mayflower Exploitation

**Divisional Heads Meeting**

**In Important Conference**

The divisional heads of Mayflower's field exploitation force arrived in New York this week for a series of important conferences to last one week, and to be presided over by John W. McKay, general manager of the producing organization. The conference, it is declared, will be one of the most important in Mayflower's history and will lay the foundation for an exploitation campaign on behalf of forthcoming Mayflower productions that will give to exhibitors the most complete and productive promotional service ever afforded by a production organization.

Those who will attend the series of conferences, in addition to General Manager McKay, are J. A. Pegler, of the Eastern Division; Ace Berry, head of the Central Division; Edward Holland, in charge of the Western territory; Mark Larkin, director of advertising and publicity; and Albert W. Solber, in charge of trade paper and general news exploitation. The conference plans arranged by Mr. McKay call for daily sessions of three hours each, at which will be discussed several new and practical plans for aiding exhibitors in the promotion of productions presented by Mayflower.

Mr. Pegler, who attracted considerable attention in publicity circles recently by arranging for the appearance of Anna Q. Nilsson on Sir Thomas Lipton's private yacht, Victoria, during the international regatta, laying the story on the front page of the New York dailies, is responsible for a co-operative exploitation plan that is expected to bring about a substantial saving of advertising costs for the exhibitor. During the course of the conference, Pegler's plan will be perfected, after which it will be put to practical use for the promotion of Allan Dwight's "The Heart of a Fool," which will inaugurate First National's fall program.
Motion Picture Craftsmen Break Strike in New York

National Association Will Meet Representatives of Laboratory Workers for the Purpose of Arranging New Wage Scale

(Special to Exhibitors Herald)

NEW YORK, Aug. 3.—Members of the Motion Picture Craftsmen who have been on strike at several plants here returned to work Monday following the meeting of the workers on Sunday.

Prior to the Craftsmen’s meeting a representative of the National Association of the Motion Picture Industry and George Woodruff, secretary of the laboratory union, met and arranged for a later meeting when a wage scale will be settled.

To Settle Differences

Other differences also will be considered and settled at this meeting.

Some of the concerns affected by the strike were Evans Film Laboratories, Universal Film Manufacturing Company, Fox Film Company, Craftsmen’s Laboratories, Pathe, Republic, Kessel and Eclipse.

Before settlement of the controversy the conditions at most of these plants was improving. It was thought last week that within two or three days the laboratories would be running full force.

Demand Is Made

One of the demands of the union was that the union seal be put on each film produced. This, it is said, would have precluded any open shop or sub-laboratory on the part of the laboratory owners in the hiring of help. It would force the manufacturers and producers to label a non-union product.

According to the National Association the strike, if it did nothing else, welded together the laboratory units. The outcome of this welding together, it is said, will be the interchange of helpful information; a suggestion as to wages, working conditions and other things which ultimately follow a well-conducted cooperative unit.

Wife of Exhibitor Nabs Stench Bomb Thrower

Mrs. Abe J. Balaban, wife of one of the owners of the Riviera theatre, theatre, Broadway and Lawrence, Chicago, apprehended a man who is alleged to have thrown a stench bomb in the theatre one night recently. Mrs. Balaban was seated near the rear of the auditorium when she saw the man drop the bomb. When the offender sauntered out of the theatre, Mrs. Balaban followed, marshalled together attaches of the house and he was captured.

Two Feature Program In Los Angeles House

(Special to Exhibitors Herald)

LOS ANGELES, August 3.—Following the example of certain San Francisco theatres, Arthur Wenzel, manager director of the Victory theatre, has inaugurated the two-feature program.

Barn Dance Success

(Special to Exhibitors Herald)

LOS ANGELES, August 3.—Chester Bennett, Allen Watt and Al Riskey are being congratulated on the barn dance staged at the Brunton studios last Saturday night. Four thousand photoplay folk attended.

Higher Express Rates Hit Shippers of Films

(Special to Exhibitors Herald)

WASHINGTON, Aug. 3.—The motion picture industry is to feel the effects of a wage increase which will be granted to employees of the American Railway Express. According to the Labor Board the wage advance will mean an increase in rates of 15 per cent.

No More “Bad Men” to Be Permitted in Films

(Special to Exhibitors Herald)

PONCA CITY, OKLA., Aug. 3.—A censor has been appointed here to cut all scenes portraying bank robbing, murder and outlawry in general from motion pictures. J. S. Hatchings, commissioner, has charge of the censoring.

Illinois Alliance Will Meet in September

Peoria Likely to be Chosen By Sub-Committee as Convention City

A sub-committee was appointed at the meeting on August 3 of the executive committee of the Illinois Exhibitors’ Alliance to set a date and place for the annual state convention.

Members of the sub-committee are Joe Hopp, president; Charles Lamb, Rockford; W. D. Burford, Aurora; John Frundt, Chicago, and Fred W. Hartman, Chicago.

President Hopp declared that it seemed to be the general sentiment of the committee and other members of the alliance to hold the meeting in Peoria shortly after Labor Day.

A meeting of the sub-committee will be held within a few days, when matters pertaining to the convention will be considered. It is likely that the time and place of meeting will be decided upon then.

Hobart Henley and Corrine Barker Wed

NEW YORK, Aug. 3.—Hobart Henley, the Selznick director, was married to Corrine Barker, well known in both stage and screen circles, just prior to his sailing for Europe. The marriage was not divulged, nor had it leaked out, until the Caronia was well on its way to foreign shores. Whether Mr. Henley is combining business with his trip to Europe is not known.

Mr. Henley’s latest directorial contribution to the screen is the Selznick picture, “The Sin That Was His,” starring William Faversham. The story, written by Frank L. Packard, is said to be a powerful drama.

Paul H. Cromelin Returns from Europe

Upon his return to New York after nine months spent touring Continental Europe, Paul H. Cromelin, president of Inter-Ocean Film Corp., was met at the pier by (left to right) A. L. Feinman, director of advertising and publicity for Inter-Ocean; Paul Cromelin, Jr.; Al Gleason, of Variety; John Cromelin (in uniform) and R. Dickerson, of M. P. News; John P. Smith, of Trade Review; Rudolph Cromelin.
Fox Executives, District Managers and Exchange Managers
Notable Stars and Big Productions To Be Offered This Season by Fox

Seven Farnum Features, a Like Number with Mix and Eight In Which Pearl White Has the Lead Are On The Publication Program

A FORMIDABLE program of production and distribution has been outlined for the season of 1920 and 1921 by William Fox, president of the Fox Film Corporation, and his aids.

In formulating a policy by which the company's activities will be guided for the next twelve months Mr. Fox, who has been a constant observer of the likes and dislikes of the exhibitors and the public in the matter of motion pictures, has given special consideration to the selection of stories for feature as well as program productions.

Nine Stars to Be Featured in Films

Three stars head the list of players who will be featured throughout the year in Fox publications—William Farnum, Pearl White and Tom Mix. Six other stellar players who will appear regularly in publications follow:

<table>
<thead>
<tr>
<th>Shirley Mason</th>
<th>George Walsh</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Russell</td>
<td>Eileen Percy</td>
</tr>
<tr>
<td>Louise Lovely</td>
<td>Buck Jones</td>
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</tbody>
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In addition to the specials and star productions Fox this season will offer to exhibitors for the first time serial pictures. Fox Sunshine comedies, News and Mutt and Jeff cartoons will continue to be a part of the company's program.

In the Farnum series there will be six big features in addition to "If I Were King." The six are headed by "The Scuttlers," by Clyde C. Westover, and "Drag Harlan" from the book by Charles Alden Seltzer. J. Gordon Edwards will direct both.

Farnum to Appear In Story of Sea

"The Scuttlers" is a strong story of the sea and shows Farnum in that rugged type that has made him so popular throughout the world. One of the chief scenes in this picture is a fight in the hold of a sinking ship. "The Scuttlers" has all the elements of a great money-making production.

"Drag Harlan" is another story of extraordinary force, as are all of Charles Alden Seltzer's tales. It has a tremendous appeal, and with Farnum in the title role is sure to be a big winner for the exhibitor.

Tom Mix pictures are running so true to form that the exhibitors are showing their appreciation of them as house-filling attractions by booking them in

Greetings From William Fox

William Fox, president of Fox Film Corporation, in the following statement extends his greetings to the trade and outlines in tabloid form the plans of the company for the coming year, especially as they will affect the exhibitors. He predicts that the country soon will experience a long period of great prosperity, and that now is the time for every man to take advantage of the opportunities offered. He says:

"Fox Film Corporation extends greetings to the trade at the beginning of its seventh year. To exhibitors everywhere it wishes to say that never before has it been so well equipped to serve both the Trade and the Public.

"Fox Film Corporation has laid its plans fully conscious of the fact that never in the past has the exhibitor been in the assured position of independence which he now occupies. It recognizes that the exhibitor of today is his own boss, whether he be a 'big' or a 'little' exhibitor. And right here let me say that no exhibitor is big except the one who progresses, and that no exhibitor who progresses long remains a little exhibitor.

"This independent position of the exhibitor is due, in great measure, to the wide range of material from which he is at liberty to choose in making up the program which he will offer to the patrons of his theatres. Furthermore, it places upon him an obligation to examine fully before selecting: he is in duty bound to do so.

"The wise men of the commercial world are very frank in stating their belief that this country is on the eve of a period of great prosperity. A period which, according to all signs, will be of long duration. The ensuing profit-making will extend to all—men and women in every walk of life and in every trade.

"This prosperity will reflect upon the box office of the exhibitor who shows worthwhile pictures to his patrons. Bearing this in mind, the exhibitor should examine the screen product at hand, and should arrange his plans for a year ahead.

"In other pages in this magazine we have tried, in a small way, to portray the great variety, the magnitude, and the importance of Fox Attractions for the coming season. These pages show, in slight manner, less than ten per cent of our product for the year 1920-1921."
many cases without full knowledge of the story. Showmen just fill Mix’s name into the playing date and worry about other things.

During the year Mix will be seen in seven features, headed by “The Untamed,” from the book by Max Brand. Others will be “The Texan” by James B. Hendryx, and “Prairie Flowers,” by the same author.

“Untamed” is not only a big Mix story in itself, but it has a cast that is exceptional. Pauline Starke, who has appeared as a star, is his leading woman. George O’Brian also is with him.שלח is one of the most famous heavies that ever appeared in motion pictures. He has played in “The Birth of a Nation,” “Hearts of the World” and other big screen attractions. P. M. McCullough, too, is in the cast.

It is hardly necessary to tell any exhibitor what to expect from Pearl White pictures. Exhibitors all over the world seem to recognize that she will be a big box office asset. They keep asking when the Pearl White series will be published. Another demonstration of the conceded fact that Miss White is the best known screen world.

Aside from the special “The White Moll,” seven powerful dramatic stories have been selected for Miss White. Among them is The Henrietta Stein’s greatest play, which was a big success in New York, London and Paris.

She will be seen in “Tiger’s Cub,” from the book by George Goodchild. This is a story of Alaska, and into it the star puts many of the thrills. Miss White will be seen also in “The Mountain Woman,” from the book called “A Pagan of the Hills,” by Charles Neville Buck.

Shirley Mason is considered one of the most attractive stars in pictures. She portrays most convincingly the sweet, unsullied girl. Such roles she makes fascinating by her uncommon method of handling them, by her winsome personality and by being wholesomely different.

Her first publication for the new year will be a superb production of “Merely Mary Ann,” the stage success from the pen of Israel Zangwill. The beauty of the scenic effects, will vie with the clever handling of the art by J. L. Saint directed the picture. Following “Merely Mary Ann” will come “Chin Toy,” by Pearl Dole Bell, a story located in Chinatown. Featuring Miss Mason, it holds the romance and the appeal of a woman star.

“With William Farnum, Pearl White and Tom Mix at the head of our series of star pictures, with William Russell, Lillian Gish, George Walsh, with the splendid popular entertainment afforded by our new series of 1890’s brand productions, presenting Eileen Percy, Buck Jones, Louise Lovel, and others with the first Fox ‘Brid ’13’ ready for release, with Fox News firmly established and Fox Sunshine Comedies reviving the Jeff cartoons more popular than ever, and especially with our great group of specials, we feel that Fox is indeniably and pre-eminently fitted to supply the needs of the motion picture exhibitor throughout the world for the season 1920-1921.”

“Never in the history of Fox Film Corporation have we entered the year so splendidly equipped to furnish exhibitors sure-fire productions of the highest caliber as we are today.

Massiveness is the keynote of the film output of Fox special series which have already been prepared for the new season just before us. In the past, the Fox producers have embossed their names on new series each season. For the year 1920-1921 we have ready a group of special attractions such as never before offered the industry by any producing concern. These specials are twelve in number and are dealt with in detail elsewhere in these pages.

The phrase ‘no expense has been spared’ is frequently on the lips of producers, but it happens to fit the case this time. Fox showmanship applied to the taxing in past seasons, made accurate thru many past successes has been applied to the production of the great list of attractions which will be distributed under the Fox banner this year. ‘Showmen’s pictures’ is the term which aptly describes the Fox output for the new season. I have every confidence that throughout the world exhibitors showing Fox pictures will find that we have prepared for their artistic success and ultimate profit a group of screen productions unequalled by any past record.

Mason is scheduled for seven pictures.

Another star who always has nude exhibitions happy because of his large following is George Walsh. This list for 1920-21 is listed for four 1920-21 pictures. He will appear first in “From Now On,” a story written by Arthur Henri, and directed by J. J. Ford. "The Taming of the Shrew," written by Julius G. Furthman and directed by Emmett J. Flynn. Then comes "The Bride of Oklahoma," written by E. Lloyd Sheldon, directed by Scott Dunlap. Still another Russell picture will be "The Iron Horse," the pen of the noted Frank L. Packard.

A strong group of new Fox stars is that including Buck Jones, Eileen Percy and Louise Lovely, and other new ones may be looked for. Buck Jones already has proved his quality, having shown high quality in drama of the open West, of courage and daring, of thrilling stunts and tender romance. Miss Percy and Miss Lovely already have captured
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the admiration and affection of theatre patrons by their fine work as leading women in Fox productions. They will make their first stellar appearance early in the season. These three stars will give to the public a total of 26 pictures during the year.

Eileen Peck's first production, "Her Honor the Mayor," will be issued in September, and her second, "The Husband," in October. Louise Lovel's first appearance will be in "The Little Grey Mouse," in October. Buck Jones, it is promised, will be seen in stories being produced by authors of high reputation. His first picture will be "Sunset Sprague," a Clyde C. Westover story of the West; his second, "The Rangers," another Western production, as the title implies.

A distinct departure in the Fox Film Corporation policy is the inauguration of a serial program, the first production being "Bride 13," in fifteen episodes. Richard Stanton directed "Bride 13," with an all-star cast, headed by Margaret Clayton and John O'Brien. The story was written by E. Lloyd Sheldon and the scenario by Edward Sedgwick. The picture was made with the active cooperation of the United States navy, an entire fleet of warships and aircraft being engaged for several months in the undertaking.

"Bride 13" is only the first of Fox Film Corporation's serials. A second is now in course of production and others will follow.

The present century, to date, has witnessed no greater mirth-provokers in public entertainment than Fox Sunshine comedies. Their position in the film comedy field is unique; they are unequalled in point of lavish production, in the number and marked ability of the principal players, and in strength of the directorial staff headed by Hampton Del Ruth.

"Skirts," which is the first six-reel comedy produced by any company, establishes a precedent and fixes a new standard of ultimate effort in extravagant comedy for the coming year. It contains all the sensational and spectacular features of the three-ring circus, all the dash and spendor of the musical comedy, with its thousand beautiful girls, and wit and humor worthy of the best comedians. They have carried the banner of mirth into the very heart of joyland. *

Many additions to the already large force of prominent comedy stars will do much during the new year to enhance the formidable drawing power of this brand of Fox entertainments. Among these are the ides of Singer, Midgets, and Clyde Cook, the noted British entertainer, who before he joined the Fox organization was the principal comedian at the Hippodrome for a season. There will be twenty-six new Fox Sunshine comedies issued during the year.

The celebrated Mutt and Jeff Ani-
mated cartoons, created by Bud Fisher and screened by William Fox, present comedy in its most grotesque vein. These well-known cartoons are enjoyed daily by millions of newspaper readers throughout the country, and are viewed by millions more nightly at the theatres in animated form. There will be a new Mutt & Jeff comedy for every week in the year.

* * *

Fox News will be one year old on October 11, 1920. At the time of its inception other newspapers had been in the field from six to ten years, but, in spite of this opposition, Fox News, in the nine months of its existence, has firmly established itself all over the world, on a plane with any and every other news reel. The reason for this marvelous growth in such a short period of time can only be due to one factor—the actual worth, in point of news value, photography and general make-up, of Fox News itself.

Comprehensive plans are under way to strengthen still further every department and every feature of Fox News, and for the coming year this news reel holds out to exhibitors the promise that its past year's progressiveness, from every standpoint, will not only be duplicated, but excelled.

Fox Enlarges Exchange System

Expansion of the Company's Sales and Distribution Facilities Made Necessary By the Steady Increase In the Demand for Its Pictures During Past Year

INCREASED demand for the product of Fox Film Corporation during the last six years has resulted in great strides being made in the expansion and improvement of the company's sales and distribution facilities.

This progress is in addition to the company's expansion in European markets and the construction of its immense studio and administration building in New York.

During the last six years William Fox, president of the corporation, has extended the number of exchanges throughout the country, until with the advent of 1920 Fox Film Corporation occupies one of the leading positions in the industry as regards this branch as well as for production output.

Many of the older exchanges in the United States and Canada have been enlarged during 1920. This has been done without necessity, because the former quarters had become too small to accommodate the rapidly growing business.

But even with the additional space thus gained, it has been found necessary to open new exchanges, which for the time being were classed as auxiliary branches. These, however, arc now full-fledged exchanges and at this writing are four in number.

The first of these to open is the Albany, New York, office, which takes the overflow from the Buffalo exchange and the enormous new business which is steadily flowing into the Fox company from that territory. Jerry Spandau, formerly with the Buffalo exchange, has been placed in charge of the new exchange. This news doubtless will please those exhibitors in the territory who have known him and his willingness to give the exhibitor co-operation at every turn.

In New Haven, William Fox has opened another exchange, which will supply the territory in Connecticut, which has been receiving service from both New York City and Boston. Everything is being put in readiness to take care of the theatres in that district for the fall season from the New Haven exchange, but the announcement of the identity of the manager is not yet forthcoming from the home office.

Oklahoma City will have a Fox exchange of its own, under the management of B. K. Edwards. Oklahoma City has been identified with the Fox entertainments from the Kansas City exchange. This office will be fitted up in accordance with the standard layout of Fox exchanges, and will be equipped with every facility for the exhibition and distribution of films to the section assigned to it.

(Continued on page 56)
Left to right—George Jessle, Charles Haeli, Billy Franey and Charles Post. Jessle is the director of the Franey company, while the others are supporting comedians.

Many Exploitation Possibilities in Federated's First "Nobody's Girl"
Billy Rhodes Featured in Initial Publication Which New Organization Will Distribute Through Its Independent Members

Federated Film Exchanges of America's initial publication, "Nobody's Girl," in which Billy Rhodes is starred, is said by the organization's New York headquarters to contain many exceptional scenic shots and is replete with exploitation possibilities. Publication has been set for middle August.

In order to acquaint independent exchange men and exhibitors with the general attractiveness of Federated's feature the New York office has offered a brief outline of the story and the characters therein.

Miss Rhodes, the star, will be remembered as a popular leading woman with Universal, Strand-Mutual and Christy comedies and who not so long ago made her debut as a dramatic star.

MacDowell In Support
In support of Miss Rhodes is Melbourne MacDowell, famous character actor of the stage and screen. Mr. MacDowell was at one time considered the most handsome man on the American stage and was the matinee idol for more than a score of years.

Mary Alden and Lloyd Bacon are also cast in leading parts. Mary Alden has an enviable stage record, having played in several successful stock companies and with such players as Mrs. Fiske and Phillips Smalley. Her screen career is as brilliant as her stage career, having been cast in leading parts in such productions as "The Argyle Cane," "The Land of Promise," "Common Clay," "The Straight Path," "The Unpardonable Sin," "The Broken Butterfly" and in the recent Constance Binney production, "Erstwhile Susan."

Mr. Bacon has appeared in productions for Paramount, Artcraft, Robertson-Cole and Fox.

Story Is Told
In the story of "Nobody's Girl" Miss Rhodes is cast as an orphan when a baby was rescued from a sinking ship by a band of outlaws on an island several hundred miles from the mainland. The island is the home of a band of thieves who use a deserted light house to attract passing ships. Once the ships are wrecked the valuables are confiscated by the thieves.

As the little orphan waifs Miss Rhodes is known as "Nobody's Girl." She grows to young womanhood, at which time she attracts the lustful eyes of the leader of the bandits. She has been taught to read and write by a beach comber who is eventually killed by the bandit leader, whose wife, played by Mary Alden, becomes jealous of the young girl and tells her that she will assist her to escape from the island. She does this in a small skiff and the day following the night of her escape she is afloat on the sea alone.

Rescued by Aviator
Fate brings an aviator from the mainland out over the ocean where he spies this lone boat. Investigating he discovers a lone girl and stooping low in his aeroplane he rescues her. He takes her to his home where she is adopted by his parents and where she receives the first touches of home kindness. Later she guides the aviator and an American government vessel to the bandit island and the result is the cleaning up of the band of thieves. The young aviator meanwhile has fallen in love with the little orphan girl and shortly after the battle on the bandit island he asks her to become his wife.

The picture was directed by Francis Grandon. The press book is said to contain complete details of exhibitors' aids.

Federated also will distribute a series of eighteen Monte Banks comedies which are being produced by Warner Brothers. Several of the comedies have been completed and are ready for distribution. Monte Banks is a clever comedian known for his Dry-as-a-Bone humor.

The announcement this week states that H. Raymaker is directing the comedies under the supervision of the production head of Warner. The comedies are being made on the West Coast. Monte Banks are two reels each.

Titles Announced
The first four have been titled and are announced by Federated as follows: "A Rare Bird," "His Naughty Night," "Nearly Married" and "A Bed Room Scandal."

W. F. Shallenberger, general manager of Federated, in making the announcement of the first short subject publication, stated that the comedies were selected after an exhaustive study of the work of the independent producing men and exhibitors in the comedy line.

Special attention is called, in the Federated statement, to the excellent line of lithographs prepared for the Monte Banks comedies.

Outside Interests Aid
Candidates Test Vote
Cleveland Bank Cooperating With Theatres in First National Enterprise

Citywide interest in practically every locality where a theatre is co-operating in the presidential straw vote being under taken by Associated First National Pictures, Inc., is evidenced by reports being received at First National's home office.

The instance of the popularity of the campaign is shown by the fact that the First National exchange at Cleveland has interested the First National Bank of Cleveland in such an exchange that the bank also will devote space to the "voting" during the week in which the votes will be announced.

In return for this accommodation on the part of the bank, the First National exchange has agreed to promote the circulation of the bulletin at the individual theatres. The Cleveland Plain Dealer has promised its heartiest co-operation and is already publishing the First National's techniques, complimenting First National on its enterprise in launching a movement of big interest and attempting at its own expense to canvass and one of a scope never before believed to lie within the power of combined efforts of motion picture exhibitors.

Louis B. Mayer Star
On Visit to New York

NEW YORK, Aug. 3.—Word has been received from Los Angeles that Mabel Hargis Chaplin, the Louis B. Mayer star and wife of the famous "Charlie," has left for the East and is expected here within a few days.

She plans on stopping over at San Francisco to attend the First National convention there, after which she will journey directly to New York.

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Pathe Seeks Lead in Feature Field

Prominent Producers and Stars Are Represented on the Fall Program—Imposing Array of Specials to Be Issued Carry Names of Lewis, Warner, Blackton, Blanche Sweet

PATHE EXCHANGE, INC, is prepared at present with the most imposing array of features it has ever issued. For a year Pathe has been building up its feature department, and, now that the fall season is at hand, the result of this steady progress will be made apparent to exhibitors in the high-class type of picture that will be published. Some of the most prominent producers and stars in the industry are represented on the early fall list.

Pathe plans to lead in the feature field. Its rapid growth in this department has been particularly marked during the last six months and its every aim points to the attainment of the superior standing. In rapid succession, Pathe has issued and scheduled twelve features, the excellence of which is above the average and which comprise an impressive array of attractions for any exhibitor.


"Lahoma" is the latest Edgar Lewis production for Pathe, being successor to "Sherry" and "Other Men's Shoes." It is a story of Oklahoma in the days when this territory was thrown open by the United States government to the pioneers who braved grim dangers in their quests of homelands.

"Felix O'Day" is second of the H. B. Warner series produced for Pathe by Jesse D. Hampton. "One Hour Before Dawn" is the first of the Warner series, and is one of the most thrilling mystery pictures of its type. "Felix O'Day" is an adaptation of the novel of the same name, by F. Hopkinson Smith, and is one of the most interesting pictures in which Warner has ever appeared. It was directed by Robert Thornton.

"THE HOUSE OF THE TOLLING BELL" is the work of J. Stuart Blackton. It is an adaptation of one of the Edith Tupper Sessions stories of the Creole country in Louisiana, starring May McAvoy and Bruce Gordon, the English star who makes his first appearance under the Pathe banner in this offering.

Blanche Sweet is the star of "Help Wanted: Male," which originally was known as "Leona Goes Hunting," a magazine story by Edwina Levin. The adaptation was made by George H. Plympton, who has been successful in his scenario work. "Help Wanted: Male" is of the light comedy type in which Miss Sweet is ever appealing. It is not stretching a single point to assert that this picture is, judged from all points, the finest production in which Miss Sweet has appeared.

"The Girl in the Web" is another Blanche Sweet picture which has just concluded a highly successful pre-release showing at the Broadway theatre, New York. It is of a heavier type than "Help Wanted: Male," being a strong "crook" story. It was adapted from the novel, "Miss Maitland, Private Secretary," written by Geraldine Bonner.

"RIO GRANDE" is a great film story of the passionate love and hate that rule the border country. It was made by Edwin Carewe from the stage play by Augustus Thomas, and, as a motion picture, will rate in its field in the same position attained by the stage drama. "A Broadway Cowboy," standing as William Desmond's supreme screen achievement, also came from the studios of Jesse D. Hampton. As a Western comedy-drama, it has never been surpassed for keenness of its humor, its rapid-fire action, and wonderful locations; it is declared.

"Man and His Woman" represents J. Stuart Blackton at his best as a producer. In this picture, he has given the public a highly entertaining, picture-essentially perfect stage production, which possesses the usual Blackton dramatic punch. A strong cast interprets this story by Shannon Fife, with Herbert Rawlinson, May McAvoy, Warren Chad- dell and Malale Jansen enacting the principal roles.

Commodore Blackton has never made a more successful production than "Passers-By," which also appears on the Pathe schedule. This picture was adapted from C. Hartman Chamber's celebrated drama, and stars Herbert Rawlinson, together with Tom Lewis, William Ferguson, Dick Lee, Leila Valentine and little Charles Stetson Blackton.

"SHERRY," typical of George Barr McCutcheon, is an Edgar Lewis picture which has hit the public fancy, judging by the great booking returns recorded on the production.

Elmer R. Pearson, director of exchange for Pathe, has issued a statement issued in connection with Pathe's fall plans, that the coming season will be the most prosperous in the history of the film industry. Exhibitors, producers and distributors will feel the effects of the prosperous season that will continue throughout the United States this fall and winter, he states.

"From all over the country I have been receiving reports of prospects for the fall," he announces. "Every exchange manager visiting the Pathe home office has brought with him a tale that augurs well for the motion picture industry in general during the coming months. Exhibitors everywhere are de- manding higher tickets than ever before. They must have them to meet the high admissions they are charging. No longer can the public be attracted to the box office through mediocre pictures. Pathe enters the fall campaign with the strongest aggregation of features it has ever offered, and to this list we will continue to add the best pictures we podemos we can obtain. The one condition of interest is Pathe's interest, and only those pictures that are guaranteed to produce exceptional returns at the box office will be issued by this organization during the forthcoming season."

Franklin K. Lane Holds Conference on New Film

Franklin F. Lane, lately Secretary of the Interior, now one of the guiding lights of the Americanism Committee of the Motion Picture Industry of the United States, visited New York to discuss with officials of Pathe Exchange, Inc., details of a propaganda film this organization is now preparing.

For several months, Pathe has been gathering material for a picture it will contribute to the work of the Americanism Committee. Much of this material was assembled in France and abroad, and is now being woven into a story which will carry, to all those for whom it is intended, a message that will leave no doubt as to the true meaning of Americanism and Americanism. Mr. Lane went over in detail with the Pathe officials, every scene in this production, and, in the fruitful conference, declared himself delighted with the co-operation he was receiving from the organization of the Golden Rooster.
Shreveport Oil Men Pay Homage to Empey Who Filmed "Oil" There

Producer and Star Held in High Regard By Society in Louisiana Town—"We Will Be Glad to Welcome You Again," Says Officer

Arthur Guy Empey, president of Guy Empey Productions, Inc., has received a letter from the Shreveport, La., post of the American Legion of Oilmen of which he is justly proud. It is an unqualified and whole-hearted expression of the high regard in which he is held by that group of men, interested in the great industry of oil and banded together to keep out of it the scoundrels and "sharpshooters" with which it has been too thickly infested in the past and to overcome, as far as they may, the evil effect on the reputation of the industry of the presence of these characters in it in the past.

Was Fitting Background

Shreveport was chosen by Mr. Empey as the center of his field activities in the production of "Oil," the first of the series of comedy-dramas to be made by his company, because he believed it represented the average city in the throes of oil excitement. It was not the mushroom town of ramshackle buildings sprung up about a new and isolated district, nor the large city only partially touched by the discovery of oil in its vicinity. It was an established, prosperous community before the existence of the wealth producing fluid beneath its soil was discovered.

Because of the restraining influence of tradition and the presence in the community of a group of solid, substantial business men, Shreveport became the home of the idea typified by the American Legion of Oilmen and this body welcomed Mr. Empey and his associates as a means of putting forth the truth of conditions in the oil fields and exposing the charlatans gathered about the industry by reason of the tremendous possibilities for quick and enormous wealth making.

Picture Shown Privately

How well be justified this confidence and welcome is evidenced by the letter of the commander of the Shreveport post of the legion, written at the direction of the national commander following a private showing of the completed picture, "Oil."

After detailing the tremendous service rendered by Mr. Empey to the idea back of the organization the letter reads: "We welcomed you before—we will show the appreciation we felt by our attitude toward you and by the entertainments and public expressions of our good will. We felt, and will feel, you deserved every thing the city could bestow upon you."

Welcomed by Societies

"The Chamber of Commerce, the Rotary Club, the Women's Clubs, all of the organizations that had the honor of entertaining you—did it because they wanted to show their appreciation in the biggest way possible, following your visit and the tremendous success of your recent showing in the city."

"We welcomed you before—you will be more than glad to welcome you again. May the citizens of your presence among the people here be as pleasant for you as it is for us. On behalf of each and every member of our organization—individually and collectively—I want to thank you.

Sincerely,

(Signed) D. P. McCall,
Commander.

Linder Negotiates for French Comedy Which He Will Produce Soon

Negotiations were opened this week between Max Linder, the French comedian, who is making his first independent American-made feature at the Maurice Tourneur studios at Universal City, and a firm of French publishers to obtain the screen rights to "Coralie and Company" one of the reigning farce comedy successes of the Palais Royal.

Rumors to the effect that the Cines company, an Italian motion picture corporation, had obtained the film rights to the production are doubted by Monsieur Linder, who has instructed his European agents to spare no expense to get permission to make the story in America.

Because of the recent prohibition wave "Coralie and Company" dealing with night life of a large city is considered particularly timely. Linder is putting the final touches on the cutting and editing of his new film, which is temporarily titled "Seven Years Bad Luck."

Roy Stewart to Star

1. In Independent Films

Roy Stewart, having completed work under Director Art Rosson with Betty Compson, has left for North California, including San Francisco and a week in the famous Yosemite Valley.

Upon his return to Hollywood, Stewart, it is reported, will begin on a series of independent productions to be made under the Brunton banner, in which Stewart will be the featured player.
Avoid Handicaps, Hodkinson Advises

**Distributor Declares That Money Is Often Wasted by Men Who Enter Field of Independent Production Because They Have Not Sought Information from Experts in Film Work**

By W. W. HODKINSON

(President of W. W. Hodkinson Corporation)

A LITTLE (from the lobby of my entrance into motion pictures it has been my business to survey the producing field in search of quality pictures. Calls for early and ready cooperation. The Hodkinson Company was the first organization applying selective machinery and encouraging quality in production. Since I have formed my own organization, which enables me to carry out my plans and policies without fear of producer control, I have more than ever been engaged in searching the horizon for any and every sail flying the flag of independence.

Of the growth in the independent producing field as to quantity and its improvement as to the quality we need not speak. I have found it possible out of the irregular and somewhat aimless mass of independent productions to assemble a complete program for the exhibitor ratiocinating. I hope, the efforts of the most successful group in the producing field. I do not speak of the independent producers who have gained a foothold. I address myself particularly to the newcomer in the field whether he be director, promoter or capitalist.

My staff of reviewers and myself are always in the independent producing field practically every day. We believe that every invitation to see a picture ought to be interpreted, and consequently we see more independent productions than any other set of men in the industry. With every inclination to be constructive in criticism, to save and preserve good material, the percentage of rejections has been extremely high.

Time and again we have looked at pictures indicating talent on the part of directors or the cast but lacking in a good plausible and interesting plot. On the other hand we have seen many a good plot spoiled by the lack of skill of a second rate director. In such cases the investment of the financial backer is generally a total loss.

I would adjoin to the prospective producer before he opens his pocket book and show him how he can avoid unnecessary handicaps and proceed on a line of reason and experience. He must have at least some of the elements of success with him before the first turn of the crank is made. It may be that if he comes to me with a good plausible story my staff may be able to aid him in securing the other elements of probable success. There may be a good capable director looking for a chance to display his genius. We may be able to secure his talent for a prospective producer. Good directors in this field are extremely rare. While on the other hand there is a superabundance of "hard-boiled" directors whose recipe for making a "movie" dates back to the days when "Pop" Lubin startled the world with a motion picture version of "Uncle Tom's Cabin."

W. W. HODKINSON

Believes that money could be saved if new producers would seek advice from experts in industry

I will not attempt to lay down any hard and fast rules for the independent producer, but I will say that he ought to avoid unnecessary handicaps and proceed on a line of reason and experience. He must have at least some of the elements of success with him before the first turn of the crank is made. It may be that if he comes to me with a good plausible story my staff may be able to aid him in securing the other elements of probable success. There may be a good capable director looking for a chance to display his genius. We may be able to secure his talent for a prospective producer. Good directors in this field are extremely rare. While on the other hand there is a superabundance of "hard-boiled" directors whose recipe for making a "movie" dates back to the days when "Pop" Lubin startled the world with a motion picture version of "Uncle Tom's Cabin."

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We must from time to time break the ancient molds and give our public new plays in new garments. Ours is a plastic art. It is capable of infinite development. As in a game of chess there is always the possibility of a new move. The motion picture at this very moment is looking for a leader. Every day I am searching the horizon for the man who will soar with "no middle flight" and who will show enough patience and talent to explore the realms of the unknown and the unattempted.

A similar condition existed when I came back in 1914. That time had become almost wholly mechanical. The "movie" machinery was running full blast turning out a great strain of frightfully monotonous "reels." The possibilities of the single reel have been thoroughly exhausted, but the men engaged in their manufacture were unable to see with the eyes of the public. This lack of vision was the beginning of the end in the producing field. And likewise a new point of departure in the development of the motion picture. The ever creative forces of artistic expression labored and brought forth a new thing—an multiple reel, or the feature.

We are on the eve of another momentous widening of our sphere. The parturient is still in process but the birth will come upon us suddenly. Young talent exists, beyond any doubt. It is looking for self-expression. It will find its proper medium whether we help it or not, but we may be lucky enough to accelerate a process which will always help to improve and vitalize the industry. It may be that the independent producer has the materials out of which good pictures are made. In such a thing I would be glad to tell him so and give him all the possible encouragement in our power. I do not hesitate to say that to the perception of a knowing mind and his knowledge of the self many hundreds of thousands of dollars are wasted annually by reckless, abortive, ill-advised motion picture productions. If all that money could be enlisted in an efficient intelligent effort to make motion pictures, what a blessing it would be to the motion picture industry. No one succeeds in this field in a way that is worth while unless he spurs the twin evils—East and routine. The movies cannot hold the public indefinitely.

Avoid Monopoly Is Advice of Cromelin

(Special to Exhibitors Herald)

NEW YORK, Aug. 3.—Paul H. Cromelin, president of Inter-Ocean Film Company, who has just returned after an eight months' trip abroad, was tendered a luncheon Monday at the Astor hotel.

In his address he referred especially to the international importance of keeping production and exhibition entirely separate and avoiding monopoly.
Contracts Totalling Million Dollars
Signed by Nine Educational Offices

Practically $1,000,000 in signed exhibi-
tor contracts, obtained in the first ac-
tive month of their operations by only
nine of its exchanges, is one of the high-
spots in the report of progress made by
Educational Film Exchange, Inc., the
distributing organization of Educational
Films Corporation.

This sum represents the bookings ob-
tained by only the Los Angeles, San
Francisco, Chicago, New York, Boston,
Buffalo, Philadelphia, Washington,
Cincinnati, Cleveland, Louisville, At-
lan-
tanta, Minneapolis, Omaha, Des Mnoes, St.
Louis, Kansas City, Denver, Salt Lake
City, Los Angeles, San Francisco, and
Seattle offices of the Dallas-New
Orleans territory not actively en-
gaged and these offices will be opened
within a few weeks at the outside.

An exchange system throughout Can-
da, with branches in St. John, Toronto,
Montreal, Winnipeg, Calgary and Van-
cover will be announced within the next
week.

Public Is Said to Favor Adaptation
of Popular Literary and Dramatic Works

That the increasing tendency on the
part of many motion picture stars to
select as vehicles for their productions
literary or dramatic works of established
reputation has struck a popular chord in
the public mind is amply evident. In ter-
est taken in the production of "Twin
Beds," in which Mr. and Mrs. Carter
de Havens are co-producer, is said to be
en-
vir

ishing. Persons not in the motion pic-
ture industry, yet well acquainted with
its greatest successes, who have been per-
mitted to visit the De Haven studios, are
predicting that the picturization of this
comedy will be one of the greatest suc-
cesses of the winter season.

Meanwhile, though the publication by
First National is yet months in the fu-
ture, demands for exhibition rights al-
ready are being made and prospective
exhibitors are even now drawing plans
for exhibition projects.

"Mr. and Mrs. Carter De Havens, in
"Twin Bed" is another alluring combi-
nation of winning names. Many more
years and pictures before the success scored
by the Selwyn comedy, first on Broad-
way, and then in successive road tours
throughout the country, is forgotten.
"Twin Beds" was one of those whole-
some, rollicking farces which everybody
saw, and saw only to enjoy. It was one of
those clean-humored plays, typi-
cal of the works of Margaret Mayo and
Schuyler Field, that left a good taste
in the mouth."

When announcement was made that
Mr. and Mrs. De Havens, in the face of
spirited competition, had obtained the
picture rights to this play, there was
general approbation among the authors
of the play, joined, for everyone regarded
these two great funmakers eminently
equipped for the interpretation of the
stage pieces, the two are comic innovators.

Approval Heightened

The popular approval was heightened
when it became known that the De
Havens had been able to support a cast of
such favorites as William Desmond, Helen
Raymond, Katherine Lewis, Will-
iam J. Irving and Lottie Williams.

In directing this production Lloyd
Ingram is once again "working in pairs."
He was director of some of the
greatest successes of Douglas MacLean
and Doris May, and asserts that he finds
it easier to work with two stars than
only one.

Jimmie Adams Starrled
In New Mermaid Comedy

Jimmie Adams becomes a featured player
with the publication of the third of the
Mermaid Comedies through Educational
Exchange in the world market. The world
title of the picture, production of which
has been completed.

Adams appears in "A Fresh Start,"
the initial publication of the Mermaid
service and his work in that picture has
already been such a hit, it is stated, that
exhibitors are making many requests
that he be given greater prominence. To
this Director Jack White has agreed with
the result that "Nouveau" bears the
comedian's name on the main title.

bution system to increase the demand
for this product, through serving the the-
betters. We entered the two-
recent comedy field because they con-
vinced that there was the same demand
for the highest quality in comedies. We
have had been doing a lot of business
and cents records to date prove that.

"We have invested a large sum in es-
blishing what will be known as the
identical item of sales and distribution.

In the various territories we have asso-
ciated with some of the ablest show-
men and most successful motion picture
interests in the nation. We are all
working together with the aim of sup-
plying the world market with the most
efficient method in its distribution. In
advertising and exploitation helps we
have gone much further than any other
company in the short reel field."

"Roman Candles" Is
Produced by Master
Comedy Drama Is Third of
Series to be Made By
The Company

Master Pictures, Inc., is at work film-
ing the exterior scenes of "Roman Can-
dles," a seven-reel comedy-drama, the
third of a series of big features produc-
tions to be made by the company. Pend-
ing the completion of the new studios
being erected in Los Angeles, the ex-
terior scenes are being filmed at the
exposition grounds in San Diego.

The new studio is one of the largest
and most modernly equipped in the
world, it is said. They will be large
enough to house fifteen separate pro-
ducing units and it is planned to have
that many companies working simulta-

aneous within the next few months.

Is Factor in Production

Master Pictures, organized by a group
of sound capable experts to handle the
business affairs of the company and men
of long experience in the motion picture
business, is to supervise the produc-
tivities promise soon to become a most
important factor in the industry's pro-
duction's.

W. J. Conner, president and one of the
organizers of the company, is one of Cal-
hom's leading figures. He is especially
noted for his integrity and sound busi-
ness sense, who can be depended on to
successfully guide the destinies of the
organization.

Assisting Mr. Conner in the financial
details are B. A. Small and E. F. Wells,
both men of wide experience and long
experience in their particular lines of en-
deavor.

In General Manager

W. S. Forsyth, identified with the pic-
ture industry since its birth, has been
named vice president and general man-
ger of production. As actor, director,
exhibitor and distributor, Mr. Forsyth
has for twenty years made a close study of
conditions and is well qualified to as-
sure the due success of the pictures.

G. S. Mitchell has been named audi-
tor and J. Frank Moore, business man-
ger. In the department of publicity and ad-
vertising, the company has obtained the
services of Edward J. O'hara, associated
for a number of years in a similar capacity
for leading companies and most recently
publicity representative of Marshall Nelan.

Publication plans of the company will
be announced later.
Laemmle Orders Exchanges to Stop Dealing Through Booking Agencies

Producer Declares That Universal Pictures Must Be Sold Directly to the Exhibitor Instead of On the Cooperative Buying Plan

Universal exchanges have been instructed to sever all relations with booking agencies. Instructions from Carl Laemmle, president of Universal Film Manufacturing Company, emphatically orders that Universal films henceforth are to be sold directly to the individual exhibitor.

In a cablegram from Paris, where he now is passing a few days on his vacation tour of Europe, Mr. Laemmle outlined Universal's stand on the subject of film middlemen. The cable was addressed to the exhibitors of the country, and will be prepared in letter form and mailed to each exhibitor in the next few days.

Cable Is Sent
The cable follows:

"Paris, France, July 21, 1920,

"Dear Mr. Exhibitor:

"Universal has watched with growing interest the formation of booking agencies in various parts of the country. Knowing well from past performances the evils of collective bookings, we desire to sound a note of warning to our friends, the exhibitors, and caution them not to rush headlong into one of these organizations without first considering all the facts in the case.

"The fundamental principle of booking through a central agency is wrong—dead wrong. The moment an exhibitor ties up with such an agency, he sounds his own death-knell. From that moment his progress ceases. Healthy competition becomes a thing of the past and the small theatre owner becomes but a pawn in the hands of a blind, boundering machine.

"Exhibitor Should Book
The individual exhibitor himself is the best man to decide what pictures are to go on his screen. He knows the likes and dislikes of his audience, and he alone is the logical man to select the program for his theatre. Promises made by the booking agencies sound good on paper, but they all end the same way—in smoke.

"Every time the exhibitors of America have been engaged in a fight for recognition, Universal has been with them, body and soul. We have lent our financial as well as our moral support. Now, when we see our friends standing on the brink of a dangerous precipice, we feel it our duty to warn them to pause and consider well what they are doing.

"Eliminate Middleman

"Other industries are at this moment making every effort to eliminate the middleman. Why, then, should the motion picture industry do the opposite and deliberately CREATE a middleman? The ring-leaders in forming these Booking Agencies are not thinking of the exhibitors; they are thinking of themselves and fat salaries and percentages.

"In other words, they are creating jobs at your expense. Can you afford to share your profits with a middleman? We think you cannot.

"Effective immediately, Universal will not deal with any booking agency. The only way we will sell our product is directly to the man who owns the theatre. This our final and unalterable stand.

"You can't book pictures by machinery! Carl Laemmle."

McGovern Sell Rights
For Doraldina Feature

Elmer J. McGovern, who is presenting Doraldina in "The Woman Untamed," announces that Greater New York City and Northern New Jersey territorial rights for "The Woman Untamed" have been sold to the Siget Films, Inc.

David Solomon, president of the Siget Films, Inc., closed the deal which gave his concern the rights on this production immediately after viewing the picture on the screen. "The Woman Untamed" is without a doubt one of the best productions released on the independent market," says Mr. Solomon. "It is a different sort of a picture and one that will be in great demand throughout the country."

Dwan's Mayflower Contract Complete
Made Six Productions for Company—Leaves West Coast Plant

Allan Dwan completed his contract with the Mayflower Photoplay Corporation on August 1. He has left the Brunton studios, where the West Coast Mayflower studios are located.

During his contract with Mayflower, Dwan completed six productions. The most recent of the series is "The Sin of Martha Qued," which he is rushing to completion. It is now in the final stages of editing, and Dwan expects to have the finished negative ready for shipment to Benjamin A. Frager, president of the Mayflower, shortly.

Two other pictures, "In the Heart of a Fool," from the novel of William Allen White, and "The Scrouger," from an original story by Val Cleveland, are yet unpublished. They will be distributed through First National Exhibitors' Circuit.

"The Sin of Martha Qued" was written and directed by Dwan. It is a strong story, built on a psychological theme. In it, Mary Thurman is featured as a little mountain school teacher. Niles Welch plays opposite as leading man. The other important players in the all-star cast are Eugene Besserer, Joseph Dowling, Frank Campeau, George Hackathorn and Frankie Lee.

"THE BIG FOUR"

Left to right—C. W. Masterman, vice-president of Northern Ohio Exhibitors' Association; W. J. Slimm, member executive committee; Sam Bullock (and his pipe), secretary; H. Greenberg, on board of directors. (EXHIBITORS HERALD PHOTO)
EXHIBITORS HERALD

August 14, 1920

Many Territories Sold on Arrow Films During Dana's Western Trip

Sales Manager Closes Big Deal in Minneapolis With National Film Company—Independents All Optimistic, He Declares

P. B. Dana, Arrow's sales manager, has returned from a four week Western trip during which time, it is said, he obtained contracts for a large part of the country on many of the Arrow publications.

During his trip Mr. Dana visited all of the independent exchanges in the following cities: Pittsburgh, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, St. Louis, Indianapolis and Cincinnati.

In Minneapolis, he concluded what is said to be one of the biggest sales ever made in the independent field. It was closed with National Film Company of Minneapolis, and with which Kellett is manager. This sale was for the territory of Minnesota, Wisconsin, North and South Dakota.

Cameraman Gaudio Dies

In each of these cities, Mr. Dana says he found the independent exchange men all optimistic. He states that in many of the cities surrounding Kansas City the various first run houses have not tied themselves up solidly with any one company but are making pictures obtained from all of the various companies and that this gives the independent exchange an opportunity of obtaining first runs whenever they have a picture that is big enough.

Mr. Dana is enthusiastic over the conditions in the general film market and had this to say:

"Exchanges Prosperous"

"I am glad to state that at last the independent exchanges have come into their own. Everywhere I went on my Western trip I found independent pictures securing first runs and obtaining regular business for them. The feeling among the independent exchanges is that they can now afford to pay more money for exchange productions because their field has been broadened.

"Instead of the various exhibitors being tied up with non-cancellable contracts which prohibits the independent man from obtaining his share of the business, I find that the various exhibitors are open to conversation and have the dates to give the independent man when he comes forth with a picture or a series of pictures that are worth while."

"I found on my trip that in every big city there are being built a number of new theatres which means that there is going to be a bigger and better field for the independent exchange men. With more theatres to play, the independent man has a better opportunity of selling his wares and at a good figure. I found also that the independent exchange men are using no more discrimination in their buying than heretofore."

"Re-Issues Not Handled"

"Few of the independent exchanges are handling cheap or re-issued offerings. Now, of the class of independent exchanges, are handling any re-issues or cheap pictures."

"The policy is to secure bigger and better productions and demand higher rentals, more in accord with the quality of the product."

"The new possibilities in the motion picture field at this time are becoming more attractive every day to a large class of business men. I found on my trip no less than six new exchanges that have started up in the past few months. These men have been attracted to the independent business by the promising conditions that now hold forth. These men are all good business men who bring to the industry ability and brains that are sure to make them a success and place them in the foreground within a reasonable length of time."

While on his trip Mr. Dana disposed of a great part of the country on such pictures as "Woman's Man," "Love's Protege," "Before the White Man Came," "The Daughter of the Don," "The Chamber Mystery," the Muriel Ostrich Comedies, the "Nest Comedies," the Arrow Comedies and a number of old features and short subjects.

Take Hampton's "U. P. Trail" East

Benjamin B. Hampton's great special, "The U. P. Trail," from the novel of Zane Grey, has been taken to New York by Hewlings Mumper, Mr. Hampton's partner, who will arrange for its national publication in person. When the novel was published a few years ago it established among the minds of the picture producers as "the ideal motion picture," and Mr. Grey received offers as high as $75,000 for the film rights.

Mr. Grey entrusted the production to Ben Hampton, who had made "Desert Gold" and "Riders of the Dawn" into photoplays that won the author's heart. More than a year's careful work was devoted to making the picture, with a notable all-star cast. When shown at a preview in Los Angeles "The U. P. Trail" was acclaimed by an audience of professionals, writers and critics to be literally one of the most powerful special pictures ever made.

Kathryn Williams in Cast

Kathryn Williams, the beautiful emotional actress, created "Beauty Stanton," Joseph J. Dowling plays "Place Hough," Roy Stewart gives a powerful portrayal of "Warren Neale," dainty, pretty Marguerite De La Motte is "Allie Lee," Robert McKim, greatest of screen villains, plays "the handsome "Durade," and Frederick Starr is the coarse, brutal "Fresno." "M'ra Durade" is done exquisitely by Mabel Van Buren, former Lasky star. Charles B. Murphy plays "Larry Red King" and the famous Irishman, "Casey," is splendidly done by Walter Perry. George Berrell gives a fine portrayal of "Singerland," and beautiful Virginia Caldwell does the best work of her career as "Ruby."

The scenario of "The U. P. Trail" was written by Mr. Hampton and the chief of his editorial staff, William Henry Cliford. The direction was by Jack Conway.

Picture Magnificent

A special preview was arranged for Zane Grey and his family, and other guests of the producer. Mr. Grey was so affected by seeing his greatest novel come to life in so powerful a play, that he could not talk of it. Returning to his summer home on Catalina Island, he telegraphed his opinion of the picture, quoted here word for word:

"Just recovered from tremendous emotional strain caused by seeing picture U. P. Trail. It is magnificent. It absolutely satisfies me and I am proud of your success. Best of all the picture has soul and elevating spirit. Technically it is perfect. Zane Grey."

Pickford Naturalized

 LOS ANGELES, August 14—Under his legal name of John Smith, Jack Pickford, formerly a native of Canada, became an American citizen before Judge Trippett this week and at the same time, his name was legally changed to Pickford.

HORACE C. JUDGE

Former Universal publicist, has become assistant to C. L. Vearstey, director of publicity and advertising for Associated First National Pictures, Inc.
Robert Browning’s “A Light Woman” Produced by American Film Company

American Film Company, by special arrangement with Houghton, Mifflin & Company, has filmed the poem by Robert Browning, “A Light Woman,” and it is now nearing completion. The poem, written from an original angle and Browning’s inimitable viewpoint, provides the producers with a most unique plot which is new to the screen.

It presents two friends, one a man of experience and position, who perceives the younger man falling into the snare of a siren. To save his young friend from her wiles, which are destined to wreck him, he leads her to make him, instead, the object of her machinations. As dramatized by the “Flying A,” the plot is said to be as intensely interesting as the Browning original, but more complete, to meet the screen requirements.

No Actor Featured

In accordance with the most advanced trend of thought of those who are producing the masterpieces of the screen, no one actor is especially featured, but a remarkably well balanced cast has been selected, and each one has a strong role. Helen Jerome Eddy was chosen for the ingenue role and Claire Dubrey is the “light woman.” Charles Clary is the man of perspicacity and sound judgment, and Hallam Cooley is the youthful dupe of the siren.

During a recent interview, S. S. Hutchinson, president of American, referred to this on-coming special as one of the best pictures he has ever seen.

Attention Is Held

He said: “This unusual subject at its first screening held the undivided attention of a group of hard-boiled film men throughout its entire length. The suspense element is first class; the continuity is wonderful; in fact, very little cutting is required as the picture came from our Santa Barbara studios in fine condition.”

It is expected that “A Light Woman” will be the next American special to be published following “A Live-Wire Hick,” which is a typical William Russell vehicle with locale in New York. “A Live-Wire Hick” was adapted from “New York Luck,” and the battle on the cables in an elevator shaft is said to be Russell’s most sensational piece of acting. This comedy-drama, together with “The Week-End,” the latest Cosmo Hamilton success to be filmed, are having very successful runs.

Bridgeport Exhibitor
Uses “Hodkinson Week”

H. W. Glickauf, owner of the Hippodrome Theatre, Bridgeport, Conn., has ceased to experiment. He knows the pictures that produce the best results for him and so informed the W. W. Hodkinson Corporation. Mr. Glickauf states that Hodkinson-controlled pictures are invariably of such great interest that he uses them from day to day and that they invariably produce for him a maximum of business.

His program for the week of July 29-August 1 bears the caption, “All Hodkinson Pictures Shown This Week,” and is arranged as follows: Monday and Tuesday, July 29-30, “The Lone Wolf’s Daughter,” with Louise Glaum; Wednesday, July 30, “His Temporary Wife,” with Ruby De Reimer; Thursday, July 30, “His Robe of Honor,” with Henry Walhall; Friday, July 31, “Desert Gold,” with E. K. Lincoln; Saturday, July 31, “Madam Who?” with Bessie Barriscale.

DRAMATIC INCIDENT FROM “A LIGHT WOMAN”

By special permission with the publishers the American Film Company has adapted Robert Browning’s poem to the screen with Claire DuBrey, Charles Clary, Helen Jerome Eddy and Hallam Cooley in the principal roles.

Hyman Silverman Has Joined Price Concern
His Activities Will Not Be Confined to the Sale of Films

Hyman Silverman has resigned his position as manager of the Public Projection Rooms, 729 Seventh avenue, to join the sales force of the C. B. Price Company, Inc., dealing in independent productions on the state right plan.

Mr. Silverman’s four years in the public projection business has given him a wide acquaintance throughout the country among both producers and state right men. Also the foreign field has come in for his attention.

With the C. B. Price Company, Inc., Mr. Silverman’s activities will not be confined to the sales of film, but his efforts will be given a wide scope, and will include the sale of any motion picture equipment and its related lines.

As a public projectionist, many owners of pictures have left the sales of them up to Mr. Silverman, not only to their entire satisfaction, but to the satisfaction of the buyer. His line of work has made him a good judge of quality subjects, and has given him an intimate knowledge of the demands of the market.

Eugene O’Brien Feature
Completed by Selznick

“The Thug,” Eugene O’Brien’s forthcoming Selznick production, following upon the schedule, “A Fool and His Money,” and “The Figurehead,” has been completed, according to announcement from the studio. The story is by H. H. Van Loan.

Mr. O’Brien is supported by Martha Mansfield, in the leading feminine role, Ida Darling, as a society matron, Warren Cook, Joseph Flannagan and Tom Blake. The story is said to be entirely different from anything the star has yet had on the Selznick schedule.
Myron Selznick
President Selznick Pictures

Lewis J. Selznick
President Selznick Enterprises

David Selznick
Sec'y Selznick Pictures
Selznick Announces Plans
Six Star Series, Twelve Special Productions, Six National Theatre Pictures and Short Subjects Included in Schedule

In announcing its policy for the coming year, Selznick Enterprises accent the significant fact that the Lewis J. Selznick slogan: "I consider myself a failure unless the exhibitor is a success" will be imprinted in even bolder letters upon the mind of every man in the organization.

"I do not own and do not want to own a single motion picture theatre," is President Selznick's assurance to exhibitors. This has been the stand of Mr. Selznick's organization all along, and the coming year will not see it changed.

Thus the Selznick policy is the same as before with a few additions built on to accommodate increased needs. The outstanding growth has to do with carrying out the principle of the closest possible contact with and service to exhibitors. To accomplish this the various units and branches of the organization have been consolidated, the centralization meaning that all territories are served across "a single counter."

While, in the larger territories, there are specializations in the sales forces, all subjects, from the short features to the big specials are handled in one office under one manager. This eliminates all lost motion and simplifies booking for the exhibitors.

Carrying out this principle still further, some of the larger territories have been subdivided, and new offices have been opened. These include Portland, Maine, Oklaho- homa City, Milwaukee, Charlotte, N. C., and New Jersey.

Mr. Selznick believes that the greatest permanent success is to be reached by providing service and avoiding competition with customers, and he has definitely and finally adopted this policy.

On the other hand, many of the most important exhibitors have expressed a strong desire to ally themselves with a producing concern, in order that they may be assured of an unalloyed supply of product. To meet this demand, Mr. Selznick organized National Picture Theatres, Inc., which enables exhibitors to shape production policy and share in the profits. The rapid growth of this unit of the Selznick Enterprises is proof of exhibitors' appreciation of the opportunity offered them.

"Not only can exhibitors look for Selznick Pictures to maintain the high standard set in the past, during the coming season," says Myron Selznick, president of Selznick Pictures and general production manager of all the Selznick Enterprises, "but they can bank on as near one hundred per cent productions as it is possible for human endeavor to make them.

"Our organization went to consider- able pains during the past year," con- tinued Mr. Selznick, "to feel the pulse of the public so that we could correctly gauge its demand for pictures. Our policy for 1920-21 is based entirely upon suggestions from the exhibitors, whom we feel are silent partners in our organiza- tion, and can be depended upon to know what their patrons want."

Following out this policy Selznick En- terprises is prepared to announce a pro- gram for the approaching season that will be of great importance to exhibitors all over the country.

Complete Plans Given
After careful consideration it has been decided to produce and publish during the season of 1920-21 six Star Series Pictures, directed by men who have demonstrated their ability; twelve Super-Specials directed by Ralph Ince and Hobart Henley; six pictures for National Theatres in which Conway Tearle will be starred and ten others for National with all-star casts.

The short subjects will be the Prisma Natural Color Pictures, which have swept the country with a popular appeal; the Herbert Kaufman Masterpieces with their gripping messages to humanity and the Selznick News Reel, which in the short time it has been launched has won popular approval and holds a prominent place in the programs of exhibitors from coast to coast.

Stories For Olive Thomas
In the Star Series, among the pictures in which Olive Thomas will appear are: "Nobody" from the pen of John Lynch, Scenario Director for Selznick; "Keep- ing Him Guessing" by Idyll Shepard Way; "The Girl With the Faun Ears," by Phyliss Duganne, "The Magdalene of Mudville" by John Lynch and "The Fib" by George D. Hodenply, Jr. These are all stories purchased by Myron Selz- nick specially for Miss Thomas and there will be others.

William Faversham will appear in a number of specials and among the first is "The Sin That Was Hia," written by Frank Packard, who is responsible for "The Miracle Man" and directed by Hobart Henley. Concerning this picture, Lewis J. Selznick, President of Selznick Enterprises says: "I consider this the very best picture I have ever made."

Ince To Star and Direct
Ralph Ince will appear in a number of specials which he will also direct. Among the earlier releases are "Red Foam" by William H. Hamby, which appeared in The Saturday Evening Post, and "Out of the Snows," by E. Lord Corbett. Mr. Ince plays the lead in both of these specials and they with the rest will be known as Ralph Ince Productions.

For Elaine Hammerstein, Myron Selznick has in view a series particularly adaptable to the winning personality and charm of this star. Among the stories in which she will appear are: "The Daughter Pays," from the book by Mrs. Baille Reynolds, a novel that took Eng- land by storm; "Idle Hands" by John Lynch; "Poor, Dear Margaret Kirby," by Kathleen Norris and "The Pudding" by Meredith Nicholson. Other stories by eminent writers are also in view.

Tearle In Six Pictures
Conway Tearle is a National Pictures star and will be seen in six pictures among which are "Marooned Hearta" by Lewis Allen Brownie, who wrote "The Land of Opportunity," the first Ameri- canization picture. In this picture Mr. Tearle will be supported by Zena Keefe. Another early release for Mr. Tearle is "The Road of Ambition," by Elaine Sterne. Other pictures for the star are under consideration.

Comedy roles have been selected for Owen Moore and among the pictures lie will appear in are: "Love Is A Awful Thing" by J. Shakespeare Sap, the Swiss author; "Chivalrous Charlie" by May Tully writer for the stage and screen and "Love Among the Chickens" by P. C. Waterhouse, whose Saturday Evening Post stories have attracted considerable attention.

Change in O'Brien Pictures
Eugene O'Brien's releases are to be somewhat different from those he has been seen in in the past. They include "The Wonderful Chance," by H. H. Van Loan, who during the past year has come to the front as the writer of box suc- cesses; "Mysterious Moments," by Izola Forrester and Manna Page; "A Man's Word," by Lewis Allen Brownie, and "The Fighter," by Albert Payson Ter- hune, novelist and special writer.


(Continued on page 65)
PERMANANCY and a true judgment are the two outstanding characteristics of the personnel of the executive staff of Selznick Enterprises.

The motion picture industry is conspicuous for the swiftness with which it moves. And to this may be assigned the cause for the numerous changes in the executive staffs of many companies. Selznick, however, is said to represent an exception to the general rule.

Present officials of the corporation have been associated with Mr. Selznick for more than a year, many of them having been connected with the company for several years.

* * *

Men who have become established in the cabinet and who are consulted by President Selznick upon all important issues are:

- Sam E. Morris, general manager;
- Briton N. Busch, president of Republic Distributing Corporation;
- David Selznick, secretary;
- Charles C. Pettijohn, assistant to the president;
- Charles R. Rogers, director of sales;
- Geoffrey Konta, general counsel;
- M. C. Howard, comptroller;
- J. J. Rotchford, assistant to the general manager.

One of the interesting facts concerning the Selznick executive staff is that many of the members have risen from the ranks.

There are few heads of great business concerns who repose so much confidence in their immediate advisors as Lewis J. Selznick. He is constantly building up his central organization by watching the entire field of his operations for men who show unusual talent.

* * *

General Manager Morris at one time was salesman working under Mr. Selznick’s direction a long time before the organization of the present Selznick Enterprises. He is now vice president, as well as general manager of Select Pictures Corporation.

Director of Sales Rogers has been associated with Mr. Selznick almost as long as has Mr. Morris, he also having risen from the ranks where he enlisted originally as a salesman. Like Mr. Morris he was promoted to his executive posi-

(Continued on page 63)
National Pictures Firmly Entrenched

Cooperative Exhibitor Organization Ends Its First Year With Bright Prospects for Future

NATIONAL Picture Theatres, Inc., of which Lewis J. Selznick is president, has passed its first milestone. The combined rentals of its franchise holders, it is announced by officials, automatically pay the production cost of every picture acquired by this co-operative exhibitor organization. This accomplishment has been achieved in less than nine months. National is firmly entrenched from coast to coast. In its membership includes many of the biggest, best and most successful picture houses in the United States.

Practically every large city in the United States is represented in this membership, as well as hundreds of small towns.

With the negative cost of National's pictures underwritten by the combined rentals of its present membership, open bookings to non-members and foreign sales swell the revenue of National pictures to a degree that it is declared insures the financial success of the company. Its achievement to date and its present rate of growth is but an indication of the ultimate scope, power and success of National Picture theatres.

Mr. Tearle has been signed by Lewis J. Selznick on a long term contract to star in National pictures.

"On National's pictures the franchise members effect a saving not only in rentals but, as stockholders in the co-operative company, they share equally with Mr. Selznick in all profits earned by National," states an official.

"The Selznick co-operative plan is different from that of any other co-operative exhibitor film organization. National pays no salaries, has no overhead, no sales cost, no advertising or exploitation expense. All this is borne by Select Pictures Corporation. Sixty-five per cent of all collections both house and abroad for National pictures goes into the company's treasury and the only charge against this is the actual negative cost of National's pictures. The other thirty-five per cent of the collections is retained by Select as its charge for distributing, advertising, selling and exploiting National pictures.

"The stock plan provides that franchise members at all times have an equal number of shares of common stock as are owned by Mr. Selznick. Mr. Selznick gives this common stock to National members as a bonus, share for share with every purchase of preferred stock. The preferred stock is 7 per cent, preferred both as to assets and profits. Mr. Selznick owns no preferred stock in National.

"One of the important phases of the National plan which has appealed most strongly to exhibitors is the fact that National's pictures are charged to its franchise holders at moderate cost and not at exhibition value. National's franchise members save for themselves the difference between this cost and the actual exhibition value of the pictures."

The exhibitor representation on National's directorate at present is: Jake Wells, of Richmond; W. H. Clune, of Los Angeles; Fred Dolle, of Louisville; Geo. A. Giles, of Boston; Harry Lubliner, of Lubliner & Trinza, Chicago; John P. Harris, of Pittsburgh; Ike Libson, of Cincinnati; Aaron Jones, of Jones, Linick & Schaefer, Chicago; Charles Olson, of Indianapolis; Hector M. F. Paismzoglou; of St. Louis; E. S. Renner, of Youngstown; Ross D. Rogers, of Wichita Falls; Geo. Simpson, of Rochester; Nate Ascher, of Ascher Bros., Chicago; Jules Mastbaum, of the Stanley Company, Philadelphia; Tom Saxe, of Milwaukee; Harry Crandall, of Washington; Harry Bernstein, of Richmond.

National's franchise membership includes also the Marcus Loew theatres of New York and several other big cities, the United Booking Office theatres in Boston and Providence, Swanson's American theatre of Salt Lake City, Mike Shea's Hippodrome theatre of Buffalo, and hundreds of other representative houses.
Eight Well Known Directors Head Staff

Myron Selznick in Charge of Producing Selznick Pictures Surrounds Himself with Men Who Lead in Their Profession

Recognizing that a chain is no stronger than its weakest link, Myron Selznick, President of Selznick Pictures, the production unit of the Lewis J. Selznick Enterprises, believes that the best laid plans of a producer will go awry if his directorial staff does not embrace the best talent in the photoplay world.

If the proof of the pudding is the eating, he contends, then by the same token the proof of the picture is the reputation of its director. To realize to the fullest extent the possibilities of the author's story and the star's talents and popularity, the man behind the megaphone must possess stellar qualifications in his own field.

It has been through putting this theory into practice that Mr. Selznick has surrounded himself with such men as Ralph Ince, Hobart Henley, Alan Crosland, William P. S. Earle, George Archainbaud, Robert Ellis, Henry Kolker and Victor Heerman.

With so many noteworthy achievements to their credit it becomes difficult to single out for special mention the outstanding Selznick Pictures successes for which this directorial staff is individually responsible.

The career of Ralph Ince, dating back to the earliest days of picture making, has reached its highest peak since Mr. Ince became associated with Selznick Pictures Corporation. Mr. Ince has been equally successful in directing Selznick stars and Selznick special productions. If he had never done anything else he would be remembered for "The Land of Opportunity," the great Lincoln picture which he directed for Selznick and in which he portrayed the martyred President.

Hobart Henley, who joined the Selznick forces recently, is universally acknowledged as a master of his craft. Entering the photoplay world as an actor, Mr. Henley soon found that directing was his forte. He has to his credit a record of pictures in which many of the foremost stars of the screen have won their biggest successes. Mr. Henley's first Selznick picture is "The Sin That Was His," written by Frank L. Packard and starring William Faversham.

Alan Crosland's most recent achievements under the Selznick banner have been "The Flapper," starring Olive Thomas and "The Point of View," starring Elma Hammerstein. Through the reception accorded these productions by press and public Mr. Crosland has added measurably to his professional stature.

Coming into the Selznick fold after long experience in wielding the megaphone, William P. S. Earle has added lustre to his reputation through his direction of "Whispers," starring Elaine Hammerstein, and "Dangerous Paradise," starring Louise Huff.

George Archainbaud, born in France, where he began his film career, has revealed in noteworthy fashion since joining the Selznick directorial staff, the artistic talent that is his racial heritage. Two of Mr. Archainbaud's achievements for Selznick have been his directing of "Marooned Hearts," a National Picture Theatres production in which Conway Tearle makes his bow as a star, and "The Wonderful Chance," starring Eugene O'Brien.

Romar Ellis may truthfully be credited with arrival in the front ranks of the screen's directors with "A Fool and His Money," in which Eugene O'Brien achieved one of the biggest successes of his stellar career. Mr. Ellis has followed up this accomplishment with a success equally as

(Continued on page 65)
Production Forces Carefully Organized

STAFF OF SPECIALISTS IS ASSIGNED TO ALL DETAILS AT SELZNICK STUDIO

The foundation upon which rests the success or failure of any motion picture company is the producing unit. Myron Selznick, production manager of all of the Selznick Enterprises, has built his foundation upon a rock of specialists with the result that pictures being the Selznick trade mark are blazing the trail of happy hours all over the world.

Due to his keenness in selecting players, directors, writers and general assistants who are experts in their line, Mr. Selznick has established a well-organized and trained production unit composed of men who know their business generally and in detail.

Myron Selznick personally supervises the work of each Selznick studio and their various departments. The extent of Selznick production activities is evidenced by the fact that the production unit controls more than two-thirds of the studio space in Fort Lee, N. J.

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Besides the main Selznick studio, the largest building in Fort Lee devoted to the making of pictures, Selznick Pictures Corporation also controls the Paragon and Solax studios. These three studios, located within a mile's radius, provide facilities for the simultaneous working of ten companies.

Prominent among the staff of specialists are J. W. Schleiff, assistant to Mr. Selznick and business manager of the production unit; William Stoerner, special representative, and James Dent, general studio manager.

Working under Mr. Dent are three studio managers: Herbert L. Steiner, manager of studio No. 1; Warren G. Beleu, manager of studio No. 2, and L. A. Shores, manager of studio No. 3.

The making of National Picture Theatres productions is done under the supervision of Harry Rapf, whose title is general production manager of National Picture Theatres features.

Randolph Bartlett is supervising title editor, in charge of a phase of the production work that is of prime importance. Joseph Hayden is in charge of cutting and Maurice Walsh directs the laboratory work.

Managing the work of an extensive wardrobe department at the main Selznick studio is A. St. Germain; Peter Jones is manager of the still department, and Al D'Agostino is in charge of a technical staff. H. L. Adams is construction engineer.

Another important phase of the making of Selznick pictures is the "spotting" of locations for exterior scenes. This work is managed by R. J. Mannan. The building superintendent of the Selznick studios is James Duffy. A group of writers of exceptional merit and achievement make up the Selznick scenario department.

Melville Hammett, business manager and head of the department, is a man of wide experience with the spoken as well as the silent drama. For five years he was manager of various Belasco productions and for three years was manager of Cyril Maude. In addition to his duties as head of the scenario department he has written the continuity for Eugene O'Brien's latest picture, "The Wonderful Chance."


Lewis Allen Browne was for ten years editor of the Boston Journal. He was associate editor of The Forum Magazine, and author of "Indian Fairy Tales," "Pride and Prejudice Wentworth," "Around the Clock" and other novels. He has been writing for the screen for six years. His screen successes include: "Sooner or Later," with Owen Moore, "Land of Opportunity" with Ralph Ince, and "Marooned Hearts," with Conway Tearle.

Louise Winter is the author of scores of novelettes and stories that appear almost regularly in Young's Snappy Stories, Smart Set, Parisienne, Ainslee's, etc. One of her stories, "The Spitfire Bride" featured Olive Thomas.

Jack Lait is widely known as the author of humorous stories and sketches and author of the play, "Help Wanted." He has numerous screen successes to his credit.

R. Cecil Smith and Ella Stuart Carson are among the most successful continuity writers in the film industry. Among their recent scenarios are: "Footlights and Shadows," "His Wife's Money," "Sooner or Later," and "The Shadow of Rosalie Byrnes."

Edward J. Montagne is another veteran continuity writer and author. Recent releases include: "Out Yonder," "Red Foam," "The Point of View," "Wilderness Fear," and "The Daughter Pays."

**JAMES DENT**

General studio manager

Rear view of the immense Selznick studio at Fort Lee, N. J.
SELZNICK DIVISION MANAGERS AND BRANCH MANAGERS

V. P. Whitacker, West Coast representative (circle); E. C. Ezell (right), Southern division manager; Sam'l Sax, Central district manager (below Whitacker), and Henry Seigel, New York division manager (in oval). Starting at upper left and circling clockwise: W. A. Kent, Toronto, Ont.; C. W. Taylor, Omaha, Neb.; W. A. V. Mack, Washington, D. C.; I. C. Malcolm, Salt Lake City; W. G. Carter, St. Louis; J. O. Kent, Detroit; E. W. Kramer, Kansas City; Maxwell G. Milder, Philadelphia; H. E. Kissock, Calgary, Can.; J. A. Conant, Cincinnati; Daniel Freeman, Winnipeg; Leo. F. Levison, Pittsburgh; Nat Beier, New Jersey; A. W. Moses, Buffalo; S. S. Webster, Charlotte; Ben Rogers, Boston; W. R. Liebermann, Atlanta; Ben S. Cohen, Denver; Charles Walder, Albany, N. Y.; Morris Laifer, New Haven; and Benj. W. Beadell, Chicago (oval).
Sales Organization Is Greatly Enlarged

Four New Branches Are Opened by Selznick in Order to Keep in Touch With Exhbitors

In order to give still better service to the exhibitor, the sales organization of Selznick Enterprises is to be enlarged the coming year.

Although a well informed and active sales organization and a chain of exchanges are now in operation from coast to coast in charge of Charles R. Rogers, director of sales, the Selznick force is to be augmented within a few weeks by the appointment of four more branches at Charlotte, N. C.; Milwaukee, Wl.; Oklahoma City, Oklahoma, and Portland, Me.

In order to increase the sales services and keep in touch with exhibitors, four district managers recently have been appointed. They are V. P. Whitaker for the west coast; Claude C. Ezell for the south; Samuel Sax for the central branch and Arthur S. Hyman for the middle west states.

The sales organization of Selznick goes back farther than the selling force of any other motion picture company, it is said, in that it has its root implanted firmly in the production angle—the very foundation of the industry.

Here is where co-operation again comes to the front, and here is where the exhibitor’s organization in the co-operation and the division of benefits.

“Consult the exhibitor” says President Lewis J. Selznick, “He knows.”

With the Selznick motto, “I consider myself a failure unless the exhibitor is a success,” in mind every salesman in the Selznick employ is a scout, out to learn what the exhibitor, who is the barometer of the public wants, and report back to the home office results of his investigation for the guidance of the producing organization.

It is this policy in the sales department that has made Selznick Enterprises one of the largest independent producing and distributing organizations, and a truly exhibitor-controlled organization.

There are now in operation twenty-six branches, carrying a complete stock of film, advertising matter and everything pertaining to the successful operation of 100 per cent service branch to the exhibitor. The establishing of the new branches will make a total of thirty throughout the United States.

Still better service to the exhibitor is to be Selznick’s endeavor during the coming season. In order to put over the pictures that will be offered the company has made arrangements to have the advertising matter in the branch office at least four to six weeks before publication date so exhibitors can take full advantage of advance display on productions. hearty co-operation is to be followed up to further endeavor, with exploitation men in the field at all times to aid the exhibitor in cashing in on the company’s sales.

“Before determining what policy we were to adopt in selling our productions, and to find out just what the exhibitors in the country desire most, a representative recently made a trip covering all important territories, got in personal touch with the big and small exhibitors and held conferences with our salesmen and manager,” says Mr. Rogers.

After all these hectic short talks, we concluded that the exhibitors of the country wanted star series. They informed us that the greatest back-up and most profitable investment of their business have been contracts that they have held for star series productions. And as we have always enjoyed the reputation of trying our utmost to please the exhibitor in every way so that he makes money on our pictures, we have decided to continue to sell star series.

“The trend has been toward bigger and better pictures, and with the forthcoming season we are in a position to know just what kind of productions the ‘fans’ of the country desire our stars to appear in.”

Exchange Employees Are Depended Upon to Find Out Wants of Exhibitor For Executives

Interesting scene from “Wilderness Fear,” a special Selznick production written by Michael J. Phillips, with a special cast
Publicity Campaigns Back All Selznick Productions

Advertising, Publicity Service and Art Men Cooperate in Drives to Aid Exhibitors

To serve the best interests of exhibitors and to aid them in a sweeping campaign that will result in big returns to the box office, is the work that co-ordinates the advertising, publicity service and art departments of Selznick Enterprises under the supervision of David Selznick, secretary.

From the moment that an enterprising showman books a Selznick production, the combined efforts of the various departments are pushed to the limit in order to enable the exhibitor to receive a maximum return for his investment. The production cost of a picture is a secondary issue with Lewis J. Selznick, so long as it fulfills its expectations as a box office attraction. With the conviction that exhibitors today are keen and discerning in the results attainable with a given picture, the advertising, exploitation, publicity service and art departments bend every energy to make the finished product a worth-while proposition and a powerful money getter.

Throughout the past year Selznick Enterprises inaugurated in all the national trade and fan publications a campaign that has never been equaled. The results of this exhibitor aid cannot be underestimated and the 1929-31 campaigns that Mr. Selznick has planned will more than reveal the strength that has characterized in the past the forceful arguments advocated by the champion of the exhibitor's cause. The advertising department, under the direction of Randall M. White, is putting out each week an attractive line of inserts in all national and regional trade papers, in magazines and in special publication. These, with the illuminated electric signs, painted billboards, posters and theatre programs, have blurred the fact across the continent that "Selznick Pictures Create Happy Hours" direct to the people who spend their money with the exhibitors.

Long before a picture is published, the publicity department, composed of special writers and newspaper men, under the direction of Lee Ferguson, start to let the general public know all about the picture through a national campaign that takes in the leading newspapers from coast to coast. Every day more than a hundred newspapers throughout the United States carry items interesting to the public and boosting the Selznick output.

"Tom" O'Hopant, formerly of the Evening Mail, is in charge of studio publicity and every week fan magazines carry special articles written by the stars or the publicity experts. There is not a week passes that the Sunday picture sections of the great dailies do not print one or more photographs of the players who are making Selznick pictures popular with the great army of fans who anxiously await a Selznick release.

Even before the exhibitor buys the Selznick output, his advertising and publicity campaign is well under way, from which he reaps the full advantage without a dollar of expenditure.

Under the system of getting behind the exhibitor, there is also conducted a special department under the direction of Charles McClintock, entrusted with the special duty of exploiting Selznick pictures throughout the United States and Canada. A force of men, specially chosen for the work at hand, are available to exhibitors in the various states, and the service which they render is not merely advisory.

From New York, Mr. McClintock is constantly advising things to do to boost business, receiving his tips from exhibitors and getting a line from the natural source—the place of production—where every turn suggests a line of attack that will make the public captivate at the box office. The plans are tried out first in one place, and the field men are advised of the results, as well as the exhibitors, through exploitation stories in the trade papers, and how the same stunt can be accomplished in some other territory with even greater results. For every picture that is issued by Selznick, there is printed an attractive plan book, under the editorship of W. L. Parker, with manifold suggestions and ideas for putting over the picture.

Now does the assistance end here. In the service department is conducted by Ruth Weisberg, a line lot of star photographs, production stills, banners, lobby displays, directory and other advertising material is always at the disposal of the exhibitor, so that at any time he can conduct a campaign on a small or large scale.

Art work on the plan books and paper is done through a special art department, under the direction of George Bone, long art director of the New York Herald.

There are dollars and cents records in the home office at 729 Seventh avenue, New York City, and the Select exchanges throughout the country, which prove, beyond a doubt, that this general publicity with which Selznick is backing up the exhibitor pays.

* * *

Selznick Directors

(Continued from Page 6)

* * *

Henry Kolker, forsaking the stage after having appeared on Broadway as a leading man and star, served a painstaking apprenticeship in the studio before taking up directorial reins. His first Selznick picture, "The Palace of Darkened Windows," a National Picture Theatres production, proved so successful, that he was immediately placed under a long-term contract. His second Selznick picture, "Who Am I?" also a National production, realized all of the splendid promises held out by the former feature.

Victor Heerman is another director whose first feature directed for Selznick—"The Floor Sweepings" starring Owen Moore—was rewarded with a contract that placed him permanently in the ranks of Selznick directors. Heerman will begin work shortly on his second feature starring Mr. Moore.

* * *
Tearle and Faversham Join Selznick's List of Players

Two Popular Stars Sign Long Term Contracts To Appear in Pictures On Selznick Program

AFTER building up a star organization whose popular appeal is unquestionable, Selznick Enterprises is constantly adding players to its stellar constellation, players with ability and personality appearing in pictures especially suited to their individual talents so that the demand during the last year for Selznick star series photoplays has taken the lead in all the other Selznick output.

The latest evidence that nothing but the best is to be the policy in stars as in all other Selznick departments, is the signing of William Faversham and Conway Tearle by Mr. Selznick, general production manager. Both are stars of the first water with scores of successes to their credit on the speaking stage and on the silver sheet. * * *

Owen Moore whose "Piccadilly Jim" and "Sooner or Later" marked him as a comedy star, is very likely to have comedy roles selected for him in future productions. Early pictures in which he will appear are "The Poor Screamer" and "Love Among the Chickens." Mr. Moore has scored some of his biggest successes with the Selznick organization and there is every promise that the future productions selected for him will give him a chance to carry on the delightful roles in which he has been so successful. Two players with the Selznick organization who have almost reached star honors so far as their popular appeal is concerned, are Zena Keefe and Martha Mansfield. Both Miss Keefe and Miss Mansfield during the coming season will be leading women for the biggest stars and will also be featured in other productions.

Olive Thomas will be seen during the coming season in several stories selected especially for her beauty and talent. She came from the stage to Selznick and owes all of her success to the fact that Myron Selznick took extreme pains in selecting the proper vehicles for her productions. From the time she made her first hit in "Upstairs and Down" and up to her latest picture "The Flapper" Miss Thomas' pictures have been a succession of box office hits. Her next picture will be "Darling Mine."

William Tearle's one picture he has made for Selznick, "The Man Who Lost Himself" holds out a brilliant promise for his future on the screen. His next picture will be "The Sin That Was His" written by Mr. Selznick, who wrote "The Miracle Man." Concerning this production, Lewis J. Selznick says: "This is without a doubt the greatest picture I have ever made."

Ralph Ince will be seen in two early publications, one "Red Foam" by William H. Hamby, which appeared in the Saturday Evening Post, and the other, "Out of The Snows," by E. Lord Corbett. Mr. Ince has scored tremendously in productions made for Selznick in the past, notably "The Land of Opportunity" in which he appears in his famous Lincoln portrayal.

So emphatic has been the hit registered by Elaine Hammerstein, that Myron Selznick has signed her to a seven year contract. Miss Hammerstein's ability and popularity with the "fans" fully warrants this business arrangement. Scoring first in "The Country Cousin" Miss Hammerstein has repeated her success in picture after picture, reaching the climax in "Pajamas," her latest production. She will appear in "The Point and The Daughter Pays" the latter from the book by Mrs. Baillie Reynolds.

Mary Faversham was recently signed by the Selznick organization comes from a long line of theatrical performers and record on the stage are marked by appearances in prominent productions during the last 10 years. Mr. Tearle has scored a success on the speaking stage, both in America and England. During the coming season Mr. Tearle will be seen principally in National Picture Theatres Productions, the first of which will be "A Marooned Heiress," in which he is supported by Zena Keefe. * * *

Selznick Plans Are Announced

(Continued from Page 27)

Foreign Distribution Gains Reported by Lewis Selznick

Selznick Pictures Now Shown in All Leading European Cities and Demand Increases

ANNOUNCEMENT of interest concerning its foreign branches is expected from the office of Selznick Enterprises upon the return from Europe of Myron Selznick, president of Selznick pictures, and David Selznick, secretary of the company. The two officials sailed on the Caronia on July 24 to make a tour of the foreign exchanges with a view of bringing it into order and entrenching the organization in foreign countries.

Activity in the foreign branches is a growth of the last year, and there is not a city of any prominence on the continent where Selznick pictures have not been placed. Although the organization abroad is young, it has met all competition from branches of other companies and the pictures have been growing in popularity every day with the European "fans."

The production of Selznick, National, Select and Republic for the foreign countries are all handled from the New York office and are sold through the direction of Louis Brock, who also is making the European trip.

Mr. Brock is recognized throughout the industry as one of the most experienced and thorough foreign managers of the day. He knows the foreign market through and through and its peculiar conditions.

From the Selznick foreign department contracts are made with important exchanges in various territories. In countries where conditions are good Selznick has organized and operates its own exchanges in charge of representatives specially selected for their knowledge of the wants of their territories.

The European branch exchanges are all under the direction of Jean Rosen, 8 Avenue de Clichy, Paris. Other branches are located at Bordeaux, Lyons, Lille, Toulouse, Marseille, Brussels, Genoa and Milan. * * *

The Select branches in Europe and Australia have all been established within the past year and have won out against all competition dating over a much longer period. The most gratifying business is reported from all centers with the stars growing in popularity with each new release.

In England, Select is represented by the Walturdaw Company, Ltd., of London, with branches in all important cities of Great Britain and Europe. The Australian branches are in charge of D. J. Selznick with Jack C. Johns as general manager. Exchanges are located in Sydney and Melbourne.

The growth of Selznick foreign service in one year has resulted from the cooperation and work which Lewis J. Selznick has built his organization, with the spirit of "Let's Go" as the key note.
Urges Producers Not To Go in With Lynch

Cohen Declares Theatre Men Resent Any Booking Proposition

(Special to Exhibitors Herald)

NEW YORK, Aug. 3—Sydney S. Cohen, on behalf of the Motion Picture Theatre Owners of America, of which he is president, has wired every manufacturer, producer and distributor of motion pictures urging them not to "enter into an arrangement" with S. A. Lynch, Atlanta, Ga., for the output of their product in eleven Southern states.

The exhibitor president declares in his telegram that the theatre owners of the country resent any such proposition for controlling bookings which would not permit them to deal directly with the companies concerned.

Wires Producers

His message follows:

"Trade papers state that S. A. Lynch is negotiating for output of all producers for entire eleven Southern states. As he already controls output in these states, for Paramount, Realart, Triangle and in Texas, Oklahoma and Arkansas for First National, this would mean absolute monopoly.

"We urge you not to enter into an arrangement of this nature with Mr. Lynch and his associates and thus show that your concern will not be a party to this booking scheme, which tends to control the market in these states and deprive the independent exhibitor of doing business directly with your company and may eventually deprive your company of a market for your productions."

Exhibitors Resent Plan

"The exhibitors of the United States will resent any such arrangement being entered into which will permit any person to use the control of the bookings of any producing organization to threaten or intimidate exhibitors into disposing of their theatres or to compel them to book their theatre through any individual or combination of individuals."

"We ask for immediate reply from your organization so we can print same in a special bulletin our organization is sending out to every exhibitor in the United States."

Many Opposed to Booking Agencies

(Continued from page 56)

Wisconsin Association Convenes in Milwaukee For a Record Meeting

(By Staff Correspondent)

MILWAUKEE, WIS., Aug. 2—(By Wire to the Exhibitors Herald)—Practically every member of the Motion Picture Exhibitors Association of Wisconsin, and theatre owners not yet enrolled in the organization, were in attendance at the opening session today of the two-day convention.

The interest shown when the meeting convened points to a record convention both in attendance and in accomplishments. Following an address by Walter Schoen, president, Joseph Hopp of Chicago, president of the Illinois Exhibitors Alliance and first vice-president of the Motion Picture Theatre Owners of America, was introduced. Mr. Hopp explained in detail the plans of the national association as formulated at Cleveland.

The resolutions committee was meeting when the first today's session adjourned. Resolutions endorsing the M. P. T. O. A., opposing censorship, F. I. M. clubs and other matters detrimental to the independent exhibitor will be reported out tomorrow and adopted.

Financial return, of his rights in the most important part of his own business. (9) They would encourage neglect in service to the Exhibitor because the booking agent would be the factor catered to and satisfied.

"(10) They would insure discrimination in every issue involving priority which might arise in the territory, the bookings and his friends, of course, always having the advantage.

Would Lose Freedom

"(11) They would tend to deprive the Exhibitor of the freedom which he now has with respect to changes in service, because the Booker might easily be obligated to favor the Distributor whose service the Exhibitor desired to discontinue.

"(12) They would often impose upon the Exhibitor the necessity of going on his knees to the Booker in order to obtain the rights which would be his without question if his contract was signed in his own name.

"(13) They would make the business of a whole group of Exhibitors a sideline to the business of a single Booker, with probably corresponding neglect of the affairs of the individuals of the group.

"(14) They would be a confession on the part of the Exhibitor of his inability to conduct his own affairs as well as some one else could conduct them.

Interfere In Relationship

"Reduced to its elemental factors, Realart's objection to group booking is based upon the fact that it would destroy the intimate personal relationship which has been established between this concern and its customers. Realart's success has been built upon personal contact and we believe development of this principle is fundamentally essential to the industry—that the normal tendency is toward the strengthening of individual relationships and that any enemy to furtherance of this policy should be strongly opposed by Distributors as well as Exhibitors. For these reasons Realart declines to sign contracts with intermediaries."

"We are frank to say that we are much impressed by the individual appeals and arguments of our customers than we possibly could be by the formal demands of a more or less disinterested third party.

"We trust this answers adequately your inquiry of July 9.

Yours for freedom of trade, REALART PICTURES CORPORATION (Signed) J. S. Woow, General Manager."

Max Stearn to Erect Big Columbus Theatre

Historical Hostelry Leased to Him for Consideration of $2,180,000

(Special to Exhibitors Herald)

COLUMBUS, O., Aug. 3.—Max Stearn has leased the old Neil house in High street for a consideration of $2,180,000. The Neil is the oldest and most historically famous hostelry in the city.

Mr. Stearn will erect either one large theatre and hotel on the property or two theatres, each to seat 3,000 persons, and an office building.

Lieut. Ormer Locklear

Daredevil aviator and star in motion pictures who was killed when his plane fell from a height of 1,000 feet.

Lieut. Ormer Locklear

Killed When Plane Crashes 1,000 Feet to Earth

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 3.—Lieut. Ormer Locklear, aviator whose daring feats have gained for him an international reputation, was killed yesterday when the plane in which he and his aid, Lieut. Milton Elliot, flying, crashed to the earth from a distance of 1,000 feet. Lieut. Elliot also was killed.

After retiring from active service in the army, Lieut. Locklear had been engaged in motion picture and fair work. His first screen work was done for Universal as star in "The Great Air Robbery." At the time of his death he was completing "The Skywayman" for Fox.

In motion pictures, Locklear was under the management of Harry Rice, publicity director of the Chicago Universal exchange. The daredevil aviator was to start on his fair engagements on August 10. He had often expressed a desire to give up exhibition flying and it was for this reason that he welcomed motion picture work.
WILLIAM FOX

Presents

SUCCESS and PROFIT

SEASON 1920-1921

for

MOTION PICTURE EXHIBITORS

THROUGHOUT THE WORLD.

273

Fox Entertainments
FOX Film Corporation enters upon its seventh season with the emphatic statement that greater productions, bigger profits and assured success are coming to exhibitors who are users of its pictures during the season 1920-1921, than ever before.

This is a season of splendid progress for FOX. The principle of sound business dealing, plus experienced showmanship, has been applied to the productions offered this season.

Stories, production, direction, acting, scenery and studio efficiency have combined in one big unit to make Fox Pictures the talk of the world during the coming season.

Under the Fox plan of booking and contract, every exhibitor is his own boss, subject to no monopoly or control from outsiders.

The Fox method of doing business is well and creditably known to exhibitors throughout the world. Our slogan is to please patrons and pay profits to exhibitors.

Step into the Fox Exchange, and ask to have a 1920-1921 new production screened for you. They are ready. They await your inspection. The pages which follow carry a few details—any Fox projection room will tell you the whole story.
SHOWMEN'S PICTURES

Part of the Notable List of Fox Productions for 1920-1921

William Farnum in "IF I WERE KING"
Justin Huntly McCarthy's celebrated stage play and novel.

Pearl White in "THE WHITE MOLL"
Underworld drama — by Frank L. Packard.

"SKIRTS"
Hippodromic Sunshine comedy spectacle in six acts.

Tom Mix in "THE UNTAMED"
from Max Brand's great novel.

"MY LADY'S DRESS"
from Edward Knoblock's beautiful stage play.

"OVER THE HILL TO THE POORHOUSE"
A Fox presentation based on Will Carleton's beloved poem.

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"
from Mark Twain's Great Novel.

Lieut. Ormer Locklear in "THE SKYWAYMAN"
by Julius G. Furthman.

"PAWN TICKET" No. 210"
by David Belasco.

A Series of Stories by Thomas Burke
author of "Limehouse Nights", "Broken Blossoms", etc.

Pearl White in "THE THIEF"
from Henri Bernstein's greatest play.

William Farnum in "THE SCUTTLERS"
by Clyde C. Westover.

Tom Mix in "THE TEXAN"
by James B. Hendryx.

William Russell in "THE IRON RIDER"
by Frank L. Packard.

Pearl White in "THE MOUNTAIN WOMAN"
by Charles Neville Buck.

6th CENTURY BRAND PRODUCTIONS
26 pictures starring Eileen Percy, Buck Jones, Louise Lovely and others.

2 MUTT AND JEFF "BRIDE 13", serial in 15 episodes

"WHILE NEW YORK SLEEPS"
1920 Cinemelodrama of Life in the Great Metropolis.

"THE FACE AT YOUR WINDOW"
Max Mervin's thriller.

"SAMSON"
Stage play by Henri Bernstein.

William Russell in "THE MAN WHO DARED"
by Julius G. Furthman.

A Series of the "FANTOMAS" Detective Stories
by M. Allain.

Pearl White in "TIGER'S CUB"
by George Goodchild.

A Series of the famous works of Richard Harding Davis
(Exclusive rights vested in Fox Film Corporation)

"THE QUEEN OF SHEBA"
Spectacle-drama of the Wonder-Woman of the ages.

Shirley Mason in "MERELY MARY ANN"
Stage play by Israel Zangwill.

George Walsh in "FROM NOW ON"
by Frank L. Packard.

William Russell in "THE CHALLENGE OF THE LAW"
by E. Lloyd Sheldon.

Tom Mix in "PRAIRIE FLOWERS"
by James B. Hendryx.

Shirley Mason in "CHIN TOY"
by Pearl Doles Bell.

George Walsh in "NUMBER 17"
by Louis Tracy.

William Farnum in "DRAG HARLAN"
by Charles Alden Seltzer.

George Walsh in "THE PLUNGER"
by Thomas F. Fallon.

A Series of special FOX SUNSHINE COMEDIES
presenting Clyde Cook.

104 FOX NEWS
William Fox Presents

WILLIAM FARNUM

in

If I Were King

From the great Stage Success and Novel by Justin Huntly McCarthy

Scenario by E. Lloyd Sheldon
Directed by J. Gordon Edwards
A superb Fox production from a world—renowned story, with Farnum, the famous, as its star.

The Author’s Tribute to the Production and Its Star

3, Inverness Mansions, Moscow Road, Bayswater, W. 2, London.

Mr. William Fox:

Dear Sir:

I witnessed the Fox Film Company’s presentation of my story “If I Were King” with a keen interest, which soon became a warm approval that ended in cordial admiration. The tale has been retold vividly and brilliantly in the terms of the new art. The characterization is excellent, the setting remarkable for its beauty, and the handling of the great crowds towards the close a marvel of effect.

But the triumph of the film was William Farnum’s interpretation of the part of Francois Villon. Humor, poetry, rascality, gallantry, valor, passion, tragedy, played in their turn upon William Farnum’s face, so eloquent in its wordless action that I could almost believe I was hearing William Farnum’s voice.

JUSTIN HUNTLY McCARTHY

Fox Entertainments
William Fox presents

PEARL WHITE

in The White Moll

by FRANK L. PACKARD
Directed by HARRY MILLARDE
Scenario by E. LLOYD SHELDON

The first Fox presentation of this World-Famous Star in her first Special Feature Attraction —

273
PEARL WHITE
as Gipsy Nan

PEARL WHITE
as The White Moll

In under-world parlance
MOLL means a girl
—WHITE MOLL means a girl "on the level"

Fox Entertainments
The story of three strange comrades—a man, a horse and a dog—a tale of the West, but one most unusual and appealing; presented by a cast including Pauline Starke, George Siegman, P. H. McCullough, and other leading players.
TOM MIX
in
The Untamed

Story by MAX BRAND
Scenario by H.P. KEELER
Direction by EMMETT J. FLYNN
HAMPTON DEL RUTH'S
Hippodromic Comedy Spectacle
SIX ACTS
All Star Sunshine Comedy Cast
with
The Singer Midgets
and
5,000 Sunshine Widows
WILLIAM FOX
presents

RIS

Fox Entertainments
William Fox will present Shirley Mason in a series of Seven Productions in 1920-1921.
And Isaac could quote the scriptures, an' never forgot nor slipped; But "Honor thy Father and Mother" was one of the verses he skipped.

Directed by Harry Millarde
Scenario by Paul H. Sloane.
presents

Drama of all times

HILL POORHOUSE

by Will Carleton

"Mother, O Mother!" I shouted.
"Your poor-house contract's done; and you henceforth are adopted, by your resurrected son!"

Fox Entertainments
William Fox Presents

273

William Russell
in
The Man Who Dared
William Russell

in

The Man Who Dared

Story and Scenario by
JULIUS G. FURTHMAN

DIRECTED BY
EMMETT J. FLYNN

This popular young star will be seen during the season of 1920-1921 in a series of seven splendid Fox productions.
WILLIAM FOX
presents

My

Fox Entertainments
The greatest of all modern society dramas

Lady's Dress

From the celebrated stage success of New York, London and Paris
by
EDWARD KNOBLOCK

Direction and Scenario by
CHARLES J. BRABIN

273
WILLIAM FOX
presents

Fox Showmanship applied to Serial production

273

Fox Entertainments
BRIDE 13

A serial in fifteen acts

Staged by Richard Stanton

Story by E. Lloyd Sheldon

Scenario by Edward Sedgwick

THE BUSINESS-BUILDING TWENTY-FOUR SHEET.
WILLIAM FOX
presents

Fox Entertainments
THE FACE AT YOUR WINDOW

Stupendous dramatic production of modern life by Max Marcin — author of Cheating Cheaters, Eyes of Youth, The House of Glass and other notable stage successes.

Directed by Richard Stanton
Scenario by Edward Sedgwick
WILLIAM FOX presents

GEORGE WALSH

In the spectacular success

FROM NOW ON

by Frank L. Packard

Staged by Raoul A. Walsh

THE FIRST OF THE

GEORGE WALSH SERIES

273

Fox Entertainments
WILLIAM FOX presents
Captain Bud Fisher's Creation
MUTT and JEFF

Fifty-Two Releases

They come as regular as pay-day, and are just as welcome —

Fox Entertainments 273
WILLIAM FOX presents

Mark Twain’s

Romantic Fantasy of International Renown —

Sumptuous

Fox Entertainments
A CONNECTICUT YANKEE IN KING ARTHUR'S COURT

Spectacle staged by Emmett J. Flynn
Fox Entertainments

WILLIAM FOX
Presents

LOUISE LOVELY

in The 20th Century Brand

26 Pictures in 1920-1921
WILLIAM FOX PRESENTS
Buck Jones

in
The 20th Century Brand

26 Productions in 1920-1921

Fox Entertainments
Fox Entertainments

WILLIAM FOX PRESENTS

EILEEN PERCY

in The 20th Century Brand
26 Pictures in 1920-1921
Fox News maintains trained camera men in every capital and principal city of the United States and Canada and Staff camera correspondents in the following cities throughout the world—

- London, England
- Liverpool, England
- Manchester, England
- Birmingham, England
- Sheffield, England
- Glasgow, Scotland
- Dublin, Ireland
- Belfast, Ireland
- Stockholm, Sweden
- Amsterdam, Holland
- Rotterdam, Holland
- Brussels, Belgium
- Lisbon, Portugal
- Madrid, Spain
- Barcelona, Spain
- Algiers, Africa
- Cairo, Egypt
- Constantinople, Turkey
- Paris, France
- Marseilles, France
- Rome, Italy
- Milan, Italy
- Naples, Italy
- Turin, Italy
- Havana, Cuba
- Mexico City, Mexico
- Rio de Janeiro, Brazil
- Sao Paulo, Brazil
- Buenos Aires, Argentina
- Santiago, Chile
- Sydney, Australia
- Melbourne, Australia
- Tokio, Japan
- Calcutta, India
- Bombay, India
- Berlin, Germany
- Hamburg, Germany
- Frankfort, Germany
- Munch, Germany
- Cologne, Germany
- Leipzig, Germany
- Dresden, Germany
- Vienna, Austria
- Budapest, Hungary
- Prague, Checko Slovakia
- Moscow, Russia
- Petrograd, Russia
- Odessa, Russia
- Warsaw, Russia
- Hengkong, China
- Peking, China
- Canton, China
- Shanghai, China

SEE WHAT THE WORLD IS DOING. Twice a week

Fox Entertainments
WILLIAM FOX presents

WHILE NEW

Fox Entertainments
York Sleeps
1920 Cinemelodrama of life in the great Metropolis

Staged by Charles J. Brabin

A fabric of magic, of beauty and delight; a thing of thrill and wonder—a sensation!
WILLIAM FOX
presents

Fox Entertainments
Fox Sunshine Comedies

26 issues

You will have no "blue" Mondays when you start your week with Fox Sunshine Comedies.
Fox Entertainments

William Fox
presents

WILLIAM
FARNUM

in

A Series of Six Pictures during 1920-1921

Now Ready-
play-dates upon
application

"The Scutlers"
from the story by
Clyde C. Westover

"Drag Harlan"
by Charles Alden Seltzer

273
WILLIAM FOX
presents
PEARL WHITE
in A Series of Seven Productions during the new season

Coming releases
"The Thief" from Henri Bernstein's greatest play
"Tiger's Cub" from the great novel by George Goodchild
"The Mountain Woman" by Charles Neville Buck
WILLIAM FOX
presents
TOM MIX

in A Series of Seven Pictures during 1920-1921

Fox Entertainments

For early play-dates
"The Texan"
by James B. Hendryx
"Prairie Flowers"
by James B. Hendryx
For your PROFIT and SUCCESS
WILLIAM FOX presents
DURING THE SEASON 1920-1921

12 Special Productions
6 William Farnum Productions
7 Pearl White Productions
7 Tom Mix Productions
7 Shirley Mason Productions
7 William Russell Productions
4 George Walsh Productions
26 20th Century Brand Productions presenting Eileen Percy, Buck Jones and Louise Lovely, and others
26 Sunshine Comedies
52 Mutt and Jeff Releases
104 Fox News Editions
15 "Bride 13" Serial Episodes

273 GRAND TOTAL OF RELEASES
Fox Entertainments
To Motion Picture Exhibitors Everywhere

WILLIAM FOX presents
SUCCESS AND PROFIT
Through Branches Distributed
Throughout The World—

UNITED STATES — FOX FILM CORPORATION

ALBUQUERQUE, N. M.
110 Orange St.
BUFFALO, N. Y.
125 West Broadway,
DALLAS, TEXAS
1507 Commerce St
KANSAS CITY, MO.
520 Main Street,
NEW ORLEANS, LA.
727 Poydras St.
PHILADELPHIA, PA.
1113 S Vine St.
SEATTLE, WASH.
2006 Third Ave.
ATLANTA, GA
111 Walton St
CHICAGO, ILL.
846 So. Wabash Ave
DENVER, COLO.
1422 Wabash St
LOS ANGELES, CAL.
726 S. Olive St
NEW YORK CITY
120 William St
PITTSBURGH, PA.
721 Fourth Ave
ST. LOUIS, MO.
3612 Olive St
BOSTON, MASS.
54 Pearlman St
CINCINNATI, OHIO
514 Elm Street
DETROIT, MICH.
Mark Building
MINNEAPOLIS, MINN.
608 First Ave N
OKLAHOMA CITY, OKLA.
To be announced
WASHINGTON, D. C.
305 Ninth St N. W.
BUFFALO, N. Y.
509 Franklin St.
CLEVELAND, OHIO
750 Prospect Ave
INDIANAPOLIS, IND.
212 N. Illinois St
NEW HAVEN, CONN.
To be announced
OMAHA, NEB.
1411 Harney St.
SAN FRANCISCO, CAL.
243 Golden Gate Ave.

FOREIGN EXCHANGES

CANADA — FOX FILM CORPORATION, Limited

CALGARY, ALBERTA
Princess Theatre Bldg.
TORONTO, ONTARIO
51 Dundas St. E.
MONTREAL, QUEBEC
322 St. Catherine St. W.
VANCOUVER, B. C.
Leith Reviews, Bldg.
ST. JOHN, N. B.
162 Union St.
WINNIPEG, MANITOBA
48 Assiniboia Bldg.

UNITED KINGDOM — FOX FILM COMPANY, Limited

LONDON, ENG.
17 Berners St. — W 1
NEWCASTLE-ON-TYNE, ENG.
St. Nicholas Chambers Amen Corner
IRELAND
99A Whitton St.
LIVERPOOL, ENG.
19 Manchester St.
LEEDS, ENG.
29 Albion Pl.
GLASGOW, SCOTLAND
73 Dumbarton St.
MANCHESTER, ENG.
Draughton (Cap. St. Mary)
BIRMINGHAM, ENG.
13 Temple St., New St.
DUBLIN, IRELAND
201 Great Brunswick St.

CONTINENTAL EUROPE — FOX FILM SOCIETE ANONYME (PARIS)

PARIS
24 Blvd. des Italiens
LILLE
12 Rue des Mennelles
MARSEILLES
58 Rue de Rome
BORDEAUX
46 Rue Poussin Molins
STRASBOURG
15 Rue du Vieux Marche Aux Vins
BRUXELLES, BELGIUM
60 Rue Parc Nord, corner Boulevard du Nord
LYON
75 Rue de la Republique
ALGERS
71 Rue d'Iby

SOUTH AMERICA — FOX FILM CORPORATION

Argentina
BUENOS AIRES
900 Lavalle
ROSAIJO
Munro, 753
Uruguay
MONTEVIEDE
1439 Rue Negro
Brazil
RIO DE JANEIRO
79 Rua Quitanda
SAO PAULO
Rua Santa Efigenia, 77

AUSTRALIA — FOX FILM CORPORATION (Australasia) Limited

SYDNEY
305 Pitt St.
MELBOURNE, VICTORIA
Elizabeth House, Elizabeth and Little Collins Sts.
New Zealand
WELLINGTON
76-78 Jervois Quay

Agenies in Every Civilized Country in the World

FOX FILM CORPORATION
William Fox, President
WEST FIFTY-FIFTH STREET.... NEW YORK, U.S.A.
PRACTICAL PRESENTATION

The season for announcements is at hand. Each week sees one or more of the companies upon which the exhibitor depends for program material listing its 1920-21 schedule.

The contract season follows immediately. Within the next six weeks every exhibitor will have decided more or less definitely upon the bulk of his 1920-21 program.

It is impossible to state too emphatically the importance of program selection.

It is likewise impossible to emphasize too sharply the importance of selecting productions which may be profitably exploited and presented.

The season just past taught the exhibitor to select the exploitation picture. He has accustomed himself to doing so.

The coming season is destined to see presentation rise to almost if not quite equal importance. Exhibitors who are prepared for the development with bookings upon "presentation pictures" will score the prominent successes of the year.

PRACTICAL PRESENTATION A NECESSITY

A new and essentially practical presentation technique is necessary if the great steps already taken in this comparatively new field are not to prove to be a mere waste of time. A wonderful start has been made by the comparatively few exhibitors who have devoted time, thought and money to the feature staging of motion pictures.

But it is only a start.

Exploitation in its present effective completeness bears little similarity to the sandwich board which is popularly considered the grandfather of the science.

Presentation is in the "sandwich board" stage of its development.

Vaudeville is not presentation, and the great majority of theatres using presentation today, it cannot be denied, are simply combining pictures and vaudeville.

Practical presentation is a dawning necessity—and it must be both practical and presentation.

Talent Is Plentiful

Talent is necessary to good presentation. Contrary to general belief, talent is neither difficult to obtain nor prohibitive as to cost.

The vaudeville field is a valuable source. When it is said that mere vaudeville combined with pictures is not presentation it is not meant that vaudeville talent may not be used with success in presentation. As a matter of fact the vaudeville field offers the greatest source to which the exhibitor may look for talent.

But it should be employed as talent, not as vaudeville, and with the stipulated understanding that the actors are to follow instructions, learning lines if necessary, given by the exhibitor. This is the only method that will make possible the proper development of presentation, and fortunately the vaudeville agencies are more plentifully supplied with acts than with contracts.

Contrary to the expressed belief of old school showmen, especially veterans of the "legitimate" and vaudeville fields, there is an untouched wealth of talent in the amateur ranks of every city, regardless of size. The humor that attaches to the word "amateur" in this connection is the result of bad practice in the vaudeville theatre.

"Amateur Night" is a relic of olden days that is still used occasionally, sometimes with good box office results, but those who participate are not amateurs. The stage-struck girl, the half-wit, the local vagabond and the over-praised musician or vocalist is not an amateur but a victim.

Amateur Talent Useful

The genuine amateur is the normal citizen with talent in a certain line who has not become a professional. In many cases his choice of vocation is excellent judgment. It is seldom due to lack of ability. Better talent is frequently observed in the parlor than in the theatre.

These persons, whatever their local standing, can be brought to the exhibitor's support with very little difficulty. Properly approached, and fairly treated, they can be made friendly assistants of great value.

One of the best ways to make sure of never getting their support or co-operation is to advertise an "Amateur Night" and conduct it in the old way.

Approach Determines Success

One of the best ways to gain their valuable aid is to go to them individually, tell them of the plan in mind for doing something out of the ordinary at the theatre, ask their co-operation, upon a salary basis or otherwise as cases differ, and lead them to see without being shown that this is an opportunity to "go upon the stage" with the objectionable features of such opportunities pleasantly removed.

Proceeding along these lines, stressing the seriousness of the matter, conducting the features in such manner as to make participation in them something of a distinction to be striven for, any exhibitor can in a short time have on his waiting list a number of really capable people such as could not be obtained at a vaudeville agency at any figure.

(In the next issue of EXHIBITORS HERALD will be taken up the discussion of the new and better form of presentation which exhibitors who keep abreast of theatre development during the season of 1920-21 will be called upon to adopt.)
**LAST WEEK**

A score of bathing girls who appear in "Up In Mary's Attic," the Fine Arts Pictures, Inc., comedy drama, were brought to New York to participate in the presentation at B. S. Moss' Broadway theatre, where the picture opened an indefinite engagement.

An "amateur star popularity contest" was staged at Lowe's Dayton theatre, Dayton, O., in connection with the showing of "The Cheater."

E. H. Ford, of Meyers & Ford, operating the Arcade and Star theatres, La Grande, Oregon, dressed as a Turk, employed a properly attired "harem," and drove about the streets of the town for a week before announcing "The Virgin of Stamboul" as an Arcade attraction.

Following a suggestion recently offered by this department, J. F. Goss, of the Orpheum, Ogden, Utah, obtained a column on page 1 when he returned from Los Angeles after a business trip.

A girl wore a ring like that worn by Clara Kimball Young in the first reel of "For the Soul of Rafael" on the streets of Grand Rapids, Mich. Those who identified her were given ten dollar gold pieces. People came to the theatre to see what the ring looked like.

Sylvia Grogg, managing the Hippodrome theatre, Bakersfield, Cal., offered $100 reward to the couple who would be married on the stage after seeing Marshall Neilan's "Don't Ever Marry." And the third day of the run she gladly paid that amount to a local couple, charging it off to "Productive Advertising."

The Crystal Beach Company boats carried huge banners advertising to Syracuse, N. Y., beach visitors the Strand engagement of "Out Yonder."

"Suds" boards and wrappers numbering 30,000 and 50,000 respectively went out of Boston laundries in and about 50,000 shirts during the picture's run at the Majestic.

"Nothing But the Truth," "She Loves and Lies" and "He Loved and He Lied" were attractions at Marysville, Cal., theatres, by coincidence. F. E. Smith, managing the Liberty and Lyric theatres, pyramided the coincidence into half a column.

Robertson-Cole published a press book for "Life's Twist" that eclipses previous efforts in this direction—which efforts were considerable.

A gymnasia scene from "Going Some," Rex Beach's Goldwyn production, which suggests an athletic show as presentation. Boxing or wrestling matches between professionals or amateurs, conducted according to legal requirements, can be used—incidentally supplying material for exceptional advertising.

Though the above still from Universal's "Shipwrecked Among Cannibals" suggests most strongly a lobby display similar to that used by Harry Reichenbach at the La Salle theatre, Chicago, and reproduced elsewhere in this department, presentation of contrasting nature can be effected by having the same performers double in a modern "black face" stage feature.

Any vaudeville agency can supply tumblers or acrobats suitable for use in presentation for "The Palace of Darkened Windows," a forthcoming National Picture Theatres, Inc., attraction. Talented amateurs can be employed to participate in the feature also, working against an Oriental setting.
DESPITE the alleged danger of contracting for expensive programs during the heated season, C. P. Kleinsmith, manager of Parkview Theatre, Cleveland, O., recently used "How Arizona Won," featuring Shorty Hamilton, in that theatre in the belief that such a prominent star, if properly presented in person to assist in exploitation, Business during the engagement was such as to convince all who kept in touch with the box office record of the event that the dreaded "hot weather slump" is not and never was more than a trade myth. The Parkview event is in keeping with the whole of Cleveland theatricals during this, the most prosperous Summer in the history of the city.

EXHIBITORS HERALD Camera Records Cleveland's Warm Weather Exploitation

The summer of 1920 should be recalled in years to come as marking the death of the once respected "hot weather slump." For the first time in motion picture history, exhibitors are using big attractions, advertising them extensively, adding to the attractiveness of their theatres, going into direct competition with the elements. And where this is being done remarkable success is being experienced.

The event is an important one. When this method of overcoming a substantial natural handicap has come into general use, the business year of the motion picture theatre will have been extended practically two months. The importance of such a change cannot be overestimated.

Among the leaders in this new movement toward independence of the elements, which is but a step toward the independence of all opposing forces which is certain to come, Cleveland, O., exhibitors deserve a prominent place.

Theatre business in Cleveland is excellent.

Summer closings "for remodelling" are practically unknown. Theatres are open and doing "business as usual." The Summer slump is spoken of in box office and exchange, but not fearfully as in other years.

When Harry E. Nichols, Exumas, Hara, field representative, arrived in Cleveland at the height of what should by all tradition have been the dull season, theatres were crowded and exhibitors confident that the customary recapitulation would show a comfortable margin of profit instead of the usual low ebb. His camera, which records exhibitorial events more effectively than cold type, records herewith some of the reasons for this condition.

At the Parkview theatre, C. P. Kleinsmith, manager, was in the midst of a prosperous run of "How Arizona Won," Shorty Hamilton, the star, being present in person to aid in exploitation.

Desirable and profitable as is the presence of a star in connection with the exhibition and exploitation of a motion picture, not many exhibitors have displayed the confidence in their own showmanship to warrant the necessary arrangements for such a feature.

C. P. Kleinsmith displayed that confidence. He assumed the responsibility which goes with such an event—and the photographs show that he was justified in doing so.

Less spectacular methods were being used by the Standard, though results obtained were in keeping.

Two excellent ideas are shown in the accompanying photographs, and they are ideas which may be adopted by exhibitors in any city.

The thermometer display has the frigid appearance in more than usually convincing degree. Incidentally, it follows out closely the suggestion offered in this department at the beginning of the warm season.

The idea of recording big league baseball scores at the lobby entrance is original and effective. It undoubtedly adds quite a number of passers-by in the course of a single day. It will grow in effectiveness as the baseball season approaches its close.

M. B. Horwitz, manager of the Southern theatre, has made use of a novel idea which many exhibitors will find practical. The street lamps in front of his theatre have been provided with durable but attractive canvas shades that give them much the appearance of the popular floor lamp of the home. Incidentally the appearance is a refreshing one. Where arrangements can be made to use the idea the scheme may be used with good effect.

Three instances of Cleveland theatre management, they serve to give insight into the reasons for the continued pros-
Two original devices used to build business during the warm weather at the Strand theatre, Cleveland. The thermometer idea follows a suggestion recently made in this department. The baseball idea improves in value as the pennant race nears its close.

At this season of the year, with the phenomenal home run performance of "Babe" Ruth drawing the attention of the nation to the American League pennant race, the baseball idea is worth real money to every American exhibitor. It can be elaborated, if desired, and carried to the screen. There is probably no better method for building up matinee attendance than just this. But the idea as it stands, as used by the Strand theatre in Cleveland, is of great value as a lobby attraction.

The Southern theatre front is another new idea. It is slightly reminiscent of the black-and-white decorative scheme popular a few years ago and discarded in most localities because of its effect upon the eye, but reminiscent only. The effect upon the passer-by is far superior to any that was ever accomplished by that method.

With the motion picture theatre attaining more exactly defined form daily, with the abandoning of architectural and policy features tested and found wanting and the standardization of those proven productive, service of this character is especially valuable.

The "legitimate" theatre has adopted a standard form. Individual houses differ only in degree. The policies of all are practically identical.

It is not unreasonable to believe that the motion picture theatre will one day conform likewise to an accepted standard.

Whether or not this is the ultimate result, it is none the less important that the innovation which works out successfully for its creator be presented to other exhibitors for adoption.

R. A. Walsh Feature
Is Nearing Completion

According to an announcement from the Mayflower Photoplay Corporation, R. A. Walsh is making rapid progress with the filming of his second independent production to be presented by Mayflower through First National. The title and origin of the Walsh offering to follow "The Deep Purple" are being withheld for the present.

The past week saw the completion of practically all of the important interior scenes, one of which was a reproduction of the venerous old Bailey's warehouse in London. The producer together with a large cast of players and his complete technical staff is now working in upper New York State, filming exterior scenes. The cast of the new Walsh film consists of a trio of prominent screen players including Miriam Cooper, Anna Q. Nilsson and Conway Tearle.

M. B. Horwitz, manager of the Southern theatre, Cleveland, has gained an excellent Summer appearance by using striped awning artistically. Where it is possible to adopt the street lamp idea the striking appearance gained merits its adoption.
Reichenbach's Traffic Advertising

Harry Reichenbach, America's Leading Exploitation Expert, Drew the Attention of Passing Thousands To His Oil Painting Display in the La Salle Lobby, Chicago, For Universal's "Shipwrecked Among Cannibals".
W. S. Mitchell, manager of the Majestic theatre, Kalamazoo, Mich., scored a decided "beat" when he succeeded in covering news stands through the city in the manner indicated in behalf of "The Idol Dancer."

W. S. Mitchell Sets Precedent
For Kalamazoo Exploitation Men

Kalamazoo exhibitors are watching with intense personal interest the work of W. S. Mitchell, manager of the Majestic theatre, which deserves perhaps less personal but none the less serious interest of exhibitors throughout America. Incidentally, Kalamazoo exhibitors are reporting as evidencing a changed attitude toward advertising and exploitation generally since the beginning of Mr. Mitchell's notable campaign.

Mr. Mitchell's purpose, in brief, is to make the Majestic the most talked of theatre in Kalamazoo. His methods are the approved methods of showmanship—but his enterprise is remarkably individual.

When "The Idol Dancer," D. W. Griffith's First National attraction, was shown at the Majestic, for example, he went about the city plastering the news stands with the distinctive snipe shown in the illustration. He does not disclose the argument which won for him the position indicated—which brings to light the individual side.

The window decorated for "In Search of a Sinner" is another instance of live exploitation based upon an opportunity such as is commonly overlooked. The picture itself does not deal at length with shoes—but the window is so constructed as to make this detail unimportant.

In both instances, and in practically every bit of advertising which Mr. Mitchell has produced, the individuality of the man predominates. A man of ideas, as evidenced particularly by the news stand tie-up, he is also a man of determination. That type of man is valuable to the community and as an example to his fellow business men, to the industry.

Kalamazoo theatres already show the effects of the stimulus his activity has imparted. Exhibitors can render the theatre body no better service.

Those Signs

During the warm season, Chicago exhibitors have used, with pronounced success, huge banners crying the attractiveness of their well cooled theatres. These banners have been decorated with icicles, snow, etc., and were highly effective.

But the justly renowned "lake breeze" has capriciously treated the city to many days and evenings of November temperature—and the signs were left hanging.

Non-Serial House Policy
Broken for "Pirate Gold"

That many theatres which have formally adhered strictly to a non-serial program policy are setting aside this house rule to accommodate "Pirate Gold," Pathe's new serial starring George H. Seitz and Marguerite Courtot, is the gist of a report from Pathe headquarters.

This ten episode thriller is to be published August 15th.

W. S. Mitchell, manager of the Majestic theatre, Kalamazoo, Mich., created his own basis for this effective co-operative display while "In Search of a Sinner," was the attraction.
T. & D. Theatre and Chamber of Commerce
Share Benefits of Big Mock Convention

One of the best pieces of indirect exploitation ever put over by a theatre in the West, was successfully engineered by Eugene L. Perry, manager of the T. & D. theatre in Oakland, California, the local house owned by Turner & Dahmken, holders of the franchise for Associated First National Pictures, Inc., for the San Francisco territory. The stunt was put over during the week preceding the Democratic national convention, San Francisco.

It was put over in the shape of a mock national convention and backed by the Oakland Chamber of Commerce. More than 3,000 business men of the city were in attendance and the T. & D. theatre obtained columns of press notice in the morning and evening dailies.

All the prominent figures that took part in the national convention in Chicago were caricatured in the mock gathering of the delegates, the majority of the active candidates being represented. These latter were recognized by exaggerated costumes bringing into prominence some peculiarity of the man.

The real object of the mock convention was to get new members in the drive to enlarge the scope of the Chamber of Commerce. The members were divided in groups representing the various states and each member was required to bring a non-member, eligible to join.

Promptly at noon, the members of delegates and their friends assembled at the headquarters of the Chamber of Commerce and marched in a body to the T. & D. theatre, where, as they filed in, each was handed a box of lunch and a cigar. The theatre, which is the largest west of Chicago, was filled, and while preparations for the convention were buzzing along merrily, the delegates munched at the tasty luncheon.

The “keynoting” was done by President Walter D. Cole, of the Oakland Chamber of Commerce, and along the lines of a campaign speech, the chances of success to the city being revealed.

Then followed the submission of a platform, a majority of the planks being devoted to the welfare of Oakland projects but the T. & D. theatre coming in for a boost.

Following that was the nomination of the various candidates and the speeches outlined what each would do for Oakland were they the successful aspirants. When it came time for the voting, instead of casting a vote for the candidates, each member stepped up and presented the application of his guest for membership on the Chamber of Commerce.

The T. & D. theatre was the recipient probably of more advertising than has ever been accorded a theatre on the Pacific coast. The C. of C. in preliminary advertising announced that the greatest of all national conventions, was not to be held in San Francisco (playing on the coming Democratic convention) but was to be held in the T. & D. theatre. Some of the slogans were “Keep your eye on the T. & D.,” “The biggest event of the year is scheduled for the T. & D.,” and “Be at the T. & D. Thursday.”

A great number of delegates to the Democratic convention who had arrived on the scene early were among those seen in the distinguished visitors’ section, among those being Senator Robert L. Owen of Oklahoma, himself a candidate for the nomination to head the Democratic ticket. He addressed the meeting and in a regular speech told of the advantages of co-operation between business men and the theatres which no longer could be considered outside the pale of big business organizations.

Eugene L. Perry, to whom the credit for the success of the undertaking belongs, has pioneered on the Pacific coast in the linking up of the T. & D. theatre with the organizations of a public of quasi-public nature, until his house is looked upon as the biggest asset Oakland has in obtaining needed publicity.
The corner of State and Madison streets, Chicago, acclaimed the "busiest corner in the world," is the location of the Castle theatre, managed by M. J. Weil, for many reasons an ideal theatre for the testing out of exploitation devices with a view to determining their cash value. If further proof of the value of lobby decoration is needed the recent lobby display used here for "Down On the Farm," Mack Sennett's feature comedy for United Artists, during the recent Castle engagement supplies this proof.

The seating capacity of the Castle is approximately three hundred. The Castle policy is chiefly first run, though second runs are occasionally set in. There is no stage, and only an organ for accompaniment. The program is usually limited to the feature and one short subject. Standard "Loop" admission prices are charged.

Because uncounted thousands of pedestrians pass the theatre daily and big paper displays are customary, it does not at first blush seem imperative that special exploitation be used to keep the three hundred seats comfortably filled. Especially is this true when it is known that the Castle is constantly represented by particularly attractive window and interior cards placed in cafes, cigar stores, etc., throughout the "Loop" district.

When "Down On the Farm" was shown, however, following an initial presentation at Barbee's Loop theatre, some two and a half blocks distant, an animal lobby display was used with the results shown in the accompanying photograph. The three hundred seats at the Castle were filled constantly during the engagement. Which does not seem overly remarkable when it is considered that there are but three hundred seats.

The test of such an event comes in the box office total. In this case the house policy of two-week runs was broken and the picture held over for two weeks.

A particularly effective stage setting used by Charles Perry at the New Lyric theatre, Minneapolis, to convey the proper advance impression for the screening of "Shore Acres," Metro's picturization of the well known stage play.

New Lyric Setting
For "Shore Acres"
Has Strong Points

In the last analysis, after the picture has become fan and exhibitor memory and the box office figures have been forgotten, the dramatic or story merit of the production determines its rating among the pictures of the past. Dramatic or story merit is important. It is not always accorded proper consideration in presentation.

In the setting and presentation used by Charles Perry, manager of the New Lyric theatre, Minneapolis, Minn., a pleasant deviation from common error is evident. The photograph reproduced herewith gives a rather clear and definite impression of the manner in which the picture was handled.

The story of "Shore Acres" is rather well known, due to the prolonged popularity of the stage version before the days of motion pictures.

It presents against the bleak New England background, with dour New England characters featuring the cast, a story of human appeal. Much of the play's impressive force is obtained by contrasting the pleasant nature of the three leading characters with the story background.

The New Lyric setting, stressing this background and preparing the audience for the picture, has the effect that settings should but seldom do produce.

An animal lobby display was used with unusual success by M. J. Weil, manager of the Castle theatre, Chicago, located on the "busiest corner in the world."
K. C. Theater Opens
With Big Presentation
For "House of Toys"

Despite the obvious conclusion that must be reached by anyone observing exploitation and presentation as business builders during the 1919-20 season, the American exhibitors as a body have “slowed up” during the warm weather. The decrepit superstition commonly referred to as the “soft pedal” is to blame. Exhibitors should relegate the theory to the ranks of the phonograph lobby ballyhoo and the galvanized iron film tank. Fortunately, there are shining examples of progressive showmanship where this has been done.

As the opening attraction at the Isis Airdrome, in Kansas City, “The House of Toys” was presented with great success. The advertising and exploitation campaign was worked out under the direction of T. Bidwell McCormick, the very much alive manager of the Isis. Only once before in the history of that theatre has any attraction had a four-day run, and “The House of Toys” played to packed houses.

Mr. McCormick started his advertising a month prior to the opening date with three small teaser ads appearing each week, and a quarter of a page in the principal newspapers on the Sunday of the first run. In addition to the use of the daily press, 15,000 postal cards were mailed to a selected list and every available billboard in the city was covered with twenty-four sheets.

“My next step,” says Mr. McCormick, “was to line up the city’s most prominent dancing master for a prologue enacted by 140 graduates and pupils of his school. In the quarter page ad Prof. Peri was given considerable advertising in connection with the first run of ‘The House of Toys’ as a ballet master of international fame, having conceived and put over some of the greatest dancing spectacles ever produced. A cut of the dancing professor and a suggestion of toys illustrated the two main lines of exploitation. ‘The Dance of the Seven Swans’ and the gorgeous costumes were specially featured. The services of Carl W. Stalling and his Orchestra were also secured.”

The theme of the dancers’ prologue was designed to enhance the attractiveness of another tie-up. A local toy concern selling under the firm name of the Santa Claus Toy Manufacturing Company brought into play the Christmas idea and this was adroitly woven into the motif of the dance and the synopsis about the pampered and petted little girl who, when she grew up and married, lived in a house of toys. The first impression of the entertainment was given at the entrance which took on a gala appearance with all sorts of holiday toys.

Neatly printed little folders were widely distributed announcing the Isis presentation of “The House of Toys” and giving a synopsis of the prologue under the personal direction of Professor Peri, while on the inside was a long list of the names of the dancers who took part in the prologue. Here, of course, was a strong and intimate appeal through the use of well-known local names.

Mr. McCormick reported a most successful four days’ run, and even with the heavy expense of advertising, “The House of Toys” proved a great financial success.

The float used by the Sun theatre, Omaha, took the “cool” suggestion to the people. The same suggestion dominated the lobby. And they came—in droves.
"Our Mary"

Mary Pickford, who has just returned to America after a month's sojourn with her noted husband, Douglas Fairbanks, in Europe. The United Artists star received a rousing reception upon her return to New York.

Flora Finch Will Be Featured In Film Frolics Pictures Comedies

Flora Finch, frequently referred to as "the dean of motion picture comedy stars," is to return to the screen as the star in a series of comedies to be produced by Film Frolics Pictures Corporation, recently granted a charter in New York state.

The new company was especially organized to provide suitable vehicles for and produce pictures featuring the only remaining star of the "sure fire" comedy days of filmdom, when Flora Finch and John Bunny played opposite to each other and reigned supreme in the hearts of the film fans all the way around the world.

A series of six two-reel comedies are in preparation. It is announced that "shooting" will begin on the first of the series early in August.

Offices in Apollo Hall

"Back again in something bigger and better than ever," is the way they put it when trade paper representatives called at the offices of the corporation at Apollo Hall, 1383 Broadway, and inquired as to the rumor of a return to the screen of Flora Finch as the star in comedies of the type that held such a warm spot in the hearts of the great theatre-going public of over a decade ago.

The new corporation has no definite plan to outline at the present time, as bearing on their future activities, excepting to say that Miss Finch is under a three-year contract to star in no less than six two-reel comedies yearly.

Many Stories Available

Many stories for scenario purposes have been under consideration for some time and it was only after several conferences between Miss Finch and the executives of the corporation before the company and the star decided that the time was ripe to make the advance announcements of the new enterprise.

The new company is preparing for a busy season of answering the varied inquiries which will flood in upon them with the advance advertising in all the trade papers, starting with the current issues, and big success is prophesied in the star's reappearance in the roles which made her a big favorite in the old days.

Prosperity Enjoyed

By Coast Exhibitors

Pathe Manager Says This Is Greatest Year for Los Angeles Theatre Men

The same story of big business from all over the country by Pathe branch managers visiting the home office in New York is related by Field Carmichael, manager of the Los Angeles Pathe exchange, who has just spent a week in the Metropolis. Although pictures are made right on their very doorstep, the people of Los Angeles are just as enthusiastic as they are in any other territory, says Mr. Carmichael. In fact, exhibitors in his territory have never enjoyed such prosperity as is theirs at the present time.

Tourists Responsible

Thousands of tourists who flock into Los Angeles weekly are responsible, in a measure, for the tremendous summer business. For nearly three years this tourist trade amounted to virtually nothing, owing to the war and the conditions arising from it, but this summer more visitors are pouring into Los Angeles than ever before. Consequently, business in every motion picture theatre in the city and surrounding territories has been doing exceptionally big summer business.

Sid Grauman, managing director of Grauman's Million Dollar theatre, has just paid Harold Lloyd the highest compliment he had ever given a comedian, or in fact any other actor, according to Mr. Carmichael. With "High and Dizzy," Mr. Grauman gave Lloyd, for the first time, the feature place on his program, and he also gave him such remarkable exploitation that Los Angeles is still talking about it.

Large Picture Used

The largest photograph ever used by an exhibitor in advertising a star or attraction was made for Grauman, and placed over the main entrance to the theatre. It was twenty feet high by fifteen feet wide, and made a most imposing yet dignified display.

Never before had Mr. Grauman decorated the front of his theatre with such a photo.

Following the week's run of "High and Dizzy," the noted exhibitor felt fully compensated for his pains in exploiting Lloyd, for the comedy was adjudged the finest ever seen on the West Coast, and the week's business was one of the biggest for July ever recorded at a Grauman house.
Kessel and Baumann Again Produce
With Ruth As Star In First Picture

Home Run King Will Be Featured in "Headin' Home"
Which Is Scheduled to Be Published by
Company on September 20

Kessel and Baumann, who ceased active production three years ago, have returned to the phase of the motion picture industry with orders for full steam ahead in production and distribution.

For their second debut these pioneers have chosen Babe Ruth, whose home run championship has made him an international figure, to star in "Headin' Home."

Is Now Under Way

Kessel and Baumann waited until "Headin' Home" was fully underway before announcing the capture of their prize in order that they might have opportunity to judge the story and the actual production merits from a box office point of view.

More than twelve years ago Charles Baumann and Adam Kessel, Jr., entered the motion picture business as a firm and were among the most, if not the most successful of the early big features in the industry. Their names became a house word in the theatres of America and Canada and subsequently throughout the world. Among their greatest of successes, conspicuous among which were, "Mickey" and "Tillie's Punctured Romance." Charlie Chaplin, Mack Sennett, Thomas Ince and many other great names of the picture world today had their first success under the Kessel and Baumann banner, and the New York Motion Picture Company was one of the sensational financial successes, of the early picture period.

Rumor Is Current

Three years ago they ceased active participation in producing, being content to take care of the business which had accrued during their period of successful effort. Within the past few months it has been understood in Longacres Square that something was to be expected, but that the firm would not resume its participation except in a big way.

As is unusual in the making of a motion picture with a non-motion picture hero, they found their big story first and then chose Babe Ruth as the star because he fitted the picture. With the luck which usually attends good management Babe Ruth batted himself into a greater hero by eclipsing his own home run record and setting the baseball world and the public in general talking over his sensational exploits.

Ruth Is Popular

The scenario was completed and direction begun on the very day before Babe's home run record was beaten by himself. Since that time the most interesting personality in baseball today has become a magazine writer of considerable distinction and a popular idol more talked about than presidents, kings and candidates.

Kessel and Baumann now describe "Headin' Home" as "The greatest independent photodrama for matinee and evening business in independent picture history—to be exploited by independent buyers and road showmen with special territorial campaigns warranted by its tremendous drawing power."

It was announced at the Kessel and Baumann offices in the Longacre Build-

Reelcraft Announcement

Lists Six New Comedies

The general office of the Reelcraft Pictures Corporation announces the completion of six more productions for distribution on its exclusive Short Subject Program.

Alice Howell has arrived at the Hollywood studio of Reelcraft, after working for the past six months at the Chicago studio, and under the direction of Dick Smith has completed another two reel comedy for the Alice Howell series, to be titled "Good Night Nurse." Four more single-reel comedies featuring Billy Franey and directed by George Jeske, titled "Dry Cleaned," which was given a pre-release showing at Chine's Broadway in Los Angeles, "The Kidnapper," "The Snitch" and "The Moonshiner," all of which have been received at the New York Office.

The first two-reel comedy featuring Billy B. Van has been edited by Tom Bect and will be distributed under the title of "Snakes." This picture is the second unit of the Royal Comedy series now being distributed by Reelcraft. Leon Errol was the star of the first, a two-reel comedy titled "Buggins."

All of the above are scheduled for publication through the Reelcraft and allied independent exchanges.

RETURN TO PRODUCTION FIELD

Charles Baumann and Adam Kessel, Jr., who retired from active film producing about three years ago, have staged a "comeback" and will present Babe Ruth, the star ball player, in a state rights feature about September 20.

Couldn't Keep House
Without Her Herald

To EXHIBITORS HERALD: I am a regular reader of your valued paper and could hardly "keep house" without it.

MRS. F. E. SMITH, Mgr.,
Liberty Theatre,
Marysville, Calif.

"Live-Wire Hick" Given

Many Extended Bookings

The recent bookings of "A Live-Wire Hick" seem to be in line with the new policy of many theatres for longer runs. The Isis theatre at Kansas City, the Palace at New Orleans, Crandalls in Washington, D.C., have signed for extended runs; the Moss theatres in New York City are down for twelve days. The Elite is booked for the first run in Waukegan, Ill.; Fox has secured the picture for his Liberty theatre at Elizabeth, N. J., and for his American theatre at Paterson; the Orpheum of Rockford, Ill., the Dreamland at Akron, Ohio, the Garden at Muskegon, Mich., and the Colonial at New Bedford, Mass, have all contracted for several days.

"The Valley of Tomorrow," "Six Feet Four," and "Slam Bang Jim" are recent American productions starring William Russell that are said to be playing to big houses all over the country. "A Live-Wire Hick" is considered by many one of his best vehicles, its pep and humor, pathos and love, giving this popular actor plenty of scope. Francella Billington gives him support, and the cast includes Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederic Wroom, and Carl Stockdale.

The August 14, 1920, edition of the Exhibitors Herald features articles on the upcoming production of "Headin' Home" starring Babe Ruth, and includes advertisements for the Reelcraft Pictures Corporation and "Live-Wire Hick." The paper also contains letters from readers and company announcements.
Kremer's First Feature, "Voices," Is Based on Spiritualism and Love

The first big feature which will be published by Victor Kremer, Inc., is titled "Voices," which has Spiritualism and love for its theme.

While dealing with Spiritualism in a certain phase, the producer desires all to bear in mind that it is not propaganda but instead the 'strangest love story ever told.'

Of course, as an officer of the company said, "if making one think, if comforting the heart of the bereaved, if thrilling one to the nth degree of thrilldom is propaganda, well then 'Voices' is propaganda, and," continued the speaker, "I should like to see the screen filled with such propaganda pictures," but this is not propaganda as we know it.

Is Popular Subject

Spiritualism is a big subject. Surely there is no person living who would say that it would not be wonderful if one's departed mother could speak, guide and comfort him through life. This feature is not an argument for Spiritualism, it is a straightforward and altogether exciting story.

In presenting "Voices" as the first of the big pictures, Mr. Kremer feels that it will tend greatly towards the establishment of confidence among exchanges and exhibitors as regards the quality of future product. It is worthy of great emphasis that in the universal story which is told in "Voices" the spectator will be impressed with the rare artistry of certain scenes necessary for the development of the plot. It is said in this respect that "Voices" is on a par with any picture which has ever been presented.

De Vonde Is Author

Chester De Vonde, playwright and producer of not a few big Broadway successes, is author as well as director of the picture. In the production of "Voices," Mr. De Vonde attempted to make it an artistic, perfect, production, and quoting him: "never losing sight of the title and therefore, the spirit that pervades throughout the story, I feel that I have succeeded in presenting the great love passions, its joys, its hopes, its pathos, its disappointments, its all controlling." In ascribing the role of John Vance to Corliss Giles, we will find a finished actor who not only stands head and shoulders above the rest of the cast in the picture, this but one who, no doubt, would make a like distinguished mark, no matter what his surroundings be," he says. "His characterization of the Super Man, is one of splendid virility, both physical and spiritual and he arises fully to the highest expectations looked for by the nature of the story. Among the female cast, Diana Allen as Mary Vacherie, excels in her performance of personality and work done. The support is out of the ordinary and Henry Sedley as Justin Lord, stands out in bold relief. It is seldom if ever, that I have seen a more devilish devil than he."

"I may add that Gladys Coburn as Lord's daughter, gives herself to the fullest satisfaction as Lord's daughter."

Have Winner in Film

It seems that Victor Kremer, Inc., coincides with Mr. De Vonde that in "Voices" they have a winner, as they have practically concluded arrangements with Mr. De Vonde to produce four pictures, the last of which will be "Voices" now in preparation.

There remains but to be announced that an energetic teaser campaign will be initiated beginning the first of next month, which promises to be of some a sensational nature.

The N. Y. Independent Masterfilms, Inc., which is handling Victor Kremer, Inc., output in New York City and Northern New Jersey, has just begun to take bookings on "Voices" beginning the first of the month.

Aywon Announces Sale

Of Territorial Rights

Nathan Hirsh, president of the Aywon Film Corporation, announces that territorial rights on series of two-reel Harry Carey Western pictures have been sold to the following concerns:

The Sterling Film Co., of Omaha, Neb.; the Columbia Film Co., of Kansas City, Mo.; the Standard Film Co., of St. Louis, Mo.; Strand Features, of Detroit, Mich.; Savini Films, Inc., of Atlanta, Ga.; Wilson Film Co., of Cincinnati, Ohio, who have also bought the territorial rights from Aywon on the series of Joy Comedies; Masterpiece Film Co., of Cleveland, Ohio; and Arrow Photoplays, of Denver, Colo.

Additional sales on the Joy Comedies include purchases of "Johnnie Lopes," by the Peerless Film Co., of San Francisco, Cal., and Nat Robbins, of Utica, N. Y.

D. N. Schwab Company

Take Lesser's Offices

The D. N. Schwab Productions, Inc., of which Joseph Klein is general manager, have taken over the office suite at 1600 Broadway, New York, vacated by Sol Lesser upon his removal of headquarters to the West Coast.

The first production of the Schwab organization, now in preparation, on the right basis, is "Fickle Women," starring David Butler, a picturization of the Saturday Evening Post story by Sophia Kerr, published as "Sitting on the World."

"Luckiest Girl in the World" They Call Louise Du Pre, New Film Star

There are many lucky girls in the world but they call Louise Du Pre the luckiest. And there must be a reason.

It was during the filming of Mary Pickford's "Pollyanna" that Miss Du Pre was engaged to understudy the part because of her likeness in beauty and physical features. While the picture was in the course of production she was in effect a pupil of Miss Pickford. Since that time she has been elevated to stardom.

Because of these incidents in her life she has been termed "The Luckiest Girl in the World."

Miss Du Pre will be starred by Fan Film Corporation, a new producing unit with headquarters at 500 Fifth avenue, New York. Well known stories that are considered ideally suited to the player's talents will be adapted.

On Stage at 11

The new star has been on the speaking stage and in pictures since she was 11 years of age. She has played in Vitagraph, Pathe, Famous Players and several independent pictures. Miss Du Pre is an Atlanta, Ga., girl, of the well known Eady family. Her real name is Louise Eady but she uses the name of Du Pre under her professional nom de plume.

The fact that another little artist possessed the features to emulate Mary Pickford was disclosed when rumors began to come from the Pacific Coast stating that there were "two Mary Pickford's in the Mary Pickford Company" and the discovery that Miss Pickford had an understudy that so closely resembled her.

Mistaken for Mary

On the occasions when Miss Du Pre was alone with the Pickford company on locations hundreds of people mistook her for Mary and were startled when informed that the "duplicate" of "Pollyanna" was Miss Du Pre, Miss Pickford's understudy.

Upon the completion of her contract with the Pickford Company Miss Du Pre was signed up by a representative of Fan Film Corporation.

Although when she joined Miss Pickford's company, Miss Du Pre was already a trained artist, she says that the schooling she received has been the most valuable she ever had in the delicate blending of children's emotions.

"The artistry of Miss Pickford is superb," says Miss Du Pre, "and my association with her as her understudy was the greatest thrill I have ever had to study the style of characterization I have long admired and for which I seemed naturally adapted. It is one of the most difficult and all dramatic tasks to portray the part of a child with any degree of realism, and the value of instruction under Miss Pickford's direction is beyond estimation."
Duncan Is Producing Second Vitagraph Serial Written By Moffett and Smith

William Duncan has commenced his second big serial production under his contract with Vitagraph. "The Wizard Spyglass," which was written by Albert S. Smith, president of Vitagraph, and Cleveland Moffett, will be in fifteen episodes.

This will be Duncan's next work to follow "The Silent Avenger," his most successful serial, and the one which set a new record for business everywhere.

Under the star's contract with President Smith, he may spend $1,000,000 on each of six productions to be made during a period of three years. He is furnished a complete producing unit, of which he is the executive head. Success has his administrative plan worked out. W. S. Smith, Vitagraph's Western manager, may extend it to other Vitagraph units.

Cost Nearly Million
"The Silent Avenger" production figures bring the cost of this serial approximately to $900,000. Duncan's salary is said to make him the highest paid serial star of all time.

The costs of "The Silent Avenger" were accumulated chiefly by the pretentious sets and scenes required. Vitagraph has announced this serial as the largest enterprise of its kind. Everything the script called for was accurately accomplished. No scene was too stupendous for Duncan and his players. Each was actually done and not slightly or executed by what really could be called a screen fraud.

No doubles, dummies or miniatures were used. These resources of the older days have been tossed into the scrap-heap by Duncan, and his results have shown that additional costs, actual risks and strict attention to detail, even though it does take more time, is worth it in the results to be attained and the satisfaction given exhibitors and public.

Story Is Dramatic
"The Wizard Spyglass" will be the kind of story which Duncan has desired for some time, a story as intensely dramatic as the special feature type of story, but with the action and thrills sought so much by the serial fans.

At the convention of the Rocky Mountain Screen Club in Denver recently the star pledged himself to give exhibitors a new kind of serial, one that would equally satisfy the most discerning public and those patrons who seek the more melodramatic thrills. In "The Wizard Spyglass," the star has just such a story, and he is starting production on it with the determination to make it even better than "The Silent Avenger."

Edith Johnson will appear in all the Duncan serials.

Pre-Reviewers Approve o
"The Kick in High Life"
Marking a distinct achievement in two-reel comedy production, "The Kick in High Life," Henry's Lehrman's second independent production to be distributed through Association First National Pictures, Inc., is declared by pre-reviewers to be one of the greatest laugh-getters ever put in two reels of celluloid. Abandoning his effort to draw the elusive laugh as a result of satire on romance and the present day film, Mr. Lehrman has brought forth, it is said, a picture that is built only for laughing purposes and stops at no clean ends to get the applause of the audience.

"The Kick in High Life" deals with the troubles of Bud Weiser and Lotta Sherry in attending the birthday party of a precocious youngster who performs remarkable feats in breaking a fall from a ten story window. With just enough slapstick to satisfy those who demand this type of comedy and a vein of clever burlesque dealing with the opinion of foreigners that "Americans are stupid," Mr. Lehrman, in "The Kick in High Life" has produced a most commendable picture, it is stated.

Mae Marsh Prepares To Begin Production
(Special to Exhibitors Herald)
LOS ANGELES, August 3.—Mae Marsh has returned to the coast to start on her new Robertson-Cole contract. Jack Adolphs will direct.

Loos and Parker Adapted Norma Talmadge Feature

Anita Loos and Albert Parker are the adapters of "The Branded Woman," Norma Talmadge's forthcoming production through Associated First National Pictures, Inc., contrary to a statement in an advertisement issued by First National. The advertisement miscredited authorship as a result of a stenographic error. "The Branded Woman" is from the play by Oliver D. Bailey and entitled "Branded."

Norma Talmadge will complete her work on "The Branded Woman" before sailing for Europe about the middle of August. Mr. Parker, in addition to collaborating with Anita Loos in adapting the play will also be in charge of the direction of the production. Prereview stills which show "The Branded Woman" in the course of production have led First National officials to believe that it will be one of her best if not the best production in the history of the Tal- madge family.

William Duncan and his leading woman, Edith Johnson, on the steps of Miss John- son's new home. They have just started "The Wizard Spyglass" for Vitagraph.
Pauline Frederick’s Initial R-C Film, "Iris," Will Be Issued in September

Announcement is made by Robertson-Cole Distributing Corporation that its initial Pauline Frederick production will be an adaptation of Sir Arthur Wing Pinero’s famous play, “Iris,” which will be published the last week in September.

The publication will give to the exhibitor who is seeking the best drawing cards for his house the first results of training of years which has given him directorial sway over a number of distinguished artists.

The story centers Miss Pauline Frederick in the role of a beautiful girl of the English leisure class, who has been brought up to know every luxury and comfort, including the admiration of a large circle of friends, and a central place in all the gay events of London’s most brilliant society.

She falls in love with a dashing figure in the foreign service, and realizes that in him she has found the great love of her life. Just as they are about to settle down to years of great happiness among their many friends, the fiancé is called to take one of the most lonely posts in the whole British possessions, a position in the darkest, most lonely spot over which the British flag flies. From this situation, which makes it necessary for the bride-to-be to answer the question of whether she chooses the man, or the life of gaiety that she loves, rises the tremendous climax of the picture.

Selected with Care

The cast which will support Miss Pauline Frederick has been selected with the greatest of care from the best available actors. Nigel Barrie, an English actor who has supported the greatest stars on both sides of the Atlantic, is a prominent member. Howard Gaye is another of the case who was born in England, and trained on the British stage. Others of the cast are Willard Lewis, Arthur Hoyt, Daisy Robinson, Jean Crosby and Maurice Kynaston.

Diligent study was given the original Pinero manuscript, and the settings for the American presentation of the play, to make sure that exact details of settings and locations might be followed out. Advance word from California, where the picture is being made, says that all settings will follow faithfully the descriptions of the scenes, as given by Pinero.

Gertrude Emerson Heads Expedition Into Orient

Gertrude Emerson, writer, scientist and traveler, sailed on the Japanese steamship Siberia Maru for a year’s tour of the Orient, accompanied by Donald C. Thompson, war correspondent and photographer, and Mrs. Thompson.

The party is being sent out by Asia, the American magazine on the Orient, which Miss Pauline is associate editor, for the purpose of making a pictorial record of the customs and industries of the more remote parts of the East.

Can’t Run Without “Exhibitors Herald”

To EXHIBITORS HERALD: Please find enclosed my check for subscription to EXHIBITORS HERALD.

To try to run a show without the HERALD would be like trying to run a show without feet.

With best regards,

W. A. NANCE, Mgr.
Lyric Theatre, Jefferson, Tex.

August 14, 1920

N. A. M. P. I. Gives Assurance of Support In Suppression of Film

When the Censorship Committee of the National Association of the Motion Picture Industry headed by Gabriel L. Hess, chairman, learned of the action of the Hon. Bernard N. McFeeley, city commissioner, Hoboken, N. J., in his endeavor to prevent the exhibition of a picture called "Some Wild Oats," he immediately communicated with the Hoboken City commissioner, assuring Mr. McFeeley that the Association as a whole disapproved of the class of pictures for public exhibition. Mr. Hess cited the Association’s stand during the fight against the pictures "Fit to Win" and "The End of the Road," which were produced originally for exhibition in army camps, and later, in some unexplained manner, fell into the hands of private individuals.

These pictures have been shown as a commercial proposition to mixed audiences in various localities. The result is that the righteous indignation of the public against these films has caused the entire motion picture industry to suffer unjustly.

"According to the newspaper article, you are to hand this with the following transcrip- of the letter sent to Mr. McFeeley:

"My attention has been called to an article in the Harris Theatre, where this picture, "Some Wild Oats," was shown for a very short time. You will no doubt be interested in learning of the action taken by John F. Gilchrist, Commissioner of Licenses, of the city of New York, who made a test case of "Fit to Win" by revoking the license of the Grand Opera House, where the picture was on exhibition a year ago. The owner of the film, however, brought by the Public杨幂 and the United States, secured an injunction restraining the Commissioner from interfering with the picture, which was vacated, and the exhibition of the picture prohibited.

"The owner of the picture then made application for the same relief to the United States Court. And notwithstanding a decision in the lower court in his favor, the campaign of the censorship committee went on unrelentingly, finally resulted in the higher courts would ultimately uphold the action of the Commissioner. On July 10, 1919, the United States Court of Appeals in a decision written by Judge Henry A. Ward and concurred in by Judges Henry W. Rodgers and Charles M. Hough, reversed the final injunction, ordered Isaac Silverman, the owner of the picture.

"I again assure you, as Chairman of the Censorship Committee of the National Association of the Motion Picture Industry, you have our full support in your effort to withhold the showing of "Some Wild Oats" in Hoboken. You are at liberty to call upon us for any additional facts or information which may be of assistance to you in preventing the exhibition of this objectionable film in your city.

"Very truly yours,

"Chairman Censorship Committee."
Reelcraft Royal Series
Territory Sells Rapidly

The sales department of the Reelcraft Pictures Corporation reports a heavy sale of the new Royal Comedy series now being prepared for its exclusive short subject program. Numerous state rights territories of the United States have already been sold, and negotiations are now pending for the remaining open territories. All foreign rights will be sold to one single corporation. Reelcraft officials expect to be able to announce this series as sold one hundred per cent for the entire world before August first.

The appointment of Leon Errol as the star in his first production and Billy B. Van in the second and third, is said to have brought forth inquiries from nearly every state rights buyer. The vaudeville reputation of these two comedians is evidently well known to state rights buyers, and exhibitors as well, judging from the letters received by the sales department of Reelcraft.

Which Is Heaviest—Viola Or The Dress?

There is a problem for the mathematicians in connection with one specimen that occupies a quite prominent place in Viola Dana’s latest assortment of gowns.

While style creators are proclaiming a twelveOUNCE limit on the serial of the ideal outfit for madly, the piquant Metro star is wearing an evening gown that reminds one of the burden-bearing of an armored knight.

Reduced to the language of the scales, star and costume may be cataloged in this way:

Miss Dana ……… 98 lbs.
Evening gown ……… 13 lbs.
Pumps and other garments……… 1½ lbs.

Total ……… 112½ lbs.

The weight of the Dana creation is the more unusual since it is a sleeveless, backless, trainless evening gown that required but two yards of material. The skirt is of the economical variety and the waist is even more so.

It will serve as one of a long list of daring sartorial creations that the star could be designed to be worn in her forthcoming Metro production, “Blackmail.” The scenario requires that Miss Dana become a dainty little “vamp” for certain scenes, and Viola dares any man to ignore her in her jet gown.

“I insist that I am trying to make the heavier-than-air clothes popular, but that I wanted to get an effect that could be obtained no other way,” Miss Dana said. “It’s some job to carry it around, but I love my ‘violin.”’

“Blackmail” is a picturization of the Saturday Evening Post story by Lucia Chamberlain. It was prepared for the screen by Albert Shelley LeVino of Metro’s scenario department, and is being directed by D. M. Fitzgerald. As the title implies, the story deals with the operations of a band of high-class crooks whose specialty is blackmail.

Pathe Exchange Starts Sales Drive on “Pirate Gold,” “Ruth of the Rockies”

Pathe Exchange, Inc., has inaugurated an intensive sales drive on two big serials for fall publication. “Pirate Gold,” another George B. Seitz serial, in which Marguerite Courtot again plays opposite the producer and star, will be issued on August 15. Ruth Roland, in her second independent chapter play, “Ruth of the Rockies,” another quick fire Western drama, will follow on Aug. 29.

The Seitz production is in ten episodes, following the example he set with his first success, “Bound and Gagged,” while Miss Roland’s “Ruth of the Rockies” will be distributed in fifteen installments.

Offer Strongest Schedule

For an opening-of-the-season schedule, the present one is undoubtedly the strongest Pathe has ever presented. Both “Pirate Gold” and “Ruth of the Rockies” represent the highest in the advanced art of motion picture serials. Each production is designed to have the strongest appeal for patrons of every class of house. Many of the finest theatres in the country which never before played serials until Pathe booked them “Bound and Gagged” and “The Black Secret” have taken “Pirate Gold” and “Ruth of the Rockies.”

That the demand for serials this fall will be greater than ever is made apparent by bookings recorded on each of the Pathe’s fall inaugural productions. “Pirate Gold,” adapted from a story by Frank Leon Smith, was prepared for the screen by Bertram Millhauser. In addition to starring in the picture with Marguerite Courtot, Mr. Seitz produced and directed it.

Several players who helped make “Bound and Gagged” a notable achievement of the last season will be seen with Mr. Seitz again in his new work. In addition to Miss Courtot, who plays the part of Gabriele Hall, there is in the cast Frank Redmond, who portrays Austin Tuttle, father of Ivanhoe. Tuttle, the hero, played by Mr. Seitz; William Burt, as Tanner; Joe Gony, as Hardy; Harry Semels, as Siebert, and Harry Stone, as Constable Peabody.

The romance and adventure found in “Pirate Gold” is indicated by the titles of the episodes, which are given by Pathe as:

“In Which Hoey Buys a Map,” “Dynamite,” “The Dead Man’s Story,” “Treasure at Last,” “Drugged,” “Kidnapped,” “Under Suspicion,” “Knifed,” “The Double Cross” and “Defeat and Victory.”

It is an up-to-the-minute story of the hunt for treasure, and modernized, and has more appeal than even those famous tales of “Morgan” and “Captain Kidd.”

Has Capable Cast

Miss Roland, in “Ruth of the Rockies,” goes back to the country of her great triumph, “Hands Up,” and in more thrilling fashion dares through a series of adventures calculated to keep any audience on edge. She has a remarkable plot in the adaptation of Johnston McCulley’s widely-read magazine story, “Broadway Bah.” George Marshall is the director, and he has surrounded Miss Roland with a cast of exceptionally competent players, including Herbert Heyes, Thomas Lingham, Jack Rollens, Edward D. O. Hennes, Norma Bichols and Madeleine Faurschuds.

The titles of the first six episodes of this serial are: “The Mysterious Trunk,” “The Inner Circle,” “The Tower of Danger,” “Between Two Fires,” “Double Crossed” and “The Eagle’s Nest.”

Neilan in Air Flight

(Special to Exhibitors Herald)

LOS ANGELES, August 3—Marshall Neilan broke aviation records this week by flying from San Francisco in four hours.
Fox Stars

SHIRLEY MASON

PEARL WHITE.

WILLIAM RUSSELL

GEORGE WALSH

TOM MIX
Fox Exchanges Now Girdle the Globe

Five Years of Constant Effort Builds Up Big Organization—Films Now Shown in Remote Corners of World

Providing film entertainment of the highest order in every nook and corner of the globe—this is the enviable fruit of five years of persistent painstaking effort by Fox Film Corporation.

Six years ago—in 1914, to be exact—the name Fox still occupied a very modest place in the then youthful motion picture industry. But there was a well-developed bump of "sticktoitiveness." Despite all discouragement he had "stuck" after embarking in the business of motion picture distribution. His business had prospered, until, with shrewd foresight, he had decided to enter the producing field as well.

He established branches in a number of important cities of this country, and ere long concluded to extend his activity to foreign lands, which he regarded as fertile fields for American-made photo-plays. He sent special representatives to Europe to study and report on conditions, preparatory to creating Fox exchanges abroad. *

The war proved a big stultifying block, and for nearly a year this work in countries of the Allies was held up. The result of the investigations made, however, bore out the contention by Mr. Fox that the industry was now ready to welcome American films. After several months of arduous work the first Fox foreign exchange was established at Montreal, Canada, in October, 1915.

Since then the triumphs which Fox films have achieved in the Dominion have resulted in five other exchanges in various sections of that territory.

Although Fox photo-plays were shown throughout Great Britain during the latter part of 1914, when the war was but a few months old, it wasn't until April, 1916, that the Fox Film Company formally established itself there. Fox pictures were successful in England from the start.

During the past five years the motion picture "fever" has spread rapidly through South America, Europe and Asia. The success of Fox productions in these regions has inspired businessmen in other countries. Fox branches were opened in December, 1915, in Argentina and Brazil, which now are the leading film centers in South America. The great popularity of Fox pictures in South America was attested recently at the Fox annual convention in New York, through Alberto Rosenvald, branch manager in Brazil. "The success of Fox stars throughout South America has been such as to make it almost impossible for us to meet the demand of the exhibitors," said Mr. Rosenvald.

"Tom Mix, William Farnum and Shirley Mason are acclaimed everywhere, while Pearl White's popularity speaks for herself—she has the largest following of any motion picture star in Latin America." Seven branch offices are now required to take care of the corporation's business in South America.

With the signing of the armistice in 1918, Mr. Fox and Mr. Sheehan went abroad and, following observations of conditions then existing, established a branch in Paris. This is called the Fox Film Societe Anonyme. Since 1919, however, the success of Fox productions in the French republic has been such as to compel additional exchanges, which now include Marseilles, Strasbourg, Lyons, Lille, Bordeaux: still others to be established in the near future.

On this same trip Mr. Fox and Mr. Sheehan visited Belgium and established an exchange at Brussels. Offices also were opened in Algiers, in Holland, Spain, Switzerland, Portugal and Italy. Even in beleaguered and suffering Russia, one will find Fox entertainments.

Further evidence of the girdling of the globe with Fox exchanges will be found even in the far reaches of the South African Veldt, where the natives are said to have gone "wild" over the strong and rugged roles enacted on the screen by William Farnum. It was only a few months ago that Fox was able to take care of the big demand for pictures which came from this territory.

At the close of the war three special Fox representatives were sent to make a complete investigation of film conditions in Germany, Austria and Hungary. The result of the report of these representatives, together with facts gathered by General Manager Sheehan during a personal investigation by him, was the formation by Fox of a company to care for the business in those countries. In Berlin will be the principal branch office for Germany, while Vienna will have the Fox distribution headquarters in Austria. The investigators found that despite the fact that German motion picture producers had achieved notable success in both Germany and Austria-Hungary, there was a big field for the American product.

The success of Fox entertainments in India is considered remarkable. This fact was brought home strongly a few weeks ago by E. Lloyd Sheldon, author and scenario writer of numerous stories for Fox pictures. Mr. Sheldon, who recently returned from a tour which embraced Europe, Asia and India, said he was amazed at the interest which the natives of India have taken in the motion picture.

During the past year the demand for Fox products by Japanese exhibitors has grown so rapidly that a branch office will be established in Tokio in the very near future. Similar conditions exist in China. Innumerable letters received by the home office—and by Fox stars from their Oriental admirers—attest the success of Fox features in China. Result, a plan for a Chinese exchange.
New Fox Posters Increase Twofold in Effectiveness

Well Known Artists Prepare the Various Styles of Paper—The Twenty-Four Sheet on “Skirts” Is Very Attractive and Unusual

WILLIAM FOX POSTERS will be famous among exhibitors before the fall campaign is well under way. Exhibitors will realize the beauty of the appeal of these new posters. They will hold the motion picture patron until he has read everything on them, has judged of their artistry and knows where the picture is being shown.

Big propositions require big advertising. The Fox pictures for the fall are so big that William Fox has engaged the biggest artists in the business to give the Fox exhibitors something extraordinary. He believes there is 100 per cent space appeal in these posters than in any others he ever put out.

Among the superb posters for the early part of the reason are those for the following special productions:

Pearl White in “The White Moll.”

The six-part Sunshine comedy, “Skirts,” is starred by William Farnum in “If I Were King.”

“While New York Sleeps.”

For Pearl White in “The White Moll” there will be one 24-sheet stand; two styles six-sheet, three styles 3-sheet, three styles one-sheet, two styles window card, one-half sheet snipes.

The 24-sheet stand is a striking example of the finest lithographic art in multiple colors, depicting the head of Miss White as Rhoda, the White Moll, with sinister face of Gypsy Nan alongside. A brass band wouldn’t get any more business than will this twenty-four sheet if the exhibitor uses it in liberal quantities. The true showman will have it on every available space.

The six-sheets, the three-sheets and the one-sheets are all built along the same attractive lines. They will outpull competing posters on the same board with them.

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As regards “Skirts,” this is a big, riproaring six-reel comedy. It cost a tremendous sum to make, but it will make tremendous money for exhibitors. Go after that crowd. Post these posters in every available place. They are artistic. They are decorative. They will add tone to any town. People will know the exhibitor is up to date.

For “Skirts” there are one style 24-sheet; two styles 6-sheet, three styles 3-sheet, four styles one-sheet, two styles window card, one style cut-out.

All precedents and traditions of the lithographic have been thrown to the winds, and in the display for “Skirts” is to be found a brand-new note in printing for exploitation of a comedy picture. Famous French and Continental artists had a hand in the creation of the posters, but the results are bizarre, startlingly colorful and Frenchy in conception.

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The twenty-four sheet for instance, is a riot of color, the skirts of six girls blowing in the wind. The poster reminds one of “gay Paree.” There never has been a poster more attractive and unusual than this one.

Other sheets show the famous Singer Midgets, a wonderful countryman and a stunning Sunshine bathing girl.

For William Farnum in “If I Were King” has created cleverly the romantic atmosphere of Justin Huntly McCarthy’s brilliant story of that delightful vagabond poet Francois Villon in the time of Louis the Eleventh of France.

The twenty-four sheet is a masterly portrait of William Farnum in color, surrounded by four figures, also in color, of Farnum as Villon, and in rich silks and velvets as the Grand Constable of France.

A theatre manager can make no mistake in using all these “If I Were King” posters. They have pull. They will start the lines from the billboard to the box office. They will inevitably fulfill their sole mission—to crowd the theatre.

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Because “While New York Sleeps” is an unusual picture, the money-making possibilities of which are unlimited, the Fox company has done an unusual thing. It has put out 24-sheet stands in addition to one style of 6-sheet, two styles of 3-sheet, three styles of one-sheet, two styles of window cards, and one-half sheet snipe.

In addition to this wonderfully big pulling paper, are exploitation campaign.

Stamp of Approval Put On Fox Productions by British

This Is Attested By The Noticeable Increase in Bookings—Players and Pictures Are Received Favorably by Public

THERE is a growing demand in England for Fox productions. Exhibitors and critics declare that the pictures being screened weekly at trade showings are the kind that the British public wants.

The London office, now in charge of F. W. Mordaunt Hall, is in receipt of letters daily from theatre managers who claim that since they have used Fox pictures they never have to worry what competitors are showing.


Many exhibitors who are booked up to September and October, 1920, have held dates open for Fox pictures, and others have shifted their bookings so that they could get Fox films on publication dates.

A Fox trade showing in London, and in the other cities where there are Fox exchanges, always means that exhibitors or their representatives turn out in large numbers.

Reports on Shirley Mason’s first picture, "Her Elephant Man," had seeped through from America. The exhibitors in Great Britain waited expectantly for the picture, and when they saw it put their stamp of approval on it. The critics, too, hailed Miss Mason as a brilliant star. Her second picture, "Molly and I," increased the British enthusiasm.

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The presentation of "If I Were King," from the great stage success and novel by Justin Huntly McCarthy, was a notable occasion. Here was a story by an Englishman recognized as a great author. Would the film be like the novel which had had so big a sale in Great Britain? Could it be so filmed that people would be satisfied? Well, not only the exhibitors

(Continued on page 97)
Farnum Scores in Another Stage Classic

Star's Version of Great Characters of History and Romance Has Been Direct Benefit to the Entire Industry

As François Villon in "If I Were King," a Fox special production, William Farnum adds another to the long list of notable impersonations which have made his name famous not only among regular patrons of motion picture theatres, but among those whose interests are first with literature and the stage.

It has been Mr. Farnum's privilege, during his long career on the screen under the management of William Fox, to play many of the greatest roles in history and romance. These classic interpretations have been of direct benefit to the exhibitors and to the entire film industry. They have drawn to the screen interest of a sort that without Farnum might never have been attracted.

Literary and dramatic critics, who hitherto have ignored the playola as a cultural factor, have admitted that Farnum has caused them to change their minds, and they have hastened to give belated recognition to the new art. The influence of this is being felt today throughout the industry.

As one treasures in stage memory the outstanding achievements of Irving and Tree, Booth and Barrett, and others—their Hamlets, their Richards, their Wolseys, their Richelius—so is cherished also Farnum's Sidney Carton, Farnum's Jason, Farnum's Charles Darnay, Farnum's Jean Valjean, Farnum's Don Caesar de Bazan; so also will be cherished Farnum's Francois Villon. Here are classics of the screen that will not die.

Each of these historic and romantic figures that Farnum made live on the screen had previously captured the imagination of millions of people—readers and playgoers in all parts of the world. Jean Valjean is enthroned in the heart of everybody who has read Victor Hugo's masterpiece, "Les Miserables;" the names of Darnay and Carton are on the lips of all Dickens lovers; Don Caesar is the hero of the great multitude of people who have read his dramatic story in books, seen it on the stage in the plays of Hugo, Dumas and Denoyer; heard it in the operas of Wallace and Massenet.

As for Francois Villon, he is the type of the beloved vagabond. Even those who have read not a single line of his poetry, except perhaps the imperishable line, "Where are the Snows of Yester-year?" have heard enough of his life story to kindle their imagination and whet their appetite for more.

Villon has been immortalized by Robert Louis Stevenson in the short-story classic, "A Lodging for the Night." Andrew Lang, translator of the poems, has given the world a ne'er-to-be-forgotten picture of the most picturesque rogue of the Middle Ages. That was left for Mr. Farnum and for Justin Huntly McCarthy, the great historical novelist, to gather together the fragmentary and legendary lore that surrounds the figure of Villon and to present it in the form of a rounded narrative.

Mr. McCarthy's success was instantaneous. First as a play, with E. H. Sothern in the role of Villon, and then as a novel, "If I Were King" won added renown for the author. A print of the Fox film "If I Were King" was shown to Mr. McCarthy in London recently. He was enthusiastic.

In a personal letter to Mr. William Fox he wrote:

"The triumph of the film was William Farnum's interpretation of the part of François Villon. Humor, poetry, ras-cality, gallantry, vigor, passion, tragedy, played in their turn upon William Farnum's face so eloquent in its wordless action that I could almost believe I was hearing William Farnum's voice."

This, from an author of Mr. McCarthy's eminence, is a declaration of the first importance to everybody in the film industry. It is a recognition of the new art by a practitioner of the old art—an effective silencer for those who fear the rapid growth of the motion picture is in the wrong direction.

Building up a great historic figure from meagre records 500 years old is a big task. For Mr. McCarthy it was complicated by the fact that in the Middle Ages there were no police blotters on which to record all violations of law. Villon was always getting into mischief. Poor but well-born, he had contempt for the rich and love for the poor; and he expressed both by such antics as holding up parties of nobles and forcing them to dance for his pleasure in the cobbled streets of Paris.

But if there were no police blotters there were court records showing when various rogues had been banished from Paris. From these it appears that François Villon, who was known by several aliases, spent much time out of town. There are records of Villon's returning to town, as he usually neglected to inform the authorities of his movements; but he always turned up again, writing poetry, flirting, eating, drinking and fighting.

(Continued on page 129)
Fox News Takes Place Among Leaders

New Enterprise Advances Rapidly in Year—Now Has Editions in Cuba, Australia and England Serving Theatres

Mr. Fox as the first man to announce his intention of using this potent medium as a power for good. This reply was shown on the screen in the first issue of Fox News and immediately focused the attention of the entire country upon it.

The felicitation from the President of the United States was followed by similar letters of endorsement from U. S. Senators, the Governors of several states and from leading statesmen in Canada.

Keeping his promise to Mr. Wilson and to the people of America, Mr. Fox then started a campaign in his news reel on behalf of soldiers crippled in the Big War. In a series of twelve pictures, he pointed out that the people were forgetting and that the Government was neglecting the soldiers' needs. These pictures had such a tremendous moral effect that it resulted in congressional investigation of the work of the Federal Board for Vocational Education—the government department charged with looking after wounded soldiers. This resulted in materially bettering conditions.

Thousands of letters were received by Mr. Fox, not only from the general public, but from Senators, Congressmen, Governors, Mayors and men of affairs all over the country, congratulating him upon the excellent results he had achieved.

In response to an appeal by Franklin K. Lane, Secretary of the Interior, to the motion picture producers to assist the Government in its Americanization Campaign, William Fox assured the Cabinet member that his enterprises could be depended upon for the fullest assistance possible. Six days later Fox News started the first of a series of pointed and spirited paragraphs on the benefits of being an American.

In November, 1919, the Canadian edition of Fox News was organized with headquarters at Toronto, and at about the same time a South American edition, with headquarters at Rio de Janeiro, came into being. Each of these offices was put in charge of a news reel expert, and he in turn secured cameramen whose reputations answered for their progressiveness, initiative and the photographic excellence of their work.

In April the British Fox News was inaugurated by Winfield R. Sheehan, during a visit to Europe. A staff of cameramen, comprising about thirty men, was gathered in Europe and Asia.

Next came a special edition in Australia with headquarters in Sydney, and a Cuban edition with headquarters in Havana.

To-day Fox News has correspondents literally all over the world—some of the remote places being Alaska, the South Sea Islands, Tokio, Shanghai and Algiers.

Every means of locomotion known is used, as the occasion arises, to expedite the delivery of negatives to laboratories equipped with every modern developing and printing device known to science. A night and day crew comprising expert printers, developers, dryers, polishers, title type setters, retouch artists, tinters and toners are continually on hand to get out the prints with all possible speed in keeping with the high standard of make-up established as a standard for Fox News releases.

And the entire organization of one of the largest motion picture concerns in the world—Fox Film Corporation—with branch offices and agencies in every civilized country on the globe, distributes these prints to exhibitors while the news is still redhot.

Enterprise in going after unusual pictures where the prospect of securing them would seem impossible to the ordinary cameraman, accounts for the very large number of "beats" Fox News has scored.

So thoroughly does Fox News cover the entire world, and so universally is this news reel represented in the theatres of the globe, that the phrase, "the sun never sets on Fox News production or distribution" has come to be recognized as an actuality by exhibitors everywhere.
Pearl White Makes Debut in Feature Film


Perhaps no stratum of society has been surrounded by so much of romantic tradition as the underworld. Tales have been told of inflexible codes of "honor among thieves," of "palefaces" unto death, of heroic self-sacrifice in the appalling atmosphere of squalor and crime—all tending to give glamour and color to the life of the slums. Sometimes such tales have been correct, but more often they have been wide of the mark.

"The White Moll," in which William Fox presents the famous Pearl White for the first time under his management and in which she makes her first appearance in a special feature production, is a drama of the half-world, which expert judges have declared to be perfect in atmosphere, flawless in characterization. In fact, criminologists of international repute who have read Frank L. Packard's powerful story in book form and who have witnessed the screen version of it, have agreed that here is a truly remarkable uncolored presentation of life beneath the conventional.

There is nothing of the impossible or even improbably heroic about "The White Moll,"—no nauseating glamor thrown about vileness—nothing of glorification. "The White Moll" is reality, not ideality. It neither praises nor condemns. It is a powerful sermon without being a preachment. It shows the underworld as it is, not as it might be in fancy; shows it in all its brutality and humanness, plain, unvarnished, with no false sentimentality. It is a photoplay that simply "lifts the lid" from the seamy side of life—but lifts it with tremendous dramatic force.

"The White Moll" is considered by Mr. Packard and by many critics to be the most powerful novel he has written—an extraordinary story of underworld existence. And in its translation to the screen through the scenario by E. Lloyd Sheldon, William Fox has sacrificed nothing of the stupendous force found in the printed word, while adding the vivid effect of faithful visualization.

"The White Moll" carries a thought that will live as long as humanity—the thought that despite everything, right will prevail, and that lasting might exists only in right. The story deals with a theme all pervading that it cannot be told in a few words. It is magnificent in its sweep of the motions. It dissects the human soul and the human heart and lays them within the reach of every grade of intelligence. From the psychological point of view it is wholly admirable. From the dramatic viewpoint it is terrific.

"The White Moll," in which Miss White plays the title role, is the story of a girl who went wrong, saw the light, and fought her way back against tremendous odds. She was a thief, and the daughter of a thief; and she hated with all the fierce intensity of her kind. Her creed was revenge. It was stamped on her heart. Thus envenomed, she expected her toll from society by crime.

This is the character that Packard created—a character of unrelieved bitterness and unfettered passion—a character to display. Her work is inherently unredeemable. And then one night it came to her—and in a way that will remain a classic of redemption—that she was headed the wrong way. And she began to fight her way back.

Stage and screen have recorded many superbly great dramas on the screens, but none surpassing this scene in gripping and electrifying force. It must be remembered that as the girl was adrift to ordinary importunities, the motive for halting her headlong rush toward destruction had to be absolutely convincing. That is what Packard achieved. He conceived a scene that is unique in detail and supreme in appeal.

"The White Moll" sets forth with engrossing interest the desperate struggles and trials of this girl after she resolves not only to lead a new life, but to help others climb out of the slough of despond and the mire of crime. She encounters evil and cunning enmity sufficient to daunt all save the bravest heart. But in the end she proves strong enough to win out.

Unlike many an underworld story, the atmosphere of "The White Moll" is not incidental. It is all-important, and is delineated with the bold, broad strokes of a master hand. It is true to the life, not only as known to the general public, but as known only to the criminal and the criminologist. The latter will find in this fine photoplay fertile ground for observation.

Miss White, former serial queen, is superb in this her first complete one-performance screen production. She has brought to "The White Moll" a dramatic quality she never before has had an opportunity to display. Her work in the initial Fox entertainment stamps her indubitably as a dramatic star of the highest order.

The cast supporting Miss White is an ideal one, furnishing the proper balance for the star. It includes some of the best known people, selected not only for their histrionic ability, but also for types. The photographer is perfect, and the direction by Harry Millarde is among his best efforts.
Eighteen Fox Directors who have attained notable success
Richard Stanton

Richard Stanton is a name known to all men in the film industry as that of a director powerfully imaginative in conception and bold unto recklessness in execution. A born commander—a man who knows what he wants, goes after it and gets it. Realism is his middle name, and much of his work is marked by thrills which starle the most callous of theatregoers into enthusiasm. Like a large majority of leading directors, the foundation of his triumphal screen career was laid in varied experience before the footlights.


His most recent achievement, and one that promises to surpass anything hitherto created under his direction, is the forthcoming Fox serial "Bride 13."

Edward J. LeSaint

Edward J. Le Saint is a man of prodigious capacity for work and artistic detail with a list of successes to his credit. His preparatory work included twenty years in stock and road companies.


Among his plans for the coming year is "Rose of Nome," a stirring drama of life and adventure in Alaska.

Charles J. Brabin

Charles J. Brabin, an artist to his finger-tips, can be author, actor or director, as occasion may require, and can be all three simultaneously in an emergency. He never is content with "pretty good." A picture must satisfy absolutely his judgment before he will consent to its use under his name as director. His screen career, dating from 1908, has been a varied one. He was with Edison, with Vitagraph, with Essanay, with Metro.

His earliest success with Fox was "Buchanan's Wife," "Thou Shalt Not" which was a big hit. To "La Belle Russe," the great Belasco stage play he gave added force as a Fox Film production. During the past year his "Broncho Sunset" (which he wrote as well as staged) created a decided stir in the picture world. Mr. Brabin has just completed for the new year's schedule an ambitious all-star special production entitled "While New York Sleeps." For this the most roseate predictions are advanced.

Howard M. Mitchell

Howard M. Mitchell is as thoroughly equipped for wielding the megaphone as any director. His boys are known to be the most dazzlingly exact in conformity in combination with tireless energy. He had wide stage experience as an actor in A. H. Woods productions. His "career" as a screen director shows eight years with Lubin (during which period he often figured as an actor as well), two years with Thanhouser, and a term with Balboa.

Since joining the Fox organization he has been responsible for the direction of "Black Shadows," "Jogging in Paris," "A Girl in Bohemia," "The Tattlers," "Molly and I" (that delightful Shirley Mason picture) and "Love's Happiness" (another Mason winner). Early in the new year he will appear as director of "The Little Wanderer" (Mason) and "The Husband Hunter" (Eileen Percy).

Scott Dunlap

Scott Dunlap ("Scotty") is known and his ability highly esteemed not only throughout the United States, but in every foreign land where pictures are shown. He is indefatigable, and never fails to get close to his star, winning fullest co-operation. His record with Fox is a long and consistently successful one.


Dell Henderson

Dell Henderson, while far longer in service for Fox than some of his colleagues, stands high in favor with exhibitors and the public. His career as an actor made him leading man in countless pictures, and he is a western city, and he brought to his work as a film director an invaluable knowledge of technique. He was asso-
associated with Charles Frohman, and has wielded the megaphone for Biograph, Triangle, Famous Players and World.

With Fox he has achieved signal successes in handling George Walsh in "The Dead Line" and "The Shark"—both fine box office attractions. His first picture of the new year will be "The Plunger," a Wall Street drama of lightning speed, with the same star.

**Emmett J. Flynn**

EMMETT J. FLYNN is a man who may be trusted with the direction of any star, however great, and any story, however pretentious and elaborate in detail. He saw service with Goldwyn, First National and American before he signed with Fox. His Fox pictures, with William Russell as the star, have been winners all.

They have included "Leave It to Me," "Shod with Fire," "Eastward Ho!" and "The Lincoln Highwayman"—the last named a speedy western of the best sort, and a big profit builder. For the new year he has already directed "The Man Who Dared," a stirring western with Russell, and has taken on the famous Tom Mix in "The Untamed," the popular Mix brand story. Flynn figures as a "best bet" among theatre men.

**Harry Millarde**

HARRY MILLARDE is a veteran of stage and screen. A thorough training in stock he supplemented as an actor with such stars as J. E. Hackett, W. Whitewall and Robert Mantell. He directed for Kalem and for Universal before joining Fox. His work in the directorial field has been extensive and uniformly successful.

Many hundreds of exhibitors will recall "Every Girl's Dream," "Miss U. S. A.," "Sunshine Maid," "Blue-Eyed Mary," "Bonnie Annie Laurie," "Caught in the Act," "Miss Innocence," "Gambling in Souls," "Rose of the West" and "Sacred Silence." Mr. Fox selected Millarde to direct one of the most important events of the coming season—the first appearance of the world-famed Pearl White as a Fox star, which is also her first appearance in a feature production, "The White Moll," a sensational story of the underworld written by Frank L. Packard.

**Charles Giblyn**

CHARLES GIBLYN is a newcomer with Fox, but he has completed "Tiger's Cub," an Alaskan story starring Pearl White, which, in addition to its abundant thrills and startling sensations, is declared to be the most accurate picture of Alaskan life ever screened. This will figure in the new year's schedule, as will another Pearl White play on which he is now engaged. Giblyn was an actor and manager in stock and musical comedy; he was with Harrigan and Hart of treasured memory, Wm. Gillette, E. H. Sothern, Charles Frohman and Henry W. Savage (some experience, and a man-sized job every time). As a picture director he was with the Universal two years, with Ince, with Triangle, with Select, with Lasky, with Goldwyn and with Selznick.

**Paul Cazeneuve**

PAUL CAZENEUVE, a comparatively recent enlistment under the Fox banner, has made a strong impression and is a growing figure. Well known as an actor, no detail of photoplay production escapes his attention. He has directed for Fox "The Square Shooter," a Buck Jones Western, now ready for release; "The Spirit of Good," and "Her Honor the Mayor"—the Aline Van Ness Hines Broadway stage success adapted as the first starring vehicle for dainty Miss Percy and figuring in the new season's list.

**Hampton Del Ruth**

HAMPTON DEL RUTH—that tireless and resourceful builder of Fox sunshine comedies, who is probably responsible for more wholesome mirth from the Atlantic to the Pacific than any other man in the motion picture industry. As supervising director (he is also an author), he has under him a corps of directors who at present include Jack Blystone, Roy Del Ruth, Delmar Lord and F. G. MacLean. This aggregation, with the addition of Eddie Cline and with Hampton Del Ruth at their head and as author, has completed for the new year a big Fox Sunshine Comedy Special, in six reels, entitled "Skirts." This is declared to be a "hummer" in humor, stunts, sensations and feminine beauty.
Sunshine Special Ready for Publication

Thousand Girls Used in Production Which Fox is Confident Will Give Comedy Directors a New Mark to Strive to Equal

For a few weeks, there will be published a motion picture comedy which, in its way, will stand as a milestone in the progress of the film industry. It is a Fox Sunshine Comedy special—in six-reels—a sunshine de luxe affair. Months were consumed in its making. A king's ransom was lavished upon its investiture. Its "chorus" alone numbers more than a thousand girls. Its principals, sixteen in number, rank among the foremost players in the comedy field. Six directors co-operated in the task of transferring it to the celluloid. But it is not for these reasons that this particular production is noteworthy, although any of these alone would stamp it as unusual; it is rather the fact that this is the first six-reel feature—the pioneer in its class—of the "girly-girly" type ever presented.

To William Fox goes the credit for conceiving the idea and courageously converting it into reality. To Hampton Del Ruth, supervising director of the Fox Sunshine Comedy organization, belongs the honor of writing the story and controlling its production. "Skirts" is the feature in question, and when it is released exhibitors throughout the country will have the opportunity of observing for themselves the enormous appeal of one of the people who had a hand in its making.

The sixteen principals engaged were Chester Conklin, Alta Allen, Polly Moran, Jack Cooper, Billy Armstrong, Ethel Teare, Slim Summerville, Glen Cavender, Harry McCoy, Bobby Dunn, Tom Kennedy, Ed. Kennedy, William Franey, Harry Booker, Laura LaVarnie and Alice Davenport. Each of these will be recognized as an artist who from time to time has figured as a star in his or her own right. Each will be recognized as an artist who has an individual and personal following among the fans.

Determined to make "Skirts" an offering that would go down in motion picture history as unique and the most lavish of its kind, Mr. Fox conceived the idea of a ballet of hippodromic proportions. Orders were issued to the casting director at the Hollywood studios to provide a chorus of not less than one thousand of the most beautiful women obtainable. Although the mecca of all aspirants for film honor, it was realized that Los Angeles could not begin to provide the combined beauty of face and form demanded. As girl after girl was rejected, it was feared that the necessary number of perfect types could not be secured.

As a last resort "Perfect Form Contests" were instituted in cities throughout the United States and Canada where Fox film exchanges are to be found. Six weeks of contests presently brought together the group required.

A person possessing the statistical mind of the Fox studios was spurred by curiosity to investigate the nationalities of the girls in the perfect beauty chorus. Girls of Russian, English, German, Swedish, Norwegian, Scottish, Irish, Italian, French, Polish, Hungarian and even Turkish and Syrian forebears were numbered. One miss confessed that her father was a Chinaman, while her mother was a Polynesian. This queer admixture of blood imparted to her a piquancy of beauty unusually attractive.

About this time Mr. Fox chanced to attend a circus performance. One of the most attractive features of this aggregation of noteworthy talent was a group of artists that for years had been a headliner in vaudeville and which, with the opening of the circus season, was in great demand by the big tent troupes in the country.

The feature in question was the Singer Midgets! People who have seen them at work will know that, in spite of their diminutive stature—they are the tiniest folk on earth—they are artists of supreme merit. At the opening of the season this group comprise the troupe. The tallest is forty-six inches and weighs sixty-five pounds. The youngest is eighteen years old, weighs...
Features of William Fox Comedy Spectacle

Hampton Del Ruth, in charge of production, was assisted by five well-known directors, Roy Del Ruth, Eddie Cline, Jack Blystone, Delmar Lord, and K. C. MacLean.

Sixteen principals used in the production are all recognized artists in the world and, to this number, they have been added a troupe of small people, which is considered as the world's best monkey troupe.

The Singer Midgets, the most famous troupe of tiny folk, and the midget menagerie, were hired in a body to assist in the production.

Thrills include the washing away of a palatial home by a flood, a train plunging through a burning bridge, a submarine rescue at sea, a 2,000-foot parachute drop from an airship, an explosion which blew up a three-story set, and the rescue of the heroine from the roof of a speeding train by an airplane.

The Midgets consist of four elephants, sixteen ponies, a monkey, a deer with fawn, seven ponies, four Degenburg goats and a midget lion. These animals are highly trained and in themselves present an act of unusual interest.

In addition, Mr. Fox stipulated that the Midgets present their famous act which is picturization of the old nursery rhyme. 'The Old Woman Who Lived in a Shoe' and the Midgets possessed an irresistible fascination for children both small and grownup, and it is shown in its entirety in the special Fox Sunshine Comedy Special "Skirts," which is to be published early in the fall.

When all is said and done, however, the engaging of talent, however difficult it was, represented but a minor part of the problems which required solving before "Skirts" became an actuality. And so well was this work systematized that within six weeks the last of the costumes were actually completed and in the hands of the wardrobe department at the studios.

But, while no expense was spared in working up the spectacular angle of "Skirts," such other highly important elements as thrills and comedy were never for a moment lost sight of. With Hampton Del Ruth at the helm, and with men of the calibre of his five assistants with their trained eyes alert for comedy-making opportunities, the fun element was sure to be ever present. Nor were the sixteen principals behind in the matter of laughter making suggestions.

Thrills such as never have been seen outside of serials it is declared follow in rapid succession in "Skirts." A capitulation of some of the ultra exciting incidents is not amiss.

By means of a specially constructed dock, which was to be used in the desired moment, the interior of a palatial home was completely washed away as the result of a terrific pressure of water.

An entire train of day coaches, including locomotive, was purchased for express purposes, only to be run through a region where a forest fire was roaring at the climax.

The climax occurs when this train is plunging headlong through a bridge which the fire had partially destroyed.

Uncle Sam's assistance was obtained for the purpose of affecting a submarine rescue at sea.

One of the principals risked his life to drop in a parachute from an airship flying two thousand feet above the sea.

An explosion which sent Chester Conklin hurtling through three stories of a uniquely constructed set. Incidentally, the scene came within an ace of robbing the world of one of the most capable comedians in motion pictures.

The rescue of the heroine from the rescue of the speeded train affected by Conklin who, hanging head down and with feet strapped to the body of an airplane in full flight, snatched her from her perilous perch.

This story would not be complete were no mention made of the set constructed for the banquet scene in which the climax of the comedy occurs. Three hundred feet long and two hundred feet wide, it was bigger than anything ever erected for motion picture use, save possibly one or two sets in Griffith's "Intolerance." Nearly three thousand persons appear in it at one time. The tables which were so fitted and so constructed were wide enough to accommodate the diners plus the thousand girls who present the dancing tables four abreast. This rapid moving army of feminine beauty, moving in graceful unison, is regarded as one of the most impressive spectacles that has ever been filmed.

There is no doubt that when "Skirts" is finally published for exhibition, the verdict of both exhibitors and patrons will be that William Fox has achieved a master stroke in conceiving the idea that is not possible. Nor is there room to doubt that in pioneering the first six-reel feature of its kind he has opened to exhibitors a superb vista of possibilities in that line of entertainment.
Scene from William Fox's first serial "Bride 13," written by E. Lloyd Sheldon and directed by Richard Stanton. The mystery concerns the disappearance of thirteen young and beautiful brides, held for ransom.

"Bride 13" Is Initial Serial Made Under New Fox Policy

Production Started On Second Chapter Play: U. S. Battleships Are Big Factors in First Episode Picture

On the heels of six years of success in the realm of feature production, during which time Fox entertainment have won favor in every country where motion pictures are shown, William Fox's announcement of the production in September of his first serial picture comes with striking appropriateness. To those who have followed the course of Mr. Fox in the industry the news that he has gone into serial production is rife with promise of newer and better things in that line of screen endeavor.

"Bride 13" is the first of the serials that will bear the imprint of Fox Film Corporation. Its issue will mark the launching of a definite and continuous serial policy, for already a second story has been written and production has been begun, the plan being to publish the first episode of the second serial one week after issuing the concluding episode of "Bride 13." * * *

In explaining why Fox embarked on serial production, it is said that the impulsion originated with the exhibitors themselves. For a year or more theatre owners have addressed themselves to the president of Fox Film Corporation along these lines:

"You are supplying exhibitors with an excellent array of feature pictures. You furnish first-class two-reel comedies in your Sunshine brand, and a very popular split reel subject, 'Mutt and Jeff'; and since last October a high-class news reel, 'Fox News.' I also run serial pictures in my theatre, finding that my patronage demands that type of entertainment.

"Why doesn't Fox Film Corporation furnish serials? I am certain exhibitors would welcome them, knowing the high standard set by your present productions."

Messages in this tenor had their effect. The matter was carefully weighed and the serial field was thoroughly explored before any decision was reached.

* * *

As a result of painstaking study and assiduous effort "Bride 13" was evolved. The corporation is convinced that the sterling quality of its achievements in feature production is abundantly evident in the first picture and will be equally reflected in all subsequent serials. "Bride 13" is unique in many ways, but its outstanding advantage lies in the fact that the serial was made with the fullest cooperation of the United States navy. An entire fleet of warships was ordered to work with Director Richard Stanton, the aim of the navy department being to bring home to the American people the importance of the operations of their warships and the activities of the men aloft and ashore. It should be understood that the serial is in no sense a war play. Nor is it a propaganda picture. It concerns itself with the depredations of a band of pirates operating from a submarine on the American coast, and the navy plays the part of the rescuing force.

* * *

The cost of the production was $1,500,000, with the cooperation of the fleet gratis. The value of dreadnoughts, cruisers, submarine chasers, seaplanes and dirigibles utilized in "Bride 13" mounts into millions upon millions of dollars. Fox Film Corporation quotes these figures to give an insight into the lavish magnificence of the serial, its unprece- dented magnitude and the vital quality of the story it unfolds.

In the production two names stand out prominently. They are Richard Stanton, director, and Commander A. L. Bristol of the U. S. destroyers Breck- eridge, who commanded the ships and the men of the motion picture fleet and who himself was the leading actor in several vital scenes.

Mr. Stanton's most recent pronounced success was "Checkers" in which he not- ably demonstrated his assiduous, intense realism which has brought him to the forefront in direction. "Bride 13" is the eighteenth important Fox publication directed by Mr. Stanton. * * *

Through the episodes of the serial, Director Stanton, representing the realism of fiction, and Commander Bristol with his Navy units representing grim reality itself, firmly knit together their hitherto separate worlds of activity—fiction and fact.

The story of "Bride 13" was written by E. Lloyd Sheldon. The scenario was written by Edward Sedgwick. There is mystery of inexplicable weirdness and horror, to set the perilous adventures going, and to call for the assistance of the U. S. department of justice and the navy. The mystery deepens with the disappearance of thirteen beautiful, young and wealthy brides, held captive for millions in ransom.

Scenes in the early and middle episodes of the serial were set and photographed aboard the destroyer Breck- eridge and on the submarine R-1 commanded by Lieut. Commander George W. D. Dashiell. Commander G. W. Steele of the Shawmut, mother ship of the seaplane squadron, superintended the essential contribution of the seaplanes, the flying squadron itself being under direct command of Lieut. Com- mander B. G. Leightgn, Senior Pilot.

Pearl Doles Bell to Visit Shirley Mason

Among the persons prominent in the industry who left New York for the Pacific Coast recently was Pearl Doles Bell, novelist and short story writer, associated with Fox Film Corporation as staff writer. Mrs. Bell, with her pet turtle Mike, is on her way to Hollywood and its film colony to make the acquaintance of Shirley Mason, the little Fox star who made her debut under Fox in one of this writer's stories, "Her Elephant Man."

While at the Fox studios in Holly- wood Mrs. Bell will confer with Shirley Mason regarding a series of original stories which the author has in mind for this star, which will be produced during the coming season, following that filmed in the title "Penny." This is the first story written by Mrs. Bell especially for Miss Mason.
Well-known Authors who are contributing stories to screen for Wm. Fox.
Humor Found at New Fox Studio

The Lighter Side of the Lives of the Stars and Directors Who Are Producing Fox Pictures for World Distribution

J ust as humor and human interest are the prime essential features of the successful screen production, so do humor and human interest figure to a marked extent in the making of motion pictures. Contrary to a prevailing opinion, work in a picture studio is really hard work and not play. A great deal of patience and thought and hard work lie behind those wonderful smooth running scenes, destined to hold photo-play audiences because of their strength and beauty. Sometimes those scenes which are flashed before the eyes, in a moment have taken hours, days, perhaps even weeks, of preparation.

A day spent in the new Fox studio in West 55th Street, furnishes a fine demonstration that the working day of the moving picture director and his company is no light one.

The immense stage of the Fox studio—large enough to permit twenty companies to work at the same time—bears a tremendous force when in action. It is almost an education in itself to observe the various Fox directors at work—each engrossed in the production he is piloting to success—each using methods peculiar to himself to obtain desired results. But in the midst of the working atmosphere a sudden change comes, proving that even the busiest of studios has its time for relaxation and fun.

**P**EARL **W**HITE appeared on her set, where Charles Giblyn is directing her in a new production, with a dog in tow—not a smart pomeranian or high-bred collie, just a poor little mongrel with wuffles and an over-affectionate tongue. After collecting the entire studio force on the floor, she announced that she had brought the dog from her home in Bayside to auction it off.

The announcement did not create any enthusiasm until Miss White explained that the dog was one of the many she had saved from a pond and was caring for on her Long Island estate. She has devoted an acre to the exclusive use of these homeless animals, and the proceeds of the auction is to help in the upkeep of the shelter.

"Remember you're buying a pal," said Pearl White—and then the bidding began. After about twenty minutes of frenzied contest the bidding narrowed down to Charles Giblyn and Charles J. Brabin, another Fox director. Giblyn won the dog with a close margin, and proceeded to buy its loyalty away from Pearl White with a steak his assistant brought from a near-by restaurant.

**E**STELLE **T**AYLOR is a young actress with a great deal of ability and intelligence, which are clearly expressed in all her screen work. In one of the episodes in the story referred to she enacted the role of an artificial flower maker. To insure realism, Mr. Brabin had the furnishings of an artificial flower factory moved to the studio and had engaged a number of the factory girls as extras.

Of her own accord Miss Taylor asked one of the girls to give her a few lessons in the making of flowers, so that she might act as well as look her part when the flower making scenes were to be taken. An extra girl, not to be outdone by the leading woman, suggested that she also would like to take a few lessons—and she did. In the course of the instruction the factory girl told of her work, and when the extra learned of her short hours she devoted herself more energetically than ever to learning how flowers are made.

"Get me a job, will you?" she asked, offering as a proof of her capability a rather droopy red rose she was fashioning. "Those hours of yours sound mighty good to me after working a whole day and night in this picture."

**D**ELL **H**ENDERSON has won quite a reputation as a director with an optimistic temperament and no temper. To see him at work is to realize why he has gained the reputation, but also to wonder just how he could do it. The life of a moving picture director is a trying one at best—and this particular occasion would have tried the patience of a saint.

A young actress was being rehearsed in a scene. Every bit of action was explained over and over again. Mr. Henderson even going through the scene for her. Finally, after a prolonged period of rehearsing he decided that at last the scene could be photographed. Lights were muttered. The girl stood against a table, one hand nervously clutching at the cloth, as she had been instructed. All went well until the camera began grinding. Then the girl suddenly gave a nervous cry as she gave a frantic signal for the cameraman to stop. "What shall I do with the other hand?" she asked.

Dell Henderson retired from the scene of action to give vent to his feelings in private.

**G**eorge **W**alsh, whom Mr. Henderson is directing in "The Plunger," an original story by Thomas F. Fallon, was having a party all his own. A group of boys, members of the George Walsh baseball team from the upper Bronx, were having the red letter day of their lives as his guests. It happened that on this particular day Walsh was not going through with any of his stunts—there wasn't even a fight scheduled; and the boys were bitterly disappointed.

On the Pearl White set near by, Miss White and Richard Travers, her leading man, were about to begin a scene. Mr. Giblyn shouted the studio command for action—"Shoo!"

Instantly there was great excitement among the boys, who made a quick dart for the other set. "It must be a western picture, and there'll be shooting and everything!" cried one in ecstasy; and George Walsh, deserted, realized how fleeting are the small boy's affections when excitement calls.

**C**hildren appearing in productions are oftentimes a source of amusement. One little chap, recruited for Charles J. Brabin's latest production from the neighborhood of the studio, became so overwhelmed with embarrassment when Mr. Brabin thought bare arms and neck would be more effective under his overalls and suggested that he take his shirt off, that he ran down the ramp leading from the studio floor to the street and never returned.

Another child, thoughtfully sucking a lollipop, given to her in a scene, remarked: "Everything's a fake here except the candy—ain't it?"

A little visiting girl, seeing the studio for the first time, ran to her father, one of the Fox officials, if she was looking at moving pictures. When he answered yes, she demanded promptly: "Then—where's the vaudeville?"
Exhibitrs Herald
August 14, 1920

Fox Very Active In Canada With Six Offices Operating

Stellar Players of the Company Are Popular With New Attendance Records Being Made in the Theatres

The resources of Canada have only recently been esteemed. It is a statement often made about that vast country north of the United States. But in the matter of motion picture possibilities there, Fox Film Corporation has more than scratched the surface. It has dug deep and planted its organization on a solid foundation.

William Fox found a big demand in Canada for his films before he was ready to go into that field. Finally he decided, in 1915, to begin operations there. He opened an office in Montreal. Because of increased business offices were opened in Toronto and St. John. These offices have become busy film hives. At that time Western Canada was being supplied with Fox films through an agency.

Last year three more offices were organized to handle the vast country. Western Canada, to one of which was opened in Winnipeg, another in Calgary and the third in Vancouver. All of these branches are under Vincent J. McCabe, who as district manager has his headquarters in Toronto.

In addition to these service offices the Fox company has news cameramen in all parts of Canada. These men photograph important events and send their film to New York, where it is incorporated into the news films sent out not only throughout the United States and Canada, but throughout the world.

The Fox company believes in a big future for Canada and believes also that it is helping in that progressive stride—helping give the best amusement and education the world through Fox News just what is happening in Canada to indicate growth.

All the big Fox pictures are shown in Canada, and in many instances have hung up, new attendance records. "Checkers" did a tremendous business. The Canadians love race films and will go to any picture house showing such a picture.

William Farnum, a favorite the world over, has a tremendous following in Canada. Exhibitors have cashed in on his pictures ever since he began making them. With Farnum's name it is enough to fill any theatre. And, strange to relate, the William Farnum pictures are so good they have drawn them away in Western Canada are those in which he appears as a Westerner.

Tom Mix has taken a big hold on the frontier of the Western Canada. Fox. He shows them tricks they glory in; his riding down mountaineers, horseman- ship with a rope, all the rodeo that gives them the very thrill they are looking for. They go many miles to see a rodeo. Why not go a shorter distance, and spend less money, and leave their own horse in the barn, to see Tom Mix? Mix "caught on" from the beginning of his career with Fox, three years ago. Exhibitors all over Canada tell of the box office pull that attaches to the name of Tom Mix.

Another Fox star who is making rapid strides in Canada is Shirley Mason. From the time of her first Fox picture, "Her Elephant Man," she has gained admittance into first-run houses. There was no mistake about this elephant, however, for it was a money-getter. And when she followed this big success with "Molly and the Man," she was one of all enterprising motion picture showmen.

William Russell is winning his way rapidly into the hearts of the Canadians, according to Mr. McCabe from all over Canada.

One feat of which Mr. Fox will always be proud is that of Longfellow's immortal poem "Evangeline," and when he showed it to audiences in Evangeline's own territory it gained their warmest approval. "Evangeline" was rich prize material for exhibitors, in that territory particularly.

Probably the strangest part of the Canadian service is that to Prince Rupert on the Pacific Coast, and to Lé Pas, further inland.

Prince Rupert draws on a population of about 6,500, and as Fox pictures are wanted there by the motion picture folk, they must have them. Mr. Fox has made a trip out there and is obligations to obliging the people of his friends. Films are shipped from the Vancouver branch. A week passes before the film arrives in Prince Rupert. It is played there for two days, and then is returned to Vancouver.

The same thing happens with pictures sent to Lé Pas, which has a population of 1,500, and is at the end of a railroad line. It was at Lé Pas that a gold strike was made. Pictures of course, Fox pictures follow their friends into that far north country. Big storms affect entertainment in these distant places, but whenever possible the service does it even, to the overwhelming of big obstacles.

Canadian exhibitors have big things coming to them in the new year. The new Fox product will keep them busy hanging up new receipt records.

Exchange System Greatly Enlarged (Continued from page 47)

At 125 West Broadway in Butte, Montana, Fox has opened the fourth of his new exchanges this year. At this point the sales department of the Fox firm, under the general management of Herman Robbins, has placed L. McGinley as manager, formerly of the Kiley is known to all theatre men throughout the Central Western territory through the good work he formerly did as assistant manager of the Fox in Cincinnati.

The purpose of establishing these new branches of the Fox sales force is explained by Herman Robbins as an essential part of the general expansion policy of Fox, which aims at concentration of the sales forces at each of the points in order to cover more thoroughly the territory allotted to each. A greater exchange of extensions is planned, by subdividing some of the larger territories now covered by one central point.

Announcement of the additional new offices will be made public within the next two months, and negotiations now open for new sites will be closed and erection of the new buildings started.

Among some of the Fox exchanges enlarged this year to cope with the increasing activities of the sales department are those at the management of Clyde W. Eckhardt, the Omaha branch; Sidney Mayer, manager of the Philadelphia office; George C. Dembow, manager, and the Cincinnati branch under the management of Rudolph Knoppel. At each of these points Fox has more than doubled the original space occupied by the branch, equipping each with facilities for handling and shipping of film with the least possible delay and effort.

EXTENSIVE alterations, improving and enlarging of the other exchange branches, have been and are being made at this writing, and report has been received at the home office that the constructive work of the present Kansas City office will be completed in a few days.

Fox Film Corporation, in its progress, now has established exchanges and district sales offices in practically every film center in this country and in Canada. In Canada the district management of such veterans as Harry F. Campbell, Howard F. Sheehan, Clayton F. Sheehan, E. H. Petter, George W. Russell, and Louis Rosenblush, those six districts into which the Fox firm has divided the United States for sales purposes are now registering an enormous demand for Fox entertainment which keeps the exchanges running at capacity day and night.

The exchanges which now are operating on the Fox specials, the Farnum series, the Mix series, and the forthcoming Pearl White series, as well as the films featuring Shirley Mason, Buck Jones, William Russell, George Walsh, Louise Lovely and Ethel Mercy, located at the following cities: Albany, Atlanta, Boston, Buffalo, Butte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New Haven, New Orleans, Oklahoma City, new, Omaha, Philadelphia, Pittsburgh, Salt Lake City, San Francisco, Seattle, St. Louis, Washington, D. C. and New York City.

In Canada, Fox still is operating six exchange branches, one of which has been recently removed to entirely new quarters to give the staff and sales force space for increase of output. This branch is located at 163 Union Street, St. John, N.B. The other offices are in Montreal, Toronto, Calgary, Winnipeg and Vancouver.

With the new season approaching, here is the report of the management of the big special films, the new series for the Fox stars, and the newly made stars, the exchanges with which is it is predicted, to meet the biggest year's business in the history of Fox Film Corporation, as is evidenced by the reception to which the films, already mentioned, and the first of the new Fox specials shown to the trade press in New York at the Palace theatre—"If I Were King," and "The White Moll."
An Innovation Is Promised
In "While New York Sleeps"

Big Special to Be Issued
In September—Night Life In Metropolis Is Depicted In Picture
Directed By Brabin

Once in a while comes a motion picture of merit sufficient to arouse the discriminating picture public into genuine enthusiasm. Any lover of the best in pictures probably can enumerate on his fingers all the really great photodramas ever produced and still have a finger or two left over.

William Fox, president of Fox Film Corporation, gives warning to loosen up one of the remaining fingers and be prepared to tally one more count. For mid-September he promises the publication of a special production entitled "While New York Sleeps." He promises further that the picture loving world is going to receive a most gratifying shock and surprise in this big cinemodrama of night life in New York.

In the first place, it concerns New York, its people, and three phases of its hectic life. Because it is about New York it will interest people everywhere, for New York is one of the most interesting places in the world.

In construction this picture is an innovation. "While New York Sleeps" is really three enthralling photoplays in one, each division of the picture being distinct and presenting in an overwhelmingly dramatic way a different phase of New York's night life. Each division, or episode, is remarkably intense in both theme and action. Each represents a typical incident of the great city's turbulent life. The conclusion of the first and second each enables the audience to gain relief from the nervous tension of a particular story.

Charles J. Brabin staged this sensational photodrama and collaborated with Thomas P. Fallon in the writing of the stories and scenarios. Five players constitute the entire cast—Estelle Taylor, Marc MacDermott, Harry Southern, Earl Metcalfe and William Locke.

No player is featured. The picture is so strong in each of its characterizations as to require what may properly be called an all-star cast.

The first narrative is entitled "A story of the suburbs, where love builds its dream-dust future without reckoning on the ashes of the past; where birds come to rest and vulture to seek prey." It depicts a crisis in four lives and centers about a decent woman who has married a wealthy man in the mistaken belief that her first husband, a worthless cad, has been killed.

Miss Taylor is seen as the wife, Mr. MacDermott as the blackmailing first husband, Mr. Southern as a burglar and Mr. Locke as the second husband.

Episode two is a pictorial recital of the notorious "badger game" and is entitled "The Gay White Way," where according to the introductory subtitle, "the supple bodies of women put seductive messages into their glances, and their red, red lips give silent invitations—where plots and counterplots hide behind painters and tinsel, and the order is always, 'On with the dance.'"

Here the principal players are but three in number, "the vamp, the man and the 'friend,'" played respectively by Miss Taylor, Mr. MacDermott and Mr. South-

HUSBAND HUNTING HAS ITS DRAWBACKS

Eileen Percy in her new Fox starring vehicle, "The Husband Hunter," adapted from "Myra Meets His Family.

and the critics that gathered at the trade showing declared it to be a big picture and Farnum magnificent as Francois Ving. But Justin Huntly McCarthy declared that it was wonderful, and that the director and the man who wrote the scenario had kept to the idea of the book and the play.

Many long runs have been booked on the picture. Some exhibitors who customarily changed programmes twice a week, have given up a whole week to "If I Were King."

"Checkers" has made a big hit in Great Britain. It is a racing story, and the British public love a good horse race. In addition to the turf element it has in it thrilling romance. The same is true of "Should a Husband Forgive?" another racing story that has drawn tremendous bookings.

Tom Mix is a big favorite in Great Britain. The playgoers like him and his Western type. His horse Tony is the subject of many articles in the Fan magazine and Tom's Western Wisdom is peculiarly engaging to the Britisher.

Buck Jones walked into a fine niche in the hearts of the British public when he was shown in his first picture "The Last Straw." "The Square Shooter," helped him further along and he is accepted as a good exhibitor's bet already. Now in the Russell, Tony is hit in his first production under the Fox banner. "Sacred Silence," "Eastward Home" and "The Lincoln Highwayman" were booked by many before the trade showings.

The opening of the new Fox Film building at 13 Berners street, London, has added to the strength of the Fox product, because it showed the exhibitors that Fox business was expanding so fast that these imposing new quarters were necessary in order to give the rapid and careful service for which the Fox company in Great Britain is noted.

The new building is six stories high, with a five-story annex. It is three times the size of the old headquarters at 74-76 Old Compton street.
Cohen Seeks Exhibitor-Distributor Meeting to Frame Uniform Contract
Letter Addressed to Executives Men and Producers Asks That Representatives Be at Conference Which Will Consider Proposition

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has taken the initial step toward a uniform contract with producers and distributors in which the exhibitor will have a voice in the framing.

The exhibitors' president has written a letter to the exchange men and the manufacturers requesting that they send representatives to confer with exhibitor interests for the purpose of considering the "question of a contract that will be deemed fair and equitable to all the parties concerned."

This action is in line with the request made by the exhibitors of the country in convention at Cleveland in June.

Letter Sent Out

President Cohen's letter follows: "The national convention of the Motion Picture Theatre Owners of America at Cleveland charged me with the task of bringing about uniform contracts."

"There cannot be any discussion as to the unsatisfactory character of the present arrangement. UNDER THE SYSTEM NOW IN VOGUE, THE EXHIBITOR HAS NO VOICE IN THE FRAMING OF THE CONTRACT, THERE IS NO DRED OF THE SLIGHT OPPORTUNITY THAT IS OFFERED TO HIM TO READ IT BEFORE SIGNING AMOUNTS TO LITTLE MORE THAN AN EMPTY FORMALITY. You, no doubt, know that contracts of this character are always construed against the maker, and for that reason alone it seems to me that the advantage the exhibitor gains in signing contracts is more apparent than real.

Will Benefit All

"Far more is involved, however, than a mere legal safeguard to the contractual rights. I am speaking of the goodwill of the exhibitor. "It stands to reason that where the exhibitor has had a voice in the framing of the conditions of the contract, he will live up to it conscientiously. This circumspection tends to the faithful observance of the contract and therefore rebounds to your own direct benefit."

"In a spirit of perfect amity, I therefore suggest to you that you appoint a person clothed with authority to attend a conference between representatives of the manufacturers and the exhibiting interests. This conference is to consider the question of a contract that will be deemed fair and equitable to all the parties concerned. Surely the effort is worth while. IF THE EXHIBITORS OF THE TRADE FEEL THAT THEY ARE SIGNING A FORM OF CONTRACT WHICH IS APPROVED IN A FORMAL WAY BY THE DIRECTORS OF THEIR ORGANIZATION, IT IS SAFE TO ASSUME THAT THEY WILL OBEY ITS CONDITIONS TO THE BEST OF THEIR ABILITY."

Entitled to Consideration

"On the other hand, I realize that the manufacturing interests are entitled to consideration. They are entitled to be heard on the question of the best form of contract. I feel there should be a meeting of the minds between the two interests and in that way we will insure, first, an avoidance of publicity and warlike some litigation; second, a general sentiment favoring a faithful performance of contracts, and that will undoubtedly work to the benefit of all parties concerned."

"If you believe that my reasoning is correct, I will greatly appreciate a line from you informing me of that effect, and I will then take up the question and the place of the conference."

Brandt and Cohn Form C. B. C. Sales Company In Independent Field

True to his word that he would form an independent distributing organization for producers, Joe Brandt, just before leaving for the West Coast, issued a statement announcing the formation of the C. B. C. Sales Company, which will deal exclusively in independent productions.

Mr. Brandt has associated himself in this venture with Jack Cohn, producer of Screen Snapshots, and also the Hallroom Boys Comedies. Mr. Cohn is widely known in the state rights field and among film folk in general and has been connected with the film industry for twelve years. He will take care of the New York office of the company, which will be maintained at 1600 Broadway. His wide experience in the making and marketing of short subjects will be a valuable asset to the firm, it is said.

The C. B. C. Film Sales Company, according to the announcement, will deal directly with the independent producer, with a view to the efficient handling and marketing of his product. Contracts have already been closed for a number of feature productions and a series of short subjects which are essentially offered to the exhibitors will be contracted for as time goes on.

Harry Raver to Produce Novel By Anthony Hope

Signalizing the entry of another famous author into the ranks of picturedom, Harry Raver announces the completion of arrangements whereby Anthony Hope's "best seller" will shortly reach the screen. Following the world-wide success of "The Prisoner of Zenda," "Rupert of Hentzau," "The Adventure of Lady Ursula," and other plays by Anthony Hope, their popularity extending back over many years, the author's subsequent book, "Sophia," after enjoying a circulation covering printing in seventeen languages and running well into six editions, was finally obtained for piecemeal sale under the title of "The Virgin of Paris."

An elaborate production of the popular Hope story is well under way by Harry Raver's staff organization, with Gerald Fontaine, director, with Harry Melville, assistant, Franklyn Morel and George Constantine are the photographers. Agnes Fletcher Bain prepared the adaptation.
Viola Dana is peeved! You'd be cross too if you had to sit in a muddy pool while the photographer went after a new box of plates. It's a scene for her new Metro picture "The Chorus Girl's Romance."

Norma Talmadge seated on the steps of her summer home with her vicious, man-eating Pekinese. Select Pictures is about to present her in "Panthea."

Helen Ferguson is finding the west coast to her liking. She has just completed work in Metro's "Burning Daylight" and Fox's "The Challenge of Chance," and is now appearing opposite Earle Williams in "The Romance Promoters."

Mr. and Mrs. Fairbanks, otherwise known as Douglas Fairbanks and Mary Pickford, trying to get through London throngs of admirers. Bennie Ziedman is the youth with his straw hat in his hand running beside the "bobby."
IN THE MIDST of the warmest week of the Summer in his particular city, a certain exhibitor whose advertising has never attracted wide notice advertised that he had booked five great specials—in spite of seasonal conditions.

On the night of the advertisement's appearance in the newspaper he opened the engagement of the first big special. In his advertising it was referred to simply as the first of the series.

Business that night proved the logic of his reasoning. A crowd such as had not been experienced since the first drop-off that signaled the coming of Spring came to see the first of the series.

Additional advertising of the series was thrown upon the screen. And the first picture gave satisfaction. He knew that it would before he started his campaign. In all probability each unit in the series will be similarly attended, for the favorable impression is too well planted to be uprooted even by one or two disappointments.

Such an account points its own moral.

"LADY ROSE'S DAUGHTER" (Paramount-Artemaft) offers splendid opportunities for Elsie Ferguson, who plays tragedienne excellently. She struggles against the inheritance of a bar sinister, and attempts suicide rather than fulfill the prophecies of pessimistic relatives. The picture is of high grade and should please the particular patron.

"MOON MADNESS" (Robertson-Cole) takes a heroine raised among Bedouins to Paris, where she becomes an artists' model and is exposed to rival advances of two artists. The production is well staged and the acting of all is convincing. Picturesque desert scenes and good acting by Edith Storey are the strong points.

"A DARK LANTERN" (Realart) depicts the rivalry of an English doctor and a European prince for the heart of an English beauty, effectively impersonated by Alice Brady. The doctor plays the role of stern and tyrannical dictator when the heroine collapses and wins of her a love for him that will surmount his most brutal and unsympathetic demands. There are few flashes of humor, but the result is a highly creditable one.

"THE VALLEY OF DOUBT" (Selznick) should be well received as hot weather refreshment. It is a story of the northern lumber camps, played with smoothness and attractiveness. A New York admirer tries by trickery to win for his bride the girl who loves a French-Canadian lumberman. The picture should be popularly approved and should please every audience.

"HAIRPINS" (Paramount) gives Enid Bennett a role of shoddy, penny-pinching wife that is transformed to that of a lively, modern young matron whose metamorphosis wins back the attentions of her husband who has bestowed upon her pretty stenographer. It is a light comedy good for many laughs, and carries a practical lesson of a sort.

"ONE HOUR BEFORE DAWN" (Pathe) places upon the screen a mystery drama with society setting. It is strong of plot and absorbing. There is no hint of the real murderer of a house party guest until the innocence of George Clayton (H. B. Warner) is proved in the final scenes. There is one highly amusing scene of mesmeric demonstrations, pleasantly contrasted with the highly effective dramatic element.

"RUTH OF THE ROCKIES" (Pathe) is a serial that surrounds the fight between Broadway Bab (Ruth Roland), a waitress transplanted to the California border country, and a band of "Inner Circle" crooks for the possession of a trunk containing a gown sewn with smuggled diamonds. Scenes are spirited and highly thrilling. The first three episodes include a race between an automobile, locomotive and aeroplane. The picture promises to meet all requirements of serials and duplicate or excel the star's past successes at the box office.

"THE MUTINY OF THE ELSINORE" (Metro) gives rich entertainment in an adaptation of a realistic Jack London story. Mitchell Lewis as skipper subdues the most mutinous crew that ever trod a deck. There is plenty of punch and many exciting hand-to-hand encounters.

"UNDER NORTHERN LIGHTS" (Universal) presents Canadian border life that includes activities of the Northwest Mounted Police. Interest surrounds the wooing of a French maid by a member of the border guardians and his conflict between love and duty when her brother is implicated in law-breaking. The picture should be universally successful.

"WHILE NEW YORK SLEEPS" (Fox) should prove unusually successful as a box office attraction because of the title, which is calculated to cash in on the gratuitous press agenting of New York's night life by magazine writers, novelists and journalists during the past several years. Estelle Taylor and Marc MacDermott have the most prominent roles and handle them excellently. The picture is in three acts, or parts, upon eight reels, measuring well up to special feature demands.
A special cast in

WHILE NEW YORK SLEEPS

Eight-part drama; Fox. Directed by Burton George. Published in September.

OPINION: The romantic appeal of New York's storied night life, press agencies, magazine writers and journalists, will doubtless work well for the theatre that advertises this special attraction. The cast, however, and produced upon a big scale, will stand big advertising. It should be a box office sensation of the Fall season.

"While New York Sleeps" is a three act drama which shows three phases of life in the metropolis. Each of these plays a separate and distinct part in the others and is in no way related or connected with them except by contrast. For this reason the exhibitors who feels that eight reels is too long for his show could easily book this feature and play any two of the parts or acts as they are called and with these two present a very interesting picture.

The first part or act deals with a woman who has married believing that her first and worthless husband has been killed, only to have him return and demand money for his silence. During a struggle the husband is shot by a burglar who has entered the house with the intention of committing robbery. The wife, hearing her second husband approach in a car, takes the revolver in her hand while the burglar escapes and tells that she has killed a burglar.

The part of the wife as played by Estelle Taylor is convincing and well done. In this part however the acting of Marc MacDermott stands out and is worthy of high praise.

The second part, dealing as it does with the life of a cabaret vamp, gives opportunity for bits of lively comedy. Here too, the leading figures are Estelle Taylor and Marc MacDermott, both giving a very entertaining performance. The third part or act, which is the longest, gives the most opportunity for real acting. The acting of Estelle Taylor and Marc MacDermott is both convincing and entertaining.

The picture, divided as it is in three distinct acts or parts, give the members of the cast plenty of opportunity to show their versatility and ability as character actors and it is safe to say that all members of the cast, especially Estelle Taylor and Marc MacDermott, grasped this opportunity and earned great praise for themselves.

The exteriors and interiors are well selected and realistic. For the first part a typical suburban residence was chosen. For the second one of the well-known N. Y. Cabarets and for the third a tenement house on the water front.

A Special Cast in

THE VALLEY OF DOUBT

Five-part drama; Selznick. Directed by Burton George. Published in July.

OPINION: The atmosphere of the great timberlands of the North, snow, weather, crisp and cold, offer a hot weather contrast to the sections to exhibitors in "The Valley of Doubt." A sweet and dainty little leading lady (Arlene Pretty), a grave and sturdy little dark-eyed Canuck (Anna Lehr), in the other feminine role, and two broad-shouldered and comely young men (Thurston Hall as Jules Bonnibet and William Davidson as William Macey) offer other ingredients that go to make a refreshing offering to the picture palate parched and weary with the heat.

Among the long stretches of deep snow and in among the great trees and in the open spaces with the wind blowing things about are a few with a few others, weave a pretty and wholesomely romantic story. The picture will please the family patronage.

There is little distinction to be made in the work of the cast members. All are good. "The Valley of Doubt" is recognized in the attitude of Marian Hillgrade (Arlene Pretty) towards her lover, Jules, when she faces circumstances that suggest that he is responsible for the temptation of her erring young brother into the gambling and drinking from which his family seeks to separate him in bringing him to earn his own way in the North. That he is instead her brother's saviour is revealed with a resulting response of the girl to the dictates of her heart and the union of her love with that of Jules.

There is an absorbing struggle in the snow, on the brink of a great bank, between Jules and Macey, who seeks the love of Marian by the defamation of the reputation of Jules. There is a lively and intelligent dog that carries an important portion of the plot in his clever acting in carrying a possession of Jules' to the girl's father, who suspects him as her betrayer rather than fastening the merited blame upon the dissipated young brother.

SYNOPSIS: Tom Hilgrade, whose sporting blood flows in the place of fighting fluid that spurred his father to success in the lumber business, is sent by the parent to the North woods to work, also to end a city life of indolence and dissipation. With him goes his sister Marian and a family friend, William...
Macey. Tom works at lumber scaling, while Marian explores the country from Hilgrade Lodge. She is saved from serious frost bite by the prompt administration of Dr. Jules Bouvenet, a woodman to whom she gives the love refused to Macey. Worsted in an attempt to force his ardor upon Marian, Macey seeks re-venge upon his rival. Jules is also be-leaved the betrayer of Angele DuBois, an attractive young halfbreed, and a posse, commanded by her father, seeks to bring him. There is an excit-ing en-counter between Jules and Macey that ends with the arrival of the posse and the intervention of Marian, who per-suades them of their mistake, forgives Macey, but gives her heart to Jules.

H. B. Warner in

**ONE HOUR BEFORE DAWN**

Five-part drama; Pathé

Published in July.

**OPINION:** "The picture that is dif-ficult to be employed in choos-ing advertising phrasing for "One Hour Before Dawn." To exemplify this there can honestly be stressed the clever twisting of the murder mystery plot, the entertainment value of the story in which there are demonstrations of hypnotic science, and the convincing charac-terizations. Its element of the mystic is developed close to the melodramatic border, and the dog he believes himself to be while under hypnotic influence. He terrifies a colored jazz band employed to provide dance music for the house party, and drives them in lively scramble to seek safety.

The suspense is capitally sustained from the last hour of the evening in which the professor of hypnotism commands Clayton while under hypnotic spell. He is one hour before dawn until the real sayer is identified near the picture's conclusion. Threads are unravelled, Clayton and deitly unravelled, and the observer is kept without hint of the real criminal.

**SYNOPSIS:** Thoroly angered at Professor Ogwood's misuse of his hypo-notic power to make ridiculous an irri-tating fellow guest, Harry Kirke, in amusement of a house party crowd, George B. Warner) allows the scientist to command him under hypno-tic spell. His motive is to prove the theo-ry upon which he and the professor diifer, that the hypnotic break does not exist. Kirke will make a good man commit an evil deed. Responding to request for a command to give Clayton, Mrs. Man-tougal, siny mother of a silly daughter, sug-gests in a whisper that he direct Clayton to kill himself with the girl. Seemingly imparting that command in whispers, his professor really instructs his victim to kill Kirke an hour before dawn, to protect himself against the threat to kill him for the insult to him. Until the authorities track down the guilty, Jules monastery, fiance of Augusta Phillips (Annie Q. Dissen), circumstance and eviden-cial evidence leads to the suspect of Clayton and his own confused belief that his dream of murdering Kirke was truly real.

A special cast in

**MOON MADNESS**

Six-part drama; Robertson-Cole.

Directed by Colin Campbell.

Published in July.

**OPINION:** Picturesque desert scenes are the chiefly commendable item about this special film. In plot it is somewhat inconsistent, but there is an abundance of action and stormy scenes in the love life of Zora, the focal character, and an uncommonness in the setting that redeem it from the indifferent class. Its rich setting interest for general theatre patrons which in the visitation of ven-geance upon the head of the seducer by the father exemplifying the innocent young daughter, for the audience at the State-Lake theatre vigorously applauded this melodramatic crisis. There is no fault to find with the effective desert scenes, an interesting portrayal of a tropical thunderstorm, or with the Parisian studio appointments which sur-round the latter part of the picture.

Edith Storey in the part of Zora is comely to look upon, in a transition from a world-infant maiden of French an-cestry brought up by Bedouins to a sophisticated artist's model endowed in-herently with vampirish tendencies.

A rare for a bride among the young men of the Bedouin tribe of the New Moon suggests the title of the picture and suggests exploitation possibilities.

**SYNOPSIS:**: Valerie La Tour, wife of a naturalist absorbed in research work in the Orient, forsaking her husband and child for a French artist, meets with tragic death. Zora, the daughter, is put by La Tour in the keeping of Bedouins of the New Moon tribe. She is woed by a young womanhood by Jan, son of the chief, but fate brings into her life two French artists, Andre Fleuriott and Raoul de Bournay. With assurance that by posing as Parisian artists she can earn the pretty clothes she craves, de Bournay entices her to Paris, where he becomes her provider. She retains an infatuatation for Fleuriott, who purpose-fully aroused her love to enhance the portrayal of her painted in the desert, until his perfidiousness is revealed by de Bournay when Zora repels his advances, She is saved from danger in a struggle with de Bournay by her father, who arrives to recognize in her assailant the man who sought to steal his wife and who would despoil her daughter, and who kills him. There is the final return in sadness and wisdom to the arms of the Bedouin love.

**MITCHELL LEWIS in**

**THE MUTINY OF THE ELSINORE**

Six-part drama; Metro.

Directed by Edward Blomman.

Published in July.

**OPINION:** Told in terms of rapid action and replete with compelling real-ism, Metro offers herewith a tale of the sea that strides along and grips the interest.

Harmonious and compact in contin-uity, this adaptation of a Jack London yarn is vivid and vital. It is as graphically colorful and picturesque as any picture of sea life ever filmed. It con-cerns a mutiny of seamen to which ex-acting care has supplied every neces-sary detail. The schooner, cut-throats crew, the invulnerable skipper and the storm-swept deck, are decidedly realistic and fascinating as staged.

There are numerous moments to offer contrast, and romance is properly recog-nized. Mitchell Lewis meets desired needs in the interpretation of the battling skipper, and there are tip-top characterizations provided by William V. Mong and Noah Beery.

**SYNOPSIS:**: Graphic atmosphere and compelling realism abound in this serene tale of the adventures of John Pike (Mitchell Lewis) during a cruise of the Elsinore. With the assa-sination of Captain Nathaniel Souers, Pike takes charge of the schooner to provide an income for the skipper's son. Dick. The latter dislikes the sea, but Pike insists that he make the voyage to keep his obligations to Margaret West, daugh-ter of a former half-owner of the ship. Members of the crew are cut-throats and mutiny at earliest opportunity, giving Pike a fight for his life. The mutinous scene is throrally realistic and highly ex-citing.
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Alice Brady in A DARK LANTERN

Five-part drama; Realart.
Directed by John S. Robertson.
Published in July.

OPINION: Above the grade of the average is "A Dark Lantern," which gives more entertainment than its title suggests.

It is the story of an English beauty's affairs of the heart. They are concerned with the love tributes of two men, the one a prince, the other a doctor. There is a harassed heroine who suffers considerably in their entanglements and a mellow and sympathetic heroine, as well as a number of amusing and endearing situations, and the action is commendably smooth, the theme thread entirely free from knots of inconsistency.

Cullen Landis and Walter Heirs in an amusing incident from "Going Some" (Goldwyn).
life a she transforms it to accord with the requirements of the modern woman-speed men, wine, cigarettes and fetching clothes.

William Buckley in UNDER NORTHERN LIGHTS
Five-episode drama; Universal. Directed by Jacques Jaccard. Published in July.

SYNOPSIS: The Royal Northwest Mounted Police and the French-Canadian country in which they operate have supplied many a picturesque, refreshing screen story, and this particular bit of life in the border country carries a high entertainment value.

Drama and romance are blended in proper proportions and from the time Douglas MacLeod, the young M. P., falls in love with Suzanne Foucharde, a French maid, until their affair of the heart is steered over reefs and rapids to quiet harbor, interest is evenly held.

The girl's brother, Jacques, and a believable "bad man," supply considerable of the action and stage a fight that is stirring. Love and duty demand a choice from MacLeod, and there is a touching scene that precedes his answer to the call of duty in the arrest of the girl's brother. The latter escapes and MacLeod nearly meets his death in a shooting fray following.

A bit of comedy comes in happy con- trast with heavier incidents in the con- tribution of a negro constantly visioning Chautauqua," and his pursuit by a young bear will doubtless raise a gale of mer- riment. The picture should give uni- versal satisfaction.

SYNOPSIS: French inhabitants of Canadian Northwest play a prominent part and lend a charm to the story of the romance of Douglas MacLeod and Suzanne Foucharde set in that country in which the Northwest Mounted Police, to which the former belong, pursue their guard of government holdings. The return- turn of the girl's brother Jacques from a mining trip and his implication as a chiseler in a card game with a "bad man," leads to a fight wherein the brother kills the desperado. The duty of the constable to arrest the bad calls against his love for the girl, but his decision is with the law. He arrests the brother and the latter, in attempted escape, kills the young constable in a fight. Later scenes bring the young people together in a stronger love.

Ruth Roland in RUTH OF THE ROCKIES
Fifteen-episode serial; Pathé Published in July.

SYNOPSIS: With a whizz of daring liveliness Ruth Roland dashes through her latest western serial with all the accompanying thrills peculiar to her vehicles. Its success is assured from the first scene.

The story is from the book, "Broadway Bab," by Johnston McCulley. It begins in Delafield on the California border line and shifts to New York City to introduce the breezy Bab and her possession of the trunk marked with the insignia of the pioneer family, a band of crooks. They have headquar- ters in Dusty Bend, and operate in New York City. There they trail the trunk to Bab's ownership and for it and for a jade ring mysteriously sent to her, begin a series of daring and dangerous maneuverings before she leaves New York for the Bend. Members of the band throw the trunk from the train in the California desert country and two ac- companions race for it and carry it in an automobile until they are intercepted by an airman who sails by plane low enough to overtopper them and take his place at the wheel.

The birdman of mystery is the cham- pion of Bab and weds her from an en- forced marriage to a member of the band after escaping, himself, from their imprisonment. At the end of the third episode the crooks have captured the girl, who cleverly escapes from the room in which she is imprisoned, and she is still struggling with an assailant upon the narrow balcony of a tower, her life in the air, while the birdman hovers in con- venient place to save her from disaster. There are animated scenes of the crooks' pranks and antics that purvey humor and promise to increase in number and fun as the episodes advance. The picture is all that the good serial should be and should meet with great popular-


Elsie Ferguson in LADY ROSE'S DAUGHTER
Five-part drama; Paramount-Arctraft. Directed by Hagard Ford. Published in July.

SYNOPSIS: The fastidious folk who approve the high class drama with lux- urious settings and Miss Ferguson's aristocratic loveliness, will greatly enjoy the screen version of Mrs. Humphrey Ward's book, "Lady Rose's Daughter." Harmonious in every part—in excellent acting, in effective setting, in con- tinuity of events—the picture is decidedly agreeable. Miss Ferguson plays with the dignity and grace that are so characteris- tically charming in her real work. She is exquisite to the eye and soothing to the mind, grateful for her finished skill. She is delightful in her triple appearances as Lady Maude and Lady Rose, grandmother and mother of Julie Le Breton, her important imper- sonation, as interesting in the quaint cos- tuming of the dames of the Victorian era as in modern gowning which is achieved. She qualifies in all the require- ments of the role.

David Powell is cast opposite her in the part of Captain Warkworth of the Quebec Guards, a role in which he has given the love sought by Lord John Delafield. Both offer commendable characterizations in the parts. Ida Wray is cast as Lady Delafield is capital, and all characters subdue their playing with just the right shading to contrast the story.

The picture presents the problem of inherited tendencies towards matrimonial mesalliances, and follows the fighting against the bar of honor which Lord John Bre- ton, to whom a haughty aunt's con- tinual slurs regarding her heritage offer small encouragement. They drive her ultimately to attempt suicide, but the tragedy ends with the crumbling of the attitude of Lady Henry towards her niece, and assurance that all will be perpetually rosy thereafter, inasmuch as love has at last led Julie's heart to meet that of the faithless.

Settings of the story in the English country home and gardens of Delafield Hall are most attractive. While the distinguished tone of the acting is admirable, there is the preference that calls for dash and verve, the patrons who appreciate the refined, quiet play of an enthusiastic over Lady Rose's Daughter.

SYNOPSIS: Granddaughter and daughter of two matrimonial insurgents, Julie Le Breton has a bar sinister heri-

RUTH ROLAND
Who is starred in her own serial "Ruth of the Rockies," published through Pathé, commencing August 25.
**Reading The Ouija Board**

With J. B.

NEW YORK CITY, Aug. 2, 1920.

Milton Wolf, head of Joseph's Fifth Avenue Shop, has returned from abroad bringing with him, among other beautiful things, a number of hats for Marion Davies, the Cosmopolitan star. Miss Davies will be received by the Millinery Chamber of Commerce of the United States as "possessor of the perfect face for any hat."

**Edna Shipman,** under contract with the Legend Film Corporation to co-star with John Junior, in comedies written by Treve Collins, has been loaned by the Legend Film Corporation to the Winnipeg Productions to play the part of "Irma" in "The Foreigner," by Ralph Connor. Edna Shipman will be twelve weeks in the Canadian city and, in order to hold her under contract for a continuance of work in the comedies, William Bowen, the manager of Legend Films, has arranged with Ernest Shipman to retain Miss Edna on the salary list while she is upon the Winnipeg payroll. She will return to New York about November 1 to take up her interrupted contract with the Legend Film Corporation.

**D. H. McGee,** president of the Exhibitors' Booking Association of Jacksonville, Fla., was a visitor in New York during the past week. Mr. McGee called at the EXHIBITORS HERALD and reported that the booking conditions were at their best in the South just now. "Neglected Wives" has been booked for the South by the Exhibitors' Booking Association through Mr. McGee.

**Charles Muhleman** has returned to his New York office from a business trip through New England in the interests of Joseph Schenk.

**Joseph Sameth,** president of the Forward Films Distributors, returned to New York yesterday, having completed a very successful trip for "Youth's Desire."

**Worthy Butts,** when he is not engaged in making lithographs for the trade, is a gentleman farmer, and among his prize possessions is a herd of blooded Alderney cows. Last week Worthy had the surprise of his life when the farm supervisor informed him that one of his prize cows had borne a bull and a heifer calf, an unusual event in cattledom. Lady Alderney and twins are doing well.

"The Lady of the Lake" may yet be produced by Universal.

Who said Harry sang his Swan song?

Speaking of "4 to 1," Percy Dubb says figures don't lie, but liars do figure.

"Yuki, Yuki, Yuki!" Say it fast and see if you stutter. It's the slogan of the week.

Maurie Meyers leaves New York for California this week. Maurie expects to remain on the coast for about three months.

Hope Hampton arrived in New York from Hollywood on Thursday. Miss Hampton has finished "The Tiger Lady," a print of which came east with her.

GILBERT WARRENTON, camera-man under the direction of Frank Reicher, who is making a Famous Players production, starring Dorothy Dalton, reports they have been "out of luck" on location in Portland, Maine. Every time they get the camera all set the sky reflects a rapid cue for an unwelcome downpour, which is not written in the script. Account of this thoughtlessness on the part of the weather man, the company will not return to New York on scheduled time.

**George Archinehart**, under contract to direct Selznick features, is vacationing in Virginia for the proverbial two weeks.

**Sidney Olcott** passed a busy week casting his picture for Capitol in which Victor Martin will star, and is about ready to signal for the megaphone.

**Frankie Mann,** screen celebrity, was among the guests attending the luncheon of "The Woman Pays" club last Wednesday.

**Gaston Glass,** upon the merit of his work in two screen productions approaching release, was engaged to portray the title role in "The Foreigner," first of a series of twelve stories by Ralph Connor, to be dramatized for the screen. Mr. Glass' appreciation of the distinction is second only to his having been mistaken for an American by a screen critic, whose comment was that Gaston Glass scored in the role of a young Spanish poet, despite the fact that he was obviously an American. This pleased the young French actor more than many of the flattering things said about him in various publications. Ever loyal to the "Marseillaise," Gaston Glass enthusiastically adores America, and, to him, the criticism was more gratifying than the almost unanimous praise of his work from other sources.

Mr. and Mrs. Edgar Lewis left New York on Wednesday, August 4, for California. Before leaving, Edgar Lewis had the pleasure of seeing "Lahoma" screened at the offices, where it met with a hearty reception.

**Marshall Neilan Gets Views of Grounded Ship While Filming "Dinty"**

Marshall Neilan and his company have just returned to the Hollywood studios after an eventful week in San Francisco, where exteriors for the fourth picture for First National were staged. This production features Wesley Barry, the freckled-faced youngster, in the title role of "Dinty," a heart interest story of the slums, and follows in order of publication, "Go and Get It," the newspaper story by Marion Fairfax.

By coincidence, Mr. Neilan obtained a thrilling background to some scenes staged at the river front of Frisco when he filmed the Great Northern as it grounded in the shallow waters of the bay. The accident happened about seven o'clock in the morning just as the motion picture troupe was setting up for its early morning scene at the rocks. Half a mile out in the bay the steamer issued its distress signals, and tugs and other boats came to its rescue and took off the two thousand soldiers on board ready to sail for foreign service. Other scenes of rescue were obtained by photographers Charles Rosher and David Keaton of the Neilan organization and will be embodied in the scenario of "Dinty."

In San Francisco, Mayor Ralph gave Mr. Neilan the key of the city and extended every courtesy to facilitate the work of the motion picture troupe. This resulted in obtaining some unusual scenes about the city which have never before been photographed.

**BETWEEN TWO FIRES—BUT NOT OLD FLAMES**

“The Wonder Man” Going as Big in Second as in First Run Theatres

Big business and crowded houses, despite the heat, are the reports that continue to flow in to Robertson-Cole in the wake of the country-wide showing of “The Wonder Man,” starring Georges Carpentier, Europe’s pugilistic champion and hero of the war.

Telegram and letters which are reaching A. S. Kirkpatrick, vice-president and general manager of the distributing corporation, show that “The Wonder Man” comes in the nature of a boon to exhibitors who are “stumped” for a compelling summer attraction.

First Runs Complete

Having nearly completed playing the first-run houses, “The Wonder Man” is swinging into the second runs with a stride which is widening and speeding up day by day. Whether the location where it plays is American or foreign, manufacturing, trading, residential, downtown, summer resort, year-around picture house or summer open-air theatre, the reports are 100 per cent favorable, it is said.

Most of the communications emphasize the fact that “The Wonder Man” is winning because its star is an unique figure, because this man, in addition to his pugilistic, social and war records is an actor, and appearing in a production with a well conceived and carefully directed story. Many of the reports emphatically point out that “The Wonder Man” has its greatest appeal with women and children.

Of “The Wonder Man,” Will D. Harris, who operates the Hartman and Grand theatres, Columbus, Ohio, wired:

Drew Capacity Business

“Notwithstanding rainy, hot weather, Georges Carpentier in ‘The Wonder Man’ drew capacity business in three out of five shows Sunday, July 11th, at the Grand theatre. Had I played this picture in season, it would have equaled any of the big ones, and I have played them all. This is one of the feature pictures that was big enough to carry itself without added attraction. Congratulations.”

Michael J. Duffy, manager of Proctor’s Twenty-third Street theatre, New York City, was enthusiastic over the showing made by “The Wonder Man.” To Robertson-Cole he sent this letter:

“Proctor’s 23rd Street theatre ran Georges Carpentier in ‘The Wonder Man’ July 12, 13, 14, three extremely warm days, and we were more than pleased not only with the picture, but with business was exceptionally good.

“I am thoroughly pleased and consider it a great drawing picture.

“I consider it only fair to let you know this.”

Inter-Ocean Is Agent For London Company

U. S. and Foreign Pictures Will Be Exchanged by Two Concerns

Inter-Ocean Film Corporation, exporters, with offices at 218 West 42nd street, New York City, specializing in the distribution of American films and motion picture accessory products in foreign film markets, have been officially designated as American representatives for the newly-established Inter-Ocean Photoplays, Limited, of London, according to a statement issued by Paul H. Cromelin, president and general manager of Inter-Ocean Film Corporation.

Under the terms of an agreement made by Mr. Cromelin with Horace G. Harper, managing director of Inter-Ocean Photoplays, Ltd., while the former was in Great Britain, the London organization will distribute the American productions acquired by Inter-Ocean Film Corporation for the United Kingdom.

Will Exchange Films

The London organization, according to the agreement, also proposes to acquire Continental films, as well as many British productions which will be disposed of in the United States through its American representatives. Inter-Ocean Photoplays, Ltd., will act as the sales agents in the United Kingdom for a number of motion picture accessory products controlled by Inter-Ocean Film Corporation for exclusive foreign distribution.

Inter-Ocean Photoplays, Ltd., according to cable advice just received, has taken over the three commodities floors in the Thomas A. Edison Building at 162-164 Wardour street, London, where operations will be maintained its headquarters in the United Kingdom. Plans, it is reported, are well under way for the establishment of branch offices in the various motion picture distribution centers throughout Great Britain.

Experienced in Industry

Mr. Harper is a film man of a wide and varied experience. He has traveled extensively throughout the world in the interests of the film industry, and by virtue of his many motion picture connections both here and abroad is well-equipped to guide the destinies of the new British organization.

“Barber John’s Boy” to Be Picturized by Metro

Metro Pictures Corporation announces the purchase for production on the screen of “Barber John’s Boy,” a novel by Ben Ames Williams that recently was published serially in Munsey’s Magazine. The acquisition of Mr. Williams’ novel is in line with Metro’s announced policy of obtaining the best screen material available in the production market, as exemplified by its recently announced purchases of books and plays that passed the half million mark. In acquiring the latest work of Ben Ames Williams, Metro feels that not only has it added the name of another prominent author to its roster of_contracted novelists and dramatists, but has obtained new material that is peculiarly adaptable and valuable for screen presentation.

“Barber John’s Boy” is described as a novel of great power. It presents a network of circumstantial evidence on the strength of which two men are accused of a crime that neither committed. Tense in its dramatic situations and bewildering in the many twists and turns of its complicated and absorbing plot, the story is said to offer unusual opportunities for screen production.

BUCK JONES, THE NEW FOX STAR, IN THREE TYPICAL SCENES

Right—The popular cowboy star and Winifred Westover in a scene from “Firebrand Trevison,” written by Charles Alden Selzer. Center—“Buck” riding a bucking locomotive with his company on location making a scene for “Firebrand Trevison.” Left—A scene from “The Square Shooter,” another Buck Jones five-part drama.
R. G. R. Formed to Market Productions
Chicago Concern to Act as Producers' Agent on All Meritorious Films

Russell-Greiver-Russell has been organized at 8 South Dearborn street, Chicago, for the purpose of acting as producers' agent in the marketing of motion pictures of a high standard.

The company will represent the Doubleday Production Company, Los Angeles, which is now producing a single reel comedy weekly which will be known as a Tusun comedy, featuring Bobbie Ray, and a twelve reel Western issued bi-monthly, featuring Fritz Ridgeway.

Also Will Produce
The United States rights of this commodity has been sold to the Capital Film Company, Chicago. Russell-Greiver-Russell also will enter the producing end of the business and preparations are being made for the production of a massive and elaborate picture. Considerable amount of money is being spent in the manufacture of sets, etc., and an expensive cast is being engaged for the production. This picture will be offered on the state night market.

Russell Heads Firm
W. D. Russell, senior member of the firm, is general manager of the Capital Film Company, and is a showman of long experience and well known in the business.

S. B. Greiver is president of Greiver Distributing Corporation and interested in many motion picture enterprises.

B. D. Russell has had long experience in the exhibiting field and is one of the firm's sales representatives.

Reprint Campaign Book
Following Title Change
When it was definitely decided by the Goldwyn executive heads that "The Return of Tarzan" was to be changed to "The Revenge of Tarzan," a wail, barely distinguishable in the rumble and clatter of Underwoods and mimeo machines, rose from the hard-worked advertising department on the fifth floor.

Upon investigation it had come to light that fifteen thousand copies of the press and campaign book had already been printed and were about to be stitched. A meeting was hastily called. After some discussion it was decided to remake every one of the advertising mats, posters, cuts, slides, prints and other accessories that were displayed in the book. The book itself was altered by binding an additional cover of heavy blue paper on the outside, bearing the new title in red and replacing the text. Four additional pages were stitched in the inside of the book, with this message printed in red ink: "The Revenge of Tarzan is a better title in every way than 'The Return of Tarzan.' It is stronger. It is more dramatic. It packs the punch. All advertising and exploitation aids have been changed to read, 'The Revenge of Tarzan.'"

Premier Showing Held
(Special to Exhibitors Herald)
NEW YORK, Aug. 12—William Fox held a premier showing of the "While New York Sleeps" 1920 Cinemadrama of life in the great Metropolis at the B. H. Keith's Palace theatre on Tuesday, July 27. The production was well received by a big gathering from all parts of the country.

LIFE is just one serial after another for Juanita these days. She has just started work on her second fifteen-episode picture for Pathe under the direction of George B. Seitz at the Seitz studio, New York.

W. A. Seiter Signs to Direct for National for Period of Three Years
William A. Seiter, whose photoplay career dates back to the time when the late "Smiling Bill" Parsons forsook insurance to become a screen impresario, has renewed his connections with the National Film Corporation of America. Director Seiter was a comedy producer under Mr. Parsons and at the latter's death he began directing features, the first of which was a screen adaptation of Harold MacGrath's "Hearts and Masks," while the most recent production directed by Mr. Seiter was "The Kentucky Colonel," by Opie Read, which will be issued within a short time through regular distributing channels.

Under the new contract with National, which puts an option written into the previous contract into force, that concern has first call on Mr. Seiter's services for three years, with a further option for two additional years. A heavy increase in salary, according to the National's information bureau, is included in the new agreement.

Greater Stars Opens Branch in Milwaukee
T. H. Gibbs Is Representative Of the Company in the Wisconsin District
Greater Stars Productions, Inc., has opened an office in Milwaukee in the Toy Theatre building for the distribution of the Pioneer attractions in the Wisconsin territory. T. H. Gibbs is manager of the branch.

The initial publications from the Milwaukee office will be "The Long Arm of Mannister," featuring Henry B. Walton; "Bobbles," with Mary Anderson; "The Boomerang" also featuring Walton; "Atonement," in which Conway Tearle stars; "Virtuous Sinners," with Wanda Hawley, and "Sins of the Children," with Alma Hanlon and Stuart Holmes.

The opening of a branch exchange for the Wisconsin territory is further evidence of the progressive policy inaugurated by Greater Stars, which is under the direction of Clyde Elliott.

JUANITA HANSEN
Arthur Guy Empey, who has just completed "Oil," a special production by the Empey Pictures Corporation, and two poses of Florence Evelyn Martin who co-stars with the war hero.
First National

The Love Expert, with Constance Talmadge.—Extra good comedy-drama. Satisfied 100 percent. Don't be afraid to boost this one, boys, it will make good. —O. R. Hans, Scenic theatre, Hastings, Minn. —Small town patronage.

A Daughter of Two Worlds, with Norma Talmadge.—We were pleased to have so many expressions of approval from other patrons. Boost this one very. —T. Metcalf, Opera House, Greenfield, Ill. —Small town patronage.

The Inferior Sex, with Mildred Harris Chaplin.—A very good picture; pleased. —H. A. McClure, Strand theatre, Emporia, Kans.—Neighborhood patronage.

In Search of a Sinner, with Constance Talmadge.—A very good picture; successful. —H. A. McClure, Strand theatre, Emporia, Kans.—Neighborhood patronage.

Back To God's Country, with Nell Shipman.—Good picture. Brings them in. Showed two days to good business. —R. F. Patterson, Sun theatre, Ansley, Neb.—Small town patronage.

A Daughter of Two Worlds, with Norma Talmadge.—This story did not make the picture that I thought it would. Gave fair satisfaction. Star has a good following here. —Caster Garfield, Victoria theatre, Frankfort, Mich.

The Beauty Market, with Katherine MacDonald.—Good business and gave satisfaction.—C. Rediske,—Ryegate, Mont.—Small town patronage.

Don't Ever Marry, a Marshall Neilan production.—A good comedy farce. Very entertaining, with good acting.—Strand theatre, Avalon, Cal.—General patronage.

The River's End, a Marshall Neilan production.—Brother exhibitors play this one. We had good crowds two days against stiff competition.—Preston Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

Yes Or No, with Norma Talmadge.—Pleased big business for five consecutive days. A good drawing picture that is sure to please.—William Noble, Empress theatre, Oklahoma City, Okla.—General patronage.

The Love Expert, with Constance Talmadge.—Good title. Good picture. Contains many laughs. This star always please my patrons. It is a comedy-drama good for Summer booking.—Charles H. Ryan, Garfield theatre, Chillicothe, Mo.—Neighborhood patronage.

In Old Kentucky, with Anita Stewart.—Great picture. Showed three days to fair business.—R. F. Patterson, Sun theatre, Ansley, Neb.—Small town patronage.

Don't Ever Marry, a Marshall Neilan production.—Fair picture to good business. But not as good as The river's End.—Paul E. Shew, Wonderland Theatre, Clinton, Ind.—General patronage.

The Thunderbolt, with Katherine MacDonald.—Did not draw at all and Katherine MacDonald has a handicap to overcome here on account of this picture.—Caster Garfield, Victoria theatre, Frankfort, Mich.

The Idol Dancer, a Griffith production.—Wonderful picture. My patrons liked it better than In Old Kentucky. It's a winner for any exhibitor. Boost it to the sky. You won't have to take anything back.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

In Old Kentucky, with Anita Stewart.—Very good.—L. A. Tomlin, Liberty theatre, Easton, Ill.—Small town patronage.

In Old Kentucky, with Anita Stewart.— Perhaps there have been enough good reports on this one, but we want to give the director our praise. We had more good comments from patrons on this than any one we ever ran. Do it again. This is one that pleases all classes.—L. C. Farquhar, Opera House, Guide Rock, Neb.—Neighborhood patronage.

In Search Of A Sinner, with Constance Talmadge.—Although not in a class with The Love Expert for laughs it was very good and satisfied all. Go to it.—O. R. Hans, Scenic theatre, Hastings, Minn.—Small town patronage.

The Inferior Sex, with Mildred Harris Chaplin.—This picture drew fine for me the second night. It's a fine picture and the star took well.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

Daddy Long Legs, with Mary Pickford.—Pleased 100 percent. A dandy picture.—Harry Bohler, Maxine theatre, Inlay City, Mich.—Small town patronage.

The Thunderbolt, with Katherine MacDonald.—A strong melodrama. Drew well and pleased. The subject can hardly be classed as a good family picture.—A. R. Anderson, Orpheum theatre, Twin Falls, Idaho.—Neighborhood patronage.

Bill Apperson's Boy, with Jack Pickford.—Good picture, Fair business. Jack Pickford seems to be losing favor.—J. P. Woodward, Utah theatre, Garfield, Linn.—Neighborhood patronage.

Burglar by Proxy, with Jack Pickford.—Certainly a fine picture, although small attendance account of receiving film late. Also Terry's Uncle Tom's Cabin opposition. Those who saw it were greatly pleased.—E. E. Hodgeson, Kozy theatre, Kahoka, Mo.—Small town patronage.

The Turning Point, with Katherine MacDonald.—Nobody said a word. Business just fair. MacDonald not very good. Not enough poop. Story too dead. Go easy on this one.—O. R. Haus, Scenic theatre, Hastings, Minn.—Small town patronage.

Bill Apperson's Boy, with Jack Pickford.—Just fair. Will get by on it.—S. A. Hayman, Lyda theatre, Grand Island, Neb.

Fox


The Terror, with Tom Mix.—Very good. Thrilling picture. Patrons well pleased.—Strand theatre, Avalon, Cal.—General patronage.

Desert Love, with Tom Mix.—A regular Tom Mix feature. Tom is liked by my patrons of the last half of the week. Played this three days second run. Heat affected business.—George E. Schmidt, Alamo No. 2 theatre, Atlanta, Ga.—Shopping patronage.

A Manhattan Knight, with George Walsh.—This picture is truly a wonder. They are talking about it yet. They said it was as good as any special I ever ran, and I've run In Old Kentucky. O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

Lost Of The Duanes, with William Farnum.—This picture a corking Western drama. Book this picture, as Farnum never did better work.—A. C. Mercier, Electric theatre, Perryville, Mo.—Neighborhood patronage.

Chasing Rainbows, with Gladys Brockwell.—Pleasant to big business.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

Would You Forgive? with Vivian Rich.—This production proved to be one of the best we have received from Fox for a long time. The women fall for this kind of a picture. Business good.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.
The Feud, with Tom Mix.—A good picture but not the type Mix scores in. —Harry Hobolth, Maxine theatre, Indianapolis, Ind.—Small town patronage.

Evangeline, with Miriam Cooper.—Excellent picture. Fine photography. Reviewed every one.—H. A. McClure, Strand theatre, Emporia, Kans.— Neighborhood patronage.

The Cyclone, with Tom Mix.—Here you have a real picture. He is there with the stunts and his horse is wonderful. Had more pleased patrons than ever before. You can’t possibly go wrong with Mix pictures.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

Wolves of the Night, with William Farnum.—Best Farnum picture to date.—A. LaForce, Happy Hour theatre, Two Harbors, Minn.—Small town patronage.

Desert Love, with Tom Mix.—This one is a dandy. Mix sure puts the pep in this one. If you like Westerns book it.—J. T. Williams, Cozy theatre, Checotah, Okla.—Neighborhood patronage.

Wolves of the Night, with William Farnum.—A cracking good picture.—Harry Hobolth, Maxine theatre, Indianapolis, Ind.—Small town patronage.

The Last Straw, with Buck Jones.—Good.—Rae Peacock, Mystic theatre, Stafford, Kans.—General patronage.

Thieves, with Gladys Brockwell.—Very good program picture. Brockwell does not draw here.—L. A. Tolm, Liberty theatre, Easton, Ill.—Small town patronage.

Checkers, with a special cast.—A dandy picture.—Harry Hobolth, Maxine theatre, Indianapolis, Ind.—Small town patronage.

The Last of the Duanes, with William Farnum.—Farnum back in the role that first made him the screen favorite of thousands. As for pep this picture rates 100 per cent. It can be safely billed extra big. Keep Zane Grey’s name before your people.—Harry M. Palmer, Liberty theatre, Washington, Ind.

Eastward Ho, with William Russell.—A good picture.—Rae Peacock, Mystic theatre, Stafford, Kans.—Neighborhood patronage.

Leave It to Me, with William Russell.—Although a light comedy-drama it pleased 90 percent. Ran it with two-reel Sunshine comedy, Girls and Gunpowder, and sent them all out laughing. Russell always good.—O. R. Haus, Scenic theatre, Hastings, Minn.—Small town patronage.

The Daredevil, with Tom Mix.—Mix pulls the crowd. His stunts are great in this picture.—A. C. Mercer, Electric theatre, Perryville, Mo.—Neighborhood patronage.

Vagabond Luck, with Albert Ray and Elinor Fair.—Fine picture. These stars are very clever. Last reel has good snappy race. Advise to this effect and watch the results. Bet on Vagabond. He’s the winner on the mud track.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

Goldwyn

The Girl From Outside, a Rex Beach production.—Ran this two different times and jammed them in. Could do it again. They still clamor for it.—Varsity theatre, Palo Alto, Cal.—Local patronage.

Jes’ Call Me Jim, with Will Rogers.—Picture very good. Liked by practically every one. Rogers is bound to forge forward with productions like this one. His name does not as yet draw much business for me.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The City of Comrades, with Tom Moore.—Does not draw very well owing to the picture not following the original story as printed. 75 percent of audience disappointed.—Elam & Bradbury, Princess theatre, Winnieboro, La.—General patronage.

Through the Wrong Door, with Madge Kennedy.—My first Kennedy picture and it’s a good program picture. Madge is good looking.—Jewel theatre, Lafayette, Colo.

The Silver Horde, a Rex Beach production.—One you can bank on for a good run. Everyone pleased.—Strand theatre, Avonel, Cal.—General patronage.

Rodeo Days, with a special cast.—Very good subject. Pleased Sunday audiences. Play soft on the spy talk, however, as the story snags of the world. —O. R. Haus, Scenic theatre, Hastings, Minn.—Small town patronage.

Lord and Lady Algier, with Tom Moore. Miss Correia.—Excellent on this. Best Moore for some time.—W. C. Uglow, Crystal theatre, Burlington, Wis.—General patronage.

Sunday Confidential, with Madge Kennedy.—A dandy little comedy. Star has a pleasing personality and is a good comedienne.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

The Girl From Outside, a Rex Beach production.—A great author and a great picture. We call it perfect. Small house on account of tent show and we will call it back.—C. T. Metcalf, Hotel House, Greenfield, Ill.—Small town patronage.

The Strong Boarder, with Will Rogers.—Good, clean picture, but cannot see what it is big.—Strand theatre, Avalon, Cal.—General patronage.

The Misfit Earl, with Louis Bennisson.—Good, clean comedy. Star not known here. Audience well pleased. You cannot go wrong on this.—Elam & Bradbury, Princess theatre, Winnieboro, La.—General patronage.

Sensuense, with Mollie King.—A very good picture and a very fitting title. Sure keeps one in suspense until the very last.—Ethel M. Huber, Camp Point, Ill.—Small town patronage.

The Flame of Yukon, with Dorothy Dalton.—This made me money. Don’t be afraid of this. Good picture. Gave good satisfaction.—W. H. Gilfillan, Lodus theatre, Red Lake Falls, Minn.—Neighborhood patronage.

The Phantom Honeymoon, with Marguerite Marsh.—If people like ghost stories it will go over big. Some of my patrons pronounced it a wonderful picture. Good acting.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

The Clodhopper, with Charles Ray.—Reissine, but everyone liked it.—Rae Peacock, Mystic theatre, Stafford, Kans.—General patronage.

Suspenso, with Mollie King.—A very good picture and a very fitting title. Sure keeps one in suspense until the very last.—Ethel M. Huber, Camp Point, Ill.—Small town patronage.

Hodkinson

Desert Gold, with E. K. Lincoln.—This is one of the best pictures I ever ran. Played 100 per cent. Never knew it would out. Play it if you need money.—Harry Hobolth, Maxine theatre, Indianapolis, Ind.—Small town patronage.

The Dream Theatre, with J. Warren Kerrigan.—This one failed to please. Fairy tale worked into modern drama does not make a hit with patrons nowadays.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The Deadlier Sex, with Blanche Sweet.—A novel comedy-drama. Sweet is great.—Watt & Simmons, Bijou theatre, Crookston, Minn.—Neighborhood patronage.

MAKING A SCENE FOR “DANGEROUS BUSINESS”


August 14, 1920

The Goddess of Lost Lake, with Louise Glann. - People say that they do not care for her, but they pack the house. - R. C. Wilson, Grand theatre, Staples, Minn.

Metro

Dangerous to Men, with Viola Dana. - Good picture and good business. Viola Dana always pleases Oklahoma City audiences. - William Noble, Empress theatre, Oklahoma City, Okla. - General patronage.


The Chester, with May Allison. - Good picture. Nearly everyone praised it highly. - Varsity theatre, Palo Alto, Cal. - Local patronage.

Nothing But the Truth, with Taylor Holmes. - This is much better than Nothing but Lies. - Clerk failed to draw. - John Hafner, Empire theatre, Donora, Pa. - Neighborhood patronage.

A Modern Salome, with Hope Hampton. - A good title that has box office value. Picture is good. It is well produced and stagings are lavish. Star is a new one to us but registers well on the screen. - Charles H. Ryan, Garfield theatre, 2844 S. Madison St., Chicago, Ill. - Neighborhood patronage.

Nothing But the Truth, with Taylor Holmes. - Just fair. Not many laughs. - Liberty theatre, Gibson, N. M. - Mining camp patronage.

The Brat, with Nazimova. - Picture well liked. Lots of life and action. We have a very critical patronage, a lot of fault finders, but Nazimova gets them. - G. L. Deady, Palace theatre, North Rose, N. Y. - Neighborhood patronage.


The Spender, with Bert Lytell. - I have a hard time sharing poor Metro production. This one was good. - J. W. Bascom, Pastime theatre, Sisson, Cal. - Local patronage.

The Spender, with Bert Lytell. - Here is another good Lytell picture. They're all good. - Raymond Piper, Piper's Opera House, Virginia City, Nev.

Old Lady 31, with Emma Dunn. - An excellent production but a little slow for a comedy. No fault or enthusiasm. - Palace theatre, North Rose, N. Y. - Neighborhood patronage.

The Island of Intrigue, with May Allison. - Just fair. - L. M. Kuhns, Gibson theatre, Gibson, N. M. - Mining Camp patronage.

Castles in the Air, with May Allison. - Good picture. Please 100% and drew good attendance. Book it. - J. W. Bascom, Pastime theatre, Sisson, Cal. - Local patronage.


Toys of Fate, with Nazimova. - Will play. - R. D. Phelps, Star theatre, Rugby, Mont. - Small town patronage.

As the Sun Went Down, with Edith Storey. - Pretty fair picture. Titles are very good and funny. - Alvin S. Frank, Jewel theatre, Lafayette, Colo. - Neighborhood patronage.

Doralinda in "The Woman Untamed"

Jewel theatre, Lafayette, Colo. - Neighborhood patronage.

Paramount Artcraft

The Sins of St. Anthony, with Bryant Washburn. - Fine picture. Just suited to Washburn. We did well with it. - Varsity theatre, Palo Alto, Cal. - Local patronage.

The Lottery Man, with Wallace Reid. - An absolute knockout in the comedy line. Reid a clever and popular star. - W. H. Cred, Suburban theatre, Omaha, Neb. - Neighborhood patronage.


The Miracle Man, a George Loane Tucker production. - A wonderful picture. Did not draw as well as expected. - W. L. Uglow, Crystal theatre, Burlington, Wis. - General patronage.


Mary's Ankle, with Douglas MacLean and Doris May. - Packed them in. Not a crowd but a mob. These stars sure winners. - Varsity theatre, Palo Alto, Cal. - Local patronage.

The Hope Chest, with Dorothy Gish. - No, it is not a new picture, but don't let that bluff you. It is a cracking good Gish picture and if it is clear in your town grab it. Dorothy is her old self again and it is a genuine pleasure to see her clever acting. - Harry M. Palmer, Liberty theatre, Washington, Ind. - Neighborhood patronage.

Let's Be Fashionable, with Douglas MacLean and Doris May. - Fine picture but not as good as their previous efforts. We filled the house. - Varsity theatre, Palo Alto, Cal. - Local patronage.

In Mizzoua, with Robert Warwick. - Good average Western. Picture has an exceptional cast, as most Paramount pictures do. - W. H. Cred, Suburban theatre, Omaha, Neb. - Neighborhood patronage.


The Tiger Man, with Wm. S. Hart. - Good. Hart always draws for me. - R. F. Patterson, Sun theatre, Ansel, Neb. - Small town patronage.

23½ Hours Leave, with Douglas MacLean and Doris May. - Nothing to rave over. A fair comedy and that's all. You can get plenty better ones. - G. L. Deady, Palace theatre, North Rose, N. Y. - Neighborhood patronage.

Below the Surface, with Hobart Bosworth. - A strong picture. Well liked by everyone. Not as good as Behind the Door but well suited to Bosworth. - Varsity theatre, Palo Alto, Cal. - Local patronage.

The Grim Game, with Houdini. - This picture was a disappointment to our patrons. Don't raise admission if you play it. - Preston Bros, Empress theatre, Rockwell City, la. - Neighborhood patronage.


An Adventure in Hearts, with Robert Warwick. - This is good but business very poor. - John Hafner, Princess theatre, Donora, Pa. - Neighborhood patronage.

Sporting Life, with a special cast. - Boys this is great. Will get you the money and will more than please at advanced prices. It's a real big special. Book it. - C. L. Beede, Beede theatre, Enfield, N. H. - Neighborhood patronage.

Good Gracious Annabel, with Billie Burke. - Burke a sure winner with me. This is her best so far. Book it. - Walter Coddington, Home theatre, Rantoul, Ill. - Neighborhood patronage.
The Greatest Thing in Life, a D. W. Griffith production.—When are we going to get through with this war stuff? We carefully screen from our advertisements anything referring to the war. If we did not there would be a marked falling off in attendance.—J. B. Endert, Endert theatre, Crescent City, Calif.—General patronage.

Come Out of the Kitchen, with Marguerite Clark.—Best picture Clark has made.—Jean Dagle, Liberty theatre, Murphysboro, Ill.

Turning the Tables, with Dorothy Gish.—Very good comedy-drama. Will please my audience.—J. W. Smith, press theatre, Bersford, S. D.—Neighborhood patronage.

Arizona, with Douglas Fairbanks.—A heavy drama converted into a comedy-drama to suit Fairbanks’ style of acting, but it pleased at that.—Harold Daspit, Atherton theatre, Kentwood, La.—Neighborhood patronage.


The Squaw Man, with a special cast.—Class A picture. It is a picture worth resorting.—Alvin C. Frank, Jewel theatre, Lafayette, Colo.—Small town patronage.

The Squaw Man, a Cecil B. DeMille production.—This is a crackerjack. Advantages your prices, and get the more. It will please the most critical.—G. W. Johnson, Mystic theatre, Marmarth, N. D.

The Sheriff’s Son, with Charles Ray.—Not suited to part. Keep hint in rube parts, he has no equal in them, but all Raymond Burrows good with my patrons. Poorest Ray I ever ran.—C. Beede, Beede’s theatre, Enfield, N. H.—Small town patronage.

Pathé

Simple Souls, with Blanche Sweet.—A very good picture.—Strand theatre. Average patronage.

Rio Grande, with a special cast.—This is a dandy western picture. The acting is great on the part of Rosemary Theobald, A. C. Mercier, Electric theatre, Perryville, Mo.—Neighborhood patronage.

The Mysterious Client.—Not much good. My people didn’t care much for it.—C. E. Bearden, Midway theatre, Mogollon, N. M.—Neighborhood patronage.

Cupid Forecloses, with Bessie Love.—Very clever picture as well as actress.—Ethel M. Huber, Opera house, Camp Point, Ill.—Small town patronage.

The Mysterious Mr. Williams, with Dolores Cassinelli.—A very good picture but did not draw well on account of poor title.—Strand theatre, Avalon, Cal.—General patronage.

Between the Scenes

VIRGINIA FAIRE
Who have you seen in Universal plays, hasn’t given up her school days’ habit of skipping rope. She has converted Leonard Umphson also.

Realart

Miss Hobbs, with Wanda Hawley.—A wonderful picture. You will not go wrong booking this one. Don’t be afraid to get this picture. This is a triumphal theatre, Barnsville, Ga.—Neighborhood patronage.

Sinners, with Alice Brady.—This is only a fair picture. Alice looks wonderfully well in this.—A. C. Mercier, Electric theatre, Perryville, Mo.—Neighborhood patronage.

Nurse Marjorie, with Mary Miles Minter.—Real nice picture, with a cute little star.—Harry Hoboh, Maxine theatre, Inlay City, Mich.—Small town patronage.

Miss Hobbs, with Wanda Hawley.—This picture did well for us. Wanda has made good as a star in her own right.—C. T. Carl, Opera House, Greenfield, Ill.—Small town patronage.

Nurse Marjorie, with Mary Miles Minter.—Our patronage well pleased. We consider this a strong picture.—Hardin Enterprise Co., Odeon theatre, Hardin, Mo.—General patronage.

The Fear Market, with Alice Brady.—Let this alone. As poor a picture as I ever ran. If I had known what the picture was I would have paid for it and bought something else.—Mildred theatre, Barnsville, Ga.—Neighborhood patronage.

Robertson-Cole

Poor Relations, with Zasu Pitts.—This sure pleased and an honor for any house to show. Cast was very well chosen and direction perfect. A big summer attraction. Good business for the one day showing. Wish to mention work of Florence Vidor which shows this company is on a big future.—J. J. O’Donnell, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

Bottom Of The World, with Sir Ernest Shackleton.—Wonderful scenic. Personally consider it an extraordinary production but it was not appreciated here. Failed to please only about 20%. Lost money on it. Don’t raise your prices on it.—J. W. Bascom, Pastime theatre, Sisson, Cal.—Local patronage.

The Devil’s Claim, with Sessie Haya-kawa.—A fair picture. Don’t boost too hard.—Harry Hoboh, Maxine theatre, Inlay City, Mich.—Small town patronage.

Bottom Of The World, with Sir Ernest Shackleton.—Good history picture but not a special. Lots of money. Don’t raise your admission.—R. F. Patterson, Sun theatre, Ansley, Neb.—Small town patronage.

Uncharted Channels, with H. B. Warner.—A very interesting picture. As usual Warner’s acting is very good. Business below average.—John Hainer, Princess theatre, Donora, Pa.—Neighborhood patronage.

Haunting Shadows, with H. B. Warner.—Very good program. Can’t go wrong on this kind.—R. F. Patterson, Sun theatre, Ansley, Neb.—Small town patronage.

A Fugitive From Matrimony, with H. B. Warner.—A fair picture. Warner should never attempt comedy. He is much better adapted for mystery pictures. This picture struggled through three days first run.—Geo. E. Schmidt, Alamo No. 2, theatre, Atlanta, Ga.—Shopping patronage.

The Broken Butterfly, with Lew Cody.—Pleased none. Poor picture, though booked as a special.—J. W. Bascom, Pastime theatre, Sisson, Cal.—Local patronage.

Communications regarding condition of film, service conditions, rental prices, etc., should be mailed separately. Reports for this department must be confined to the actual drawing power record of productions.
**Select**

The Woman God Sent, with Zena Keefe.—Great picture. Good business. Selznick is getting bigger and better all the time. —Paul E. Show, Wonderland theatre, Chinton, Ind.—General patronage.

Sooner Or Later, with Owen Moore. — A good comedy.—A. R. Anderson, General theatre, Twin Falls, Idaho.—Neighborhood patronage.

**The Way of the Strong**, with Anna Q. Nilsson.—Star good. Picture only fair program. Only three of the scenes show the stars and the photos actually appeared in picture. Representing in advertising always causes disappointment and dissatisfaction. —J. J. Kudlacz, Swan theatre, Swanton, Nebraska.

The Isle of Conquest, with Norma Talmadge. — The greatest picture Norma ever made, from box office standpoint. If you haven't booked it, book it and clean up at advanced prices. — Ellis Irwin Cody theatre, Newkirk, Okla.—Small town patronage.

Greater Than Fame, with Elaine Hammerstein.—Although well acted and directed, story is very light. Don't go too strong on this one. Just a program picture.—O. R. Haus, Scenic theatre, Hastings, Minnesota.—Small town patronage.

Her Great Chance, with Alice Brady.—My patrons don't like Alice.—Chas. Blaine, Morgan theatre, Henryetta, Okla.—General patronage.


The Figure Head, with Eugene O'Brien.—Pleased 90% of the people to good business for a very hot day. Best, very best, work under Selznick banner of this star. Pictures with punch will "yet" make this star.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebraska.—Neighborhood patronage.

Upstairs and Down, with Olivia Thomas.—The picture should create the fun in this. It pleased a fair crowd.—N. Miles, Eminence theatre; Eminence, Kansas.—Small town patronage.

Upstairs and Down, with Olive Thomas. — A dandy comedy-drama. Pleased a large audience.—A. C. Mercier, Electric theatre, Perryville, Missouri.—Neighborhood patronage.

The Veiled Adventure, with Constance Talmadge.—Very good. Select's old pictures are better than the new ones. Book this.—R. R. Hill, Marion theatre, Edina, Texas.—Neighborhood patronage.

Sooner or Later, with Owen Moore. — Here is a sure fire hit of a picture. Owen Moore is sure one of the coming big stars. Picture more than pleased. Brought back more people second day. A big box office attraction. Biggest hot weather picture to date.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebraska.—Neighborhood patronage.

Happiness A la Mode, with Constance Talmadge.—One of the poorest Connie has ever made. Did not get over with my patrons at all. She is a big favorite but she must not make any more like this one or she will not continue to be a winner. Business only fair. Patrons not interested at all. Affected some.—Geo. E. Schmidt, Alamo No. 3 theatre, Atlanta, Georgia.—Shopping patronage.

**United Artists**

Down On The Farm, a Mack Sennett production.—Great. Don't miss this one.—R. F. Patterson, Sun theatre, Ansley, Nebraska.—Small town patronage.

The Mollycoddle, with Douglas Fairbanks.—The best he ever made.—Strand theatre, Avalon, California.—General patronage.

Down On The Farm, a Mack Sennett production.—A scream from start to finish.—E. A. Armistead, Alamo theatre, Newnan, Georgia.—Neighborhood patronage.

When The Clouds Roll By, with Douglas Fairbanks.—It is sure a winner. Great business. S. R. O. for two days showing raised prices.—R. F. Patterson, Sun theatre, Ansley, Nebraska.—Small town patronage.

**Universal**

The Great Air Robbery, with Ormer Locklear. — This is one that will draw great if boosted. The stunts of Locklear are very interesting and the real interest of the picture, but you must have the very best of light as the scenes are mostly night and very heavy blue print is used. Of course patrons will not like it if they can't see the stunts and get all the titles.—L. C. Farquhar, Opera House, Guide Rock, Nebraska.—Neighborhood patronage.

The Weaker Vessel, with Mary MacLaren. — A good program picture.—R. Pfeiffer, Princess theatre, Chilton, Wisconsin.—Neighborhood patronage.

Creaking Stairs, with Mary MacLaren. — This is a good picture and some parts give a person a creepy feeling, but is worth seeing.—R. Ross Riley, Wigwam theatre, Oberlin, Kansas.—Small town patronage.

Heads Win, with a special cast.—We made a great mistake in using this exchange told us the advertising in it could not be detected, but a kid could see it was an ad film and nothing else. Leave these free ones alone. Never again for us.—Verner Hicks, Family theatre, Marion, Illinois.—General patronage.

Gunfighting Gentlemen, with Henry Carey.—A good average Western with good acting. Easy to follow through. Should satisfy 95%.—O. R. Haus, Scenic theatre, Hastings, Minnesota.—Small town patronage.

Bullet Proof, with Harry Carey. — Below the average for Carey, but drew a packed house on a hot night which is certainly a test of the drawing power of a star. Carey is one of our best bets.—W. H. Green, Suburban theatre, Omaha, Nebraska.—Neighborhood patronage.

Gunfighting Gentlemen, with Harry Carey.—Always Carey is human, and is anything but popular. One of the best work in his picture.—R. Ross Riley, Wigwam theatre, Oberlin, Kansas.—Small town patronage.

Marked Men, with Harry Carey. — A good Western.—I saw a few men, paid my theatre, Ivesdale, Illinois.—Small town patronage.

Outcasts of Poker Flat, with Harry Carey.—A good picture. Drew big business. Many have read the story.—A. R. Anderson, Orpheum theatre, Twin Falls, Idaho.—Neighborhood patronage.

The Forged Bride, with Mary MacLaren.—A very good program picture. Story is one of the best offered, and puts her best efforts into all her work. You can bank on the MacLarens.—P. G. Thielen, Orpheum theatre, Mantowoc, Wisconsin.—General patronage.

Marked Men, with Harry Carey.—One of the best ever here, and we play some big ones. Was booked with another picture, but the exchange got ahead of me. Could have cleaned up on this if given time to boost it.—Guy O. Fritts, Dream theatre, Marshall, Oklahoma.—Neighborhood patronage.

The Trembling Hour, with a special cast.—Just a fair picture.—C. C. Teas, Crystal theatre, Watertown, Minnesota.—Neighborhood patronage.

The Ace of the Stable, with Harry Carey.—I broke all one day records with this on Sunday night. Carey certainly satisfies my patrons.—Claude H. Kelley, Victory theatre, Redmond, Oregon.

Lasca, with Frank Mayo.—Follows the poem very closely. A picture that should please any audience.—R. Ross Riley, Wigwam theatre, Oberlin, Kansas.—Small town patronage.

**Vitagraph**

The Courage Of Marge O’Doone, with a special cast.—Grabs it fast. Played my first day. Will play two. A real special if there ever was one. Playing raised admission.—R. F. Patterson, Sun theatre, Ansley, Nebraska.—Small town patronage.

The Gamblers, with Harry Morey.—Played to capacity houses and pleased audience.—R. F. Pfeiffer, Princess theatre, Chilton, Wisconsin.—Neighborhood patronage.

Slaves Of Pride, with Alice Joyce.—A very good picture. Joyce is a good star and sure wears the swell clothes, but

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**CLARA HORTON**

Who will appear soon in the Mary Roberts Rinehart story, "It's a Great Life," to be distributed through Goldwyn.
I cannot fill my house when showing her pictures.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

The Courage of Marge O’Doone, with a special cast.—A knockout. Will get the money and please the people.—Harry Hobolth, Maxine theatre, Imlay City, Mich.—Small town patronage.

Beating The Odds, with Harry Morey.—Ran this with the seventh episode of The Silent Avenger. The serial is good and drawing better each episode. Feature fair.—O. R. Hass, Star Theatre, Hastings, Minn.—Small town patronage.

Short Subjects

The Prince of Daffydills (Comedy-art), with a special cast—A home comedy. Any one not pleased with Comedyart pictures ought to go back to the days of 50 cents a reel Westerns and charge 5 cents admission.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Capitol Comedies (Goldwyn).—Will not be appreciated where slapstick is, because they are high class comedies.—Wm. Call, Kozy theatre, Moroni, Utah.

Jigs in Society (Christie), with Johnny Ray.—No bad comments from patrons. All liked and went played to good house.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

The Desert Hero (Paramount), with Fatty Arbuckle.—Starts off right off, but slows up during the second reel and ends without a laugh. Not Fatty’s best by any means.—A. A. Miles, Emline theatre, Eminence, Ky.—Small town patronage.

Friends and Enemies (Comedyart), with a special cast.—Comedyart sure has a dandy bunch of girls, and the comic is clean. Color scenes beautiful. Everybody pleased.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—Small town patronage.

Over the Transom, with Mr. and Mrs. Jo Martin.—Good two-reel comedy. Pleased the grown-ups as well as the kids. Full house.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Teacher’s Pet (Goldwyn), with a special cast—These comedies are the cleverest clean comedies that have ever been made. Don’t fail to book them.—J. A. Marshall, Oklahoma.—Neighborhood patronage.

Harold Lloyd Comedies (Pathe).—Positively the greatest drawing card of all the comedians. Chaplin and Arbuckle haven’t a look-in with this chap.—H. W. Peery, Ogden theatre, Ogden, Utah.

The Fly Cop (Vitagraph), with Larry Semon.—A dandy comedy. Lots of comments.—Harry Hobolth, Maxine theatre, Imlay City, Mich.—Small town patronage.

Ship Ahoy, (Paramount) with Al. St. John.—St. John comedies all good, only not enough of them.—R. A. Botts, Grand theatre, Carrington, N. D.—Small town patronage.

Bumping into Broadway, (Pathe) with Harold Lloyd.—A good comedy. Much better than any of his former one reels.—A. H. Schurr, Grand theatre, St. Marys, 0.

Troubles, (Paramount) with Al. St. John.—A one reel slapstick comedy that pleases.—Fred Cosman, Electric theatre, St. Joseph, Mo.

USE THIS BLANK

Box Office Reports Tell The Whole Story.
Join in This Co-operative Service. Report Regularly on Pictures You Exhibit
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Title ...........................................
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Producer ....................................
Remarks .....................................

Title ...........................................
Star ...........................................
Producer ....................................
Remarks .....................................

Title ...........................................
Exhibitor ...................................
Name of Theatre ............................
Transient or Neighborhood Patronage .
Clay ...........................................
State .........................................

THE LOST CITY (Warner Bros.) with Juanita Hansen.—Of all the serials that I have played, and that includes most everything since “The Perils of Pauline,” this is the biggest yet as a crowd getter. Get’em in on the first chapter and you should worry about the other fourteen. Our serial fans, who were just about fanned out before we started this, have come to life and they have brought their friends. And don’t forget the ladies. Give them a special matinee.

—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

Specials

Crimson Shoals, with a special cast.—Very good. Remarkable in photography.
—L. Brecka, Lincoln theatre, Chicago, Ill.

Confession, with Henry B. Walthall.—Nothing extra. Drew a good house.
95% Catholic. Others not interested.
—G. F. Rediske, Star theatre, Ruegate, Mont.—Small town patronage.


The Forbidden Woman, with Clara Kimball Young.—A good bet and well acted and lavishly produced picture that did business for us. Ran it two days. Conway Tearle, male lead, very good. Star’s wardrobe very rich. Women will like it.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

Eyes of Youth, with Clara Kimball Young.—They liked this one fine. Played at 35 cents two days. Did not make any money.—E. E. Harman, Opera House, Elgin, I10.—Small town patronage.

Serials

Bound and Gagged (Pathe), with a special cast.—Good hot weather serial. Pulls business. A little different from usual.—H. A. Carrington, Oklahoma.—Neighborhood patronage.

The Lion Man (Universal), with a special cast. Some serial. Business increased every episode, and everyone liked it.—Paul H. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

The Adventures of Ruth (Pathe), with Ruth Roland.—A splendid serial and has been very interesting all the way through. Two episodes to play and don’t believe you can miss it by booking this picture.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

The Vanishing Dagger (Universal), with Eddie Polo.—This is the first time I ever ran a Universal serial, but they can come back and sell me more. Business is phenomenal and I don’t know where the people came from. Polo is a box office attraction.—I. A. Ackerman, Glenway theatre, Cincinnati, O.

The Invisible Hand (Vitagraph), with Antonio Moreno.—I consider this one of the best serials we have run. Plenty of action. Not druppy. Do not be afraid to book it if you like detective stories.—Kelly & Roush, Rex theatre, Custer City, Okla.—Small town patronage.
With the Procession in Los Angeles

By Harry Hammond Beal

M. C. LEVY, business manager of the Brunton studios, has returned recently from San Francisco. He is planning an early trip to New York in the interests of the studio.

"Ethan of the Mount" is the title of Monroe Salisbury's second starring vehicle. "The Barbarian," his first independent production, is about finished with the activities of the cutting room, the editing having been taken care of under the personal supervision of Sam Rork.

Hope Long, former serial chief at Universal City, and her husband Louis D. Lighton have left for a month's vacation at Happy Hollow Farm, Arkansas, where William H. Balbo made many of the famous "Billy Fortune" stories.

DEAN FIFIELD has resigned as publicity director of the Jesse D. Hampton productions. Fifield is one of the best known ink slingers in the west coast publicity field.

JACK CALLOUT of the Kineema theatre staged a novel prologue in connection with the showing of "Yes or No." Norma Talmadge's latest feature. He reproduced the second act of the stage play just before the initial scenes were thrown on the screen.

The Pilgrimage Play is in its fourth week at the Hollywood amphitheatre. Little Nancy Cate, the six year old child actress, is winning praise for her work in the production. The little one recently played in Rex Ingram's Universal screen story, "Under Crimson Skies."

KATHLEEN KIRKHAM is spending her vacation in Beverly Hills. She is reading a number of popular books from which she hopes to make a selection for her next screen story.

MILDRED HARRIS CHAPLIN, according to rumor in the film colony, has had an offer from A. H. Woods, New York theatrical producer. The star has refused to comment on the offer but admits that she is to spend a part of her vacation in Gotham.

LOUIS W. THOMPSON, president of Special Pictures, is sporting a foxy new Marmon chummy roadster.

GERTRUDE ATTERTON, the noted writer, is at Goldwyn's studying screen technique and preparing an original story which is to be filmed with an all-star cast.

"Wait for Me," Lew Covy's latest picture, is ready for the preview, according to "Jimmy" Horne, the director. The story is from the Saturday Evening Post and was written by Wyndham Martin.

"Parrot and Company," the Harold McGrath story which Sidney Franklin is filming is under way. The screen story is the first of three pictures to be distributed by First National.

BETTY COMBISON is on location in the desert near Oxnard, California. She is working on her second starring vehicle.

CHARLES RAY waited for half an hour in the line at Grauman's Theatre to see himself in "The Village Sleuth." The star takes his chance with the sidewalk brigade when there is a rush at the box-office.

H. H. KNIVS, author of "Overland Red," has written another story for HARRY CAREY. The latest story is to be called "Sundown Slim."

EDMUND LOWE, the nimble fingered screen thief in Metro's "Someone in the House," has decided to pass up the speaking stage for the present at least. He will remain in Southern California instead of returning to New York.

ELMO LINCOLN is finishing the twelfth episode of his Universal serial. The star plays a dual role with Louise Lorraine as his leading lady.

"Cinderella's Twin," an original story by LUTHER REED, has been purchased by Metro and will be VIOLA DANZ's next starring vehicle.

A squealing pig from PRISCILLA DEAN and a bear cub from WILLIAM FIELDS of the American Society of Cinematographers, was the result when Tom Browning observed to his star and cameraman that he loves animals. Browning is directing Miss Dean in "Outside the Law." Field is turning the camera.

After censoring every foot of film shown in Ohio for the last seven years, MRS. MAUDE MURRAY MILLER, member of the Ohio Board of Censors, has paid her first visit to a studio. She has "done" Universal City under the escort of Charles L. Hertzman, director of publicity at the big plant.

RUTH ANN BALDWIN has been added to the scenario department at Metro. Her first script will be "The Marriage of William Ashe" in which MAY ALLISON will star.

W. HANSEN, one of the best known west coast stage managers, has joined the Thomas H. Ince editorial department.

MALCOLM H. OETTINGER, well known feature writer and newspaperman, has been signed by the Thomas H. Ince editorial department.

BEATRICE BURNHAM, pretty little ingenue, has been selected to play opposite DOUGLAS MCLEAN in his forthcoming Thomas H. Ince comedy, tentatively called, "When Johnny Comes Marching Home."

FANNIE HERST will write her first screen story from a Hollywood bungalow instead of her Italian villa, according to announcements in the film colony. Miss Hurst is at work on a Universal story which will probably be used as a starring vehicle for Priscilla Dean.

EARNEST C. WARDE, director of Robert Brunton's first all-star production, has purchased a home in the foothills near Santa Monica.

WILLIAM ALLEN WHITE, the writer and editor, has been in conference lately with Benjamin B. Hampton, who is to film "A Certain Rich Man," one of White's books.

With an automobile and a portable typewriter, IDA MAY PARK is touring around Southern California and writing the continuity "Red Potage," her first independent production.

CINEMA PALACE FOR WEST COAST
"Go Get It" Generally Regarded as Marshall Neilan's Greatest Film

Wesley Barry, Pat O'Malley and Agnes Ayres Score In Leading Roles—Bull Montana Appears In Story as Half-Ape and Half-Man

That Marshall Neilan has scored the knock-out achievement of his career in the production of his latest First National release, "Go and Get It," is his latest independent special feature production to be distributed by Associated First National Pictures, is the verdict of many of those who have seen it and described it as "the picture of a million exploitation angles."

The New York Strand, where the picture was given its premier public presentation, heralded it as "the season's sensation." This further backs up the opinion handed down at a private showing for the prominent newspapermen covering the Democratic national convention in San Francisco who pronounced it to be the most faithful portrayal of newspaper life yet screened, and one of the most intensely interesting pictures ever made.

The screen, it is claimed, has been given an entirely new idea, in the production of "Go and Get It." It is possessed of all the elements that make for the success of a picture—sensational stunts, humor, wit, daring, and, in addition, the dramatic quality and love interest have all been skillfully interwoven into the whole.

It is a big production in every sense of the word and is expected to eclipse all of Marshall Neilan's previous achievements, including "Daddy Long Legs," "Rebecca of Sunnybrook Farm," "In Old Kentucky," "The River's End," and "Don't Ever Marry."

Barry As Copy Boy

Wesley Barry, for the first time since "Daddy Long Legs" has in "Go and Get It," a part that is really vital to the production. In recent pictures Barry has been more or less of a comedy device but in this film he has a real part as copy-boy in a newspaper office, a role that gives him an opportunity to register strongly in the big dramatic moments, as well as to coax out the laughs. The story is undoubtedly one of the most amazing ever put into pictures. It deals with the attempts of a crooked manager to "sell out" the newspaper by which he is employed to the rival sheet in town at a ruinously low figure. He allows the newspaper to lose its prestige and circulation by passing up all interesting news for his own sheet, but giving this news to the opposition paper.

The daughter of the late publisher, having fallen heir to the newspaper decides, on the advice of her attorney, to investigate secretly the cause of the declining value of her property and the decrease in her income. This part is played by Agnes Ayres. She obtains a job in her own plant, the crooked manager not discovering her identity. There she finds an enterprising young man writing cooking recipes when he really longs to be working as a reporter. The girl, using her influence from outside sources, gives the young man the opportunity he craves.

Ape Man Features Story

A series of mysterious murders, in which all the victims are discovered with broken backs, shocks the town and every effort to solve the mystery fails until the reporter and the girl, following a clue, discover that a gorilla who has been given the brain of a condemned criminal through a scientific experiment is responsible. The beast even killed the scientist who had performed the sensation-interesting operation.

As a result of their efforts, a monumental newspaper "scoop," consisting of one of the most weird and gripping stories ever printed, is landed in the retrograde newspaper by means of which its prestige is restored and the crookings of the midnight man are revealed.

Pat O'Malley plays the part of the enterprising reporter, who in an effort to run down this story performs a most hair-raising feat in jumping from an airplane to a train and from the train back to the airplane. His clash with the jealous editor of the opposition newspaper who suspect he is working on a big "beat" furnishes another thrill.

Bull Montana plays the part of the ape-man and his make-up, while transforming him into a hideous looking creature, is in reality a work of art and one of the outstanding accomplishments of the production.

Brave Desert Heat in Making Glaum Picture

Members of Company Faint While Taking Scenes for "The Leopard Woman"

PALM SPRINGS, CAL., Aug. 3.—Six miles out on the desert with the thermometer at 116 degrees, Glaum, photoplay star, and her company of 125 persons today braved the terrific heat to make motion pictures. Despite the comforts provided for the company by the producer, J. Parker Read, Jr., several members fainted from the heat and had to be revived by the physician with the organization, which is under the direction of Wesley Ruggles.

The company is forced to start for location on the desert at 3:30 a.m., and the return to habitation at 10 o'clock in the morning to wait until 2:30 in the afternoon for the sun to move a few million miles away from the earth.

With Miss Glaum are her maid, Elise English, Directors Wesley Ruggles, House Peters, leading man; Noble Johnson, Assistant Directors Doran Cox and Frank Gereghy; the camera staff headed by Charles J. Stumar, Bohemian Singh and fifty Africans and Indians and about sixty other extras and technical workers. Four trucks, four automobiles and three sightseeing buses accompanied the party into the desert. Stewart Edward White's "The Leopard Woman" is being filmed.

Ask Nineteen Million To Put Pictures in Schools

WASHINGTON, D. C., Aug. 3.—A motion picture machine in every public school to aid in the education of the children of the country is the aim of the Visual Educational association, which has opened headquarters here.

The association says congress will be asked to appropriate funds to co-operate with the states in carrying out the program, the expense being equally divided by the federal and state governments.

While estimating the ultimate cost at $19,500,000, it is anticipated that this sum will be needed by installments.

TOO MANY COOKS CAN'T SPOIL "WES" BARRY

The star of the forthcoming Marshall Neilan-Associcated First National Pictures feature "Dinny," and a few of his supporting cast, being stuffed with good things by Victor, the famous chef of Newton Hall.
National of Minneapolis Closes With Arrow on Eight Feature Productions

What is said to be one of the biggest sales ever made in the independent field was closed last week by Arrow Film Corporation and National Film Company of Minneapolis. This sale, which includes eight feature productions, two series of comedies and one series of Westerns, takes in the territory of Minnesota and North and South Dakota.

Arrow closed the deal with E. A. Kellett, manager of National Film Company, which is a new organization in Minneapolis. Mr. Kellett is one of the best known film executives in the Northwest and he has plans under way which will make his independent exchange one of the largest in that section.

Titles Announced


The Arrow series, sometimes called the XLNT comedies, which star Fred Ardath, the vaudeville comedian, was included in the sale as was the series of twelve "Arrow" comedies.

Anna Little Is Star

One series of twelve two-reel Western productions starring Anna Little was also contracted for. Mr. Kellett made known that he had arranged for the advertising and exploitation of the entire group of pictures.

The Arrow office issued a statement regarding the immense contract to the effect that it was an excellent indication of the condition of the independent field and was a forecast of what might be expected for the fall and winter.

People's Park Theatre Installs Typhon System

For Comfort of Patrons

E. Bizar, owner and manager of the People's Park theatre, Paterson, N. J., whose activities in endeavoring to make has playhouse, in every possible manner, attractive to the public have included innumerous innovative features, has completed the installation of a Typhon Cooling and Ventilating System.

Two large five foot Typhoons have been installed on each side of the screen, taking fresh air through openings in the side walls of the theatre, and forcing it directly over the orchestra and out through the exit doors. This operation essentially renovates the atmosphere in the theatre once every minute, so that, at all times, the air is cool and fresh.

Already Mr. Bizar claims that, through the installation of this cooling apparatus, his summer receipts have increased.

Robin Hood Character In "Copperhead" Series

Much curiosity in the trade has been aroused, it is said, as to the nature of the story running under the "Copperhead" series of dramas, made by the Breed-Howell Corporation and released by the Photoplay Products Export Company, 250 West 42nd Street, New York City. Jim Freeman, the "Copperhead," is a character not unlike that of the outlaw Robin Hood, famed in the history and romance of the twelfth century.

Robin Hood harassed the rich and befriended the poor. He was constantly up against social opposition, the poor, he was opposed to injustice and oppression, and so was continually colliding with constituted authority. Jim Freeman ("the Copperhead") does this in the Blue Ridge section of North Carolina and so he often "gets in Dutch." A price is upon his head; he is captured; but escapes to confound his pursuers. Of course he has many love adventures.

C. A. Willat Goes West

To Start New Production

After several weeks' stay in New York arranging for the issue of several recent National Film Corporation of America productions, C. A. Willat, vice-president and general manager of National, has returned to the Hollywood, Cal., studios of that concern with his pockets stuffed with contracts for the distribution of a series of special feature photoplays, production on which will be started as soon as the National board of directors has ratified the agreements.

According to "Doc" Willat's information bureau, the National has several good things up its sleeve, principally the production of a series of eight features, adapted from the literary works of one of the best known and popular American authors. The National's general manager also states that a new production policy is being formulated which will make the National the "largest independent producer of motion pictures in the world."
### THE GUMPS
**Andy and Min**
The Greatest Animated Cartoons Ever Made
_A Riot in Any Theatre_
Released Every Week

### WARNER BROS.' LATEST OFFERING
**The Tiger Band**
15 Episode Serial full of thrilling and sensational situations.
_Powerful Story_

### ANNE LUTHER and GEO. LARKIN
_in The Lurking Peril_
Lightning-Fast Serial in 15 Episodes. Wild stunts that will make you gasp.

### HALL ROOM BOYS
Two Reels
_H. A. McGill's famous newspaper comedy creations brought to life. Will extract hearty laughs from the most blaze!_
Released Every Other Week

### HANK MANN SPECIALS
Two Reels
Super Comedies of slapstick variety. Riotous and howling fun.
Released Every Other Week

### POLLY MORAN COMEDIES
Two Reels
Genuine mirth-makers of an unusual style. Different from all others.
Released Every Other Week

### CHRISTIE COMEDIES
Single Reel
Entertaining and diverting stories based on the most laughable situations.
Released Every Week

### SMILING BILLY JONES
Single Reel
The man with the million-dollar smile in clever comic sketches.
Released Every Week

### HANK MANN COMEDIES
Single Reel
Mirth provoking and rollicking bits of humor. Fast in action.
Released Every Week

### BEN COM
Two Reels
The eccentric side-splitting will rock with
Released every

### JUNGLE OUTINGS
Single Reel
The educated Napoleon in ludicrous that compel of
Released

### PICTIONAL
Single
Art, education, science. Every thing in life w
Released

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**THE COLOS**
**THE LUS**
_Feat._
**JUANITA**
Most Amazing and Jungle Film
_A Real 15 EP_
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<th>Serial Title</th>
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<tr>
<td>Lillian Walker</td>
<td>$1,000,000 REWARD Unusually interesting and absorbing story. Unique Mystery Plot. 15 Episodes</td>
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<tr>
<td>Monte Banks Comedies</td>
<td>Fascinating subjects bubbling over with hilarious and joyous fun of the cleanest nature. Released Every Third Week</td>
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<td>Muriel Ostriche Productions</td>
<td>Amusing Light Comedy Dramas Inoffensive humor that will pull laughs from the most exacting audiences. Released Every Month</td>
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<td>Christie Specials</td>
<td>Two Reels Polite society comedies crowded with chuckles and fun.</td>
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<td>Northwood Dramas</td>
<td>Two Reels Exciting dramatic productions depicting thrilling exploits of the Royal Northwest Mounted Police. Released Every Other Week</td>
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<td>Briggs Comedies</td>
<td>Single Reel Founded on the famous Briggs' Cartoons but brought to life by comedians of the funniest type. RELEASED EVERY WEEK</td>
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<td>Screen Snapshots</td>
<td>Single Reel Depicting private and professional life of famous movie stars. An exceptional novelty. Released Every Other Week</td>
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<td>Urban Movie Chats</td>
<td>Single Reel Humor, variety and crispness. Superlatively fine from instructional and entertainment standpoint. RELEASED EVERY WEEK</td>
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<td>Topical Tips</td>
<td>Single Reel Original witticisms and humor by Tom Bret. A barrel of fun in every reel. RELEASED EVERY WEEK</td>
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<td>Wild Animal Life</td>
<td>Single Reel Salisbury's studies of wild animals in their native haunts. RELEASED EVERY WEEK</td>
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<tr>
<td>Depths of the Sea</td>
<td>Single Reel Marvelous aquatic pictures taken under water. Unequaled feats of photography. RELEASED EVERY WEEK</td>
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**Additional Notes:**
- Life and Indiana
- Film Corp.
- 207 So. Wabash Ave.
- Chicago
Lee Herz to Extend Exchange Operation Within Few Weeks

Lee Herz, president of the Sible Film Exchange of Chicago, a local independent exchange operating in Illinois for several years, has announced that in the future his exchange will be known as the Interstate Film Service.

The name change is a preparatory step to greatly enlarging the field of activity of Mr. Herz and his associates. The company is in the market for high class independent features, comedies and short subjects, and, within a short time, expects to extend its territory to include the greater part of the Central West.

The most recent purchase made by Mr. Herz has been the Illinois rights to "Youth's Desire," the Forward Film Distributors, Inc., feature, which, in several territories, is being handled by the First National Exchanges.

"His Pajama Girl" Sold

For New York Territory

The C. B. Price Co., Inc., has sold the New York territory for "His Pajama Girl," featuring Billy Rhodes, to the First National Exchange. The Northern New Jersey territory has also been disposed of to the First National Exchange of New Jersey.

Both exchanges are said to have made many important bookings for the feature and to have expressed confidence that it will be one of the biggest paying productions obtained recently on the independent market.

That Soothing "I Love You Sunday"

New Strain Composed By Charley Straight Being Played

By Big Dance Orchestras and Has Been Reproduced On Phonograph Records—Forster Company Is Publishing It

When a new song is featured by the leading orchestras and recorded for the phonograph records within a month after its publication, it must have that quality that spells success, and "I Love You Sunday," published by Forster Music Publisher, Chicago, appears to be a winner that will break all records.

The leader of a famous dance orchestra, who is prominent in the phonograph world, said, "It is interesting to note how 'I Love You Sunday' puts pep and snap into dancing when it is played for a crowd. Frequently, when we render it, we are forced to respond to a dozen encores. There is something about the melody that everyone seems to like—perhaps, because it is simple, singable and infused with more of a 'kick' than a jug of the juice of the gods."

A stranger in quest of the soothing strains of harmony and the intonations of the merry saxophone wandered into the Edleweiss Gardens, Chicago, the other night and heard George Mallen’s orchestra waltz "Sunday" melodiously to a dance-mad maclom of shoulder-shakers.

Not satisfied with a long list of encores, the soul of the wanderer craved for more "Sunday," and he taxed to the Rainbo Gardens, where original Isham Jones and his harmony aggregation dispensed the same old, sweet strains, to the delight of hundreds of auditoris and auditionesses for more.

Homeward bound, he cruised to the Green Mill Gardens, where Paul Biese, the wizard of melodyland, put his orchestra through "I Love You Sunday" so mellifluously that the waiters thought they had hops in their heels and swayed like palm trees on the shore of the Dead Sea.

Consequently, if you want to know how successful the song really is, ask Charley Straight, the composer, and world’s greatest tickler of the ivories. He knows.

Von Stroheim Is Playing Heavy in “Foolish Wives”

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 3—Erich von Stroheim has started "Foolish Wives" at Universal City. It is estimated that the production will cost $500,000. As in "Blind Husbands," von Stroheim will play the "heavy" in "Foolish Wives," Rudolph Christians, Marguerite Armstrong, Maude George and Mae Bush will have the principal roles.
ANNOUNCING

SEPTEMBER RELEASES

"BLIND LOVE"

Starring LUCY COTTON and GEORGE LE GUERE

Acknowledged by all an elaborate super production. Announcement of initial showing to be made in forthcoming issue.

Three Feature Productions

STARRING

REX RAY

in good snappy Western Stories. Five reels each.

"IN THE SWIM"

A JESTER COMEDY SPECIAL

Bubbling over with a galaxy of feminine beauty. Others to be released every other week.

TOPICAL TIPS

One Reel Every Week.

Smart sayings by the world's famous editors. The latest and newest releases only.

INTERSTATE FILM SERVICE

(SILEE FILM EXCHANGE)

Fourth Floor
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- - - - CHICAGO, ILLINOIS
Would You Lie to the Girl You Loved?

GET ACQUAINTED WITH

"The Unknown Ranger"

STARRING

REX RAY

"THE DARE DEVIL PERFORMER"

Later Releases

"DANGEROUS TRAILS" and "BORDER RAIDERS"

INTERSTATE FILM SERVICE

(SILEE FILM EXCHANGE)

FOURTH FLOOR
CONSUMERS BLDG.  -  -  -  CHICAGO, ILL.
CHICAGO TRADE EVENTS

Reported by "Mac"

J. Joseph Sameth, the debonair and youthful president of the Forward Film Distributors, spent a few days last week about the bustling "lake metropolis" and, judging by the smiles on this boy wonder's face upon his departure for Minneapolis, we know that his big feature, "Youth's Desire," must have been put over at an interesting price. Why worry about a $33 silhuk shot, eh, Joe? * * *

R. H. Fox, a former popular film salesman of these parts, is now showing the exhibitors about Denver, Colo., what real show salesmanship is.

Danville, Ill., is all set and a-rarin' to welcome manager Tom Ronan, on Oct. 1, when the doors of the New Palace theatre open to greet Danville's many film fans.

Lest we forget Johnny Mednikow can be found at all times at Celebrated Players' exchange.

It has been stated that Louis B. Goldin, of the Celebrated Players, and Billy Weiss, of the Superior Screen exchange, while hitting the trail through Indiana, have developed a strong tendency toward botanical research as a sort of a hobby in their spare moments, which accounts for the attentive conduct of both during a brief stopover at the Hotel Gibson, Cincinnati, Ohio, July 25, with those two interesting "subjects" planted behind the cigar stand of said hostelry.

With the Edgewater Beach hotel charging an entrance fee for the beach walk dancing this season, Jake Cooper has made arrangements to have his own party, taking them out in his palatial "limo," and selecting one of the private beaches scattered along the famous North Shore. Reservations must be made at the Twentieth Century theatre two weeks in advance. All right, Jake, how can we forget thee?

Here's hoping M. Whitmover, who has been confined to his home, seriously ill, for the past few weeks, will soon be on the job again. We miss you, "Whit," old scout.

I. Maynard Schwartz, manager of the Educational exchange, while meandering over the sylvan roads through Wisconsin, had occasion to pilot his Nash flyer through Burlington at a speed of 37 miles (rather speedy for this creation), subsequently meeting the sheriff at a nominal cost of $150 and costs. Costly society, we murmur. Maynard further states Aaron Tavza got away with real speed in that McFarlane speedster, hitting the 'ol Stewart for a 68-mile register. Seeing as the sheriff is known to the townfolk by the name of Terry McManus, 'is eisly figured out as to how the McFarlane gets by with a couple of five-cent Roperos, amid the glare of the sheriff cast on one of the real road monarchs of motordom.

O. E. Florence, hailing from Buffalo, N. Y., is now covering the south side of the city out of the local Pathé exchange.

Louis Wild, manager of the Harper theatre, is getting gray hairs worrying about another worthy serial to follow his phenomenal success experienced with "The Lost City," Louis tells the boys at the Celebrated exchange that he received enough complimentary letters from his patrons, both single and married, to bring him royalties of up to any of America's popular screen idols.

We've been trying to get the modest Floyd Brockwell to let us in on his future plans. Other than recently purchasing an interest in a flock of the Isles of the Bahama species, everything is serene. murmurs Floyd. No place for a summer home, "Brock"—too warm, even if 'tis wet territory.

We understand that W. C. Cook is back again on the sales roster of the local First National exchange. Best o' luck, Bill, of top.

L. L. Still, of the Palace theatre, Gil- man, Ill., was in the city the other day, looking over the numerous big ones now being offered by the various independent exchanges of Chicago.

"Daddy" Hines, the well known exhibitor of South Bend, Ind., was seen galloping about the Loop exchanges like a two-year-old. That sojourn spent at Denver, Colo., scaling the big Rockies amidst the "clare(t)-fied" ozone, looks like the real bet for results, eh, Dad?

Moe Leeve, of the Film Exchange building, is now in New York, regarding the new film building to be erected here at 8th Street and Wabash Avenue, of which Moe is one of the leading lights. Leave it to M. L. to register with telling effect.

Wallie Deitz, of the Parkside theatre, has been accused of wandering about in company with some of Chicago's well known film purveyors after the evening performance is concluded at this pretty North side theatre. Must be taking those regular "army hikes" to burn up time between 11:30 P. M. up to and including 2:15 A. M. Come on, Wallie, be a good fellow, and mail us the itinerary of these "wonder jaunts," will yer?

With Silee Film exchanges announcing new features almost weekly, they are surely keeping the big, smiling Ed Bricketto on these jewels. We refer the reader to the "subjects." Never mind, Ed, if the avoidceptual shrinkage is great enough, have some carpenter nails in those suits and make two from one.

As an aid to Dan Cupid, DOUGLAS D. ROTHACKER has offered free flowers from the Rothacker Chicago yard to all bachelor workers who would a-courting go. Thus far, G. J. Kilgore, CHARLES BIGLOW and EDWARD SEIFFERT have been seen picking posies.

With the news that two new theatres are to be erected in Elgin, Ill., this fall, giving the city five motion picture houses, Chica- go film salesmen are tuning up their roadsters for a drive out the Higgins Road pavement after new business.

RALPH R. RUSSELL, for the last nine years manager of the Strand and American theatres at Evansville, Ind., has re- signed as manager and will put a novelty show on the road this fall.

W. H. Strafford, Rothacker industrial film salesman, has returned from a business trip in Michigan. While there, he wit- nessed an accident in which six people were killed, when a fast train hit their automobile.

F. H. Gruneberg of Chicago is receiving bids for a new theatre which he is plan- ning to erect in Indiana. He is connected with the Victory Theatre Company.

It only goes to show the strides with which this grand IIT world is traveling along civilization's highway. They tell us John Dexter, of the local Vitagraph exchange, has been finally sold on the "GVB style" of summer wear. There is still hope that this popular husky may yet be induced to wear a wrist watch.

WILLIAM J. Sweeney, secretary of the Illinois Exhibitors Alliance, has just re- turned from a trip through the state in the interests of the exhibitors' association. He found business in the theatres a little slack, due to the hot weather.

Joseph Hopp left Tuesday noon for Mil- waukee to attend the exhibitors' convention to be held there August 4 and 5. Mr. Hopp is representing Sydney S. Cohen, president of the M. P. T. O. of A., who was unable to attend.

ROSEMARY THEBY
Who plays the role of the wizile's favorite wife in "Kissmet," Otis Skinner's special feature, for Robertson-Cole.
CARL HARTZ, manager of the Chicago exchange of the Reelcraft Pictures Corporation, upon his return from a recent trip to the Milwaukee exchange, also under his supervision, tells us that G. L. Stiles, Milwaukee manager, and himself were busy in conference preparing the opening exploitation campaign on the new Royal comedies featuring the well-known vaudeville star, Louis Errol. Manager Stiles is leaving on an extended tour of the Wisconsin territory August 2 and will be in a position to give us further details as to how the initial offering "Buggins" is going with the Badger exhibitors.

J. COHEN, one of the recently appointed sales representatives of the local Reelcraft exchange, has been showing some phenomenal results in the trips throughout his Illinois territory.

Lee Herz of the Interstate Film Service was caught the other day perusing some European mail. He let us in on it. The Herz family, that is, papa, mama and sisters, are summering in Zurich, Switzerland, and Lee's sister in scribbling a description of their trip from England to the Continent, informed her brother they traveled across the Channel in a steamer serving six meals per day. Daddy Herz immediately accepted this as a mighty apt means of economy until the deck officer informed him that the service referred to meant "three meals up and three meals down." Rather clevah for a Briton, eh, boys?

CHARLES H. RYAN, the sure-fire, live-wire manager of the Garfield theatre on West Madison, displaying a brand new model Hudson about Illinois' justly celebrated lake country with the family aboard. Here's hoping they bite, Charlie, the fish-and-the mosquitoes. West Siders are looking forward to the eleventh anniversary celebration scheduled for the Garfield, following the wiley Walthornian's return.

Noah Beery To Appear

In Doraldina Feature

Noah Beery, well known to photoplaygoers because of his convincing characterizations, has signed a contract to appear in Doraldina's first Metro picture, "The Passion Fruit," which is about to be put into production at Metro's West Coast studios in Hollywood. Mr. Beery recently was described by a critic as "possessor of greater skill at make-up than any other actor on the screen." It is because of this ability to make up to fit almost any part, as well as his artistry in special roles, it is said, that Mr. Beery was selected to play with the new Metro star.

Will Remodel Kinema

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 3.—The Kinema theatre will be closed sometime during the next month for extensive repairs, according to a report published this week which was apparently authorized by the big playhouse. Enlargement of the stage and the orchestra pit will probably require several weeks, it is believed.

This pre-view follows a custom, established by Lloyd with "Bumping Into Broadway," of showing his production before a regular audience, and in the event of necessity, tuning it up in spots that might not meet with approval, before forwarding it to the Pathe home office.

Pathe has not as yet set a publication date on the new comedy, but it will be an early fall issue. Lloyd had virtually completed the production before he made his last trip to New York, filming only a few scenes upon his return to Hollywood. Hal Roach, who has supervised all of the Lloyd two-reels since "Bumping Into Broadway," acted in a similar capacity for "Get Out and Get Under." Mildred Davis, as usual, has the leading feminine role, "Get Out and Get Under," as the title indicates, is an automobile satire, and from all accounts will furnish audiences with the type of entertainment as "High and Dizzy." It is eighth in the line of Lloyd two-reels. The first series was started with "Bumping Into Broadway."

MARGUERITE DE LA MOTTE

And Wallace MacMotts in a scene from "Trumpet Island," Vitaphoto's special feature made from Gouverneur Morris's story, by Tom Terriss.

"Get Out and Get Under"

Is Announced as Title of Next Harold Lloyd Comedy

While "High and Dizzy" is providing Harold Lloyd fans with amusement, word comes from California that he has completed the second of his new series of comedy specials for distribution by Pathe. Under the title of "Get Out and Get Under," this production had a pre-view at the Strand Theatre, Pasadena, Cal., and, according to reports from the West Coast, received a hearty ovation.
Farnum Scores in Stage Classic

(Continued from page 85)

Many of his poems, which are models of style, were written to the order of pastry cooks and landlords of inns, who accepted them instead of money. Villon would write a ballad for a round of drinking, or a more impassioned ode for a night in a real bed. These poems, carefully expurgated for the young, are studied today in all the schools in France; older folks read them in their original form.

The best of his poems are the dainty, delicate lyrics by which the world remembers him—such airy things as the "Ballad of Dead Ladies," and "I Die of Thirst Before the Fountain," which prove that Villon was not simply a swagging rogue, but a man of culture and feeling, even if he did brawl in inns and sleep on the awning. In truth, he was, as he claimed, a "Master of Arts of the University of Paris."

In spite of his constant war with the authorities, Villon was a great patriot, and the cause of France always was nearest his heart. He lived at a time when his beloved country was beset by enemies. A weak king was on the throne. "If I Were King," sighed Villon. It was the light in a woman's eyes that nearly made the dream come true.

This is the dashing, gallant figure that William Farnum has translated from literature and stage to the screen. He had translated Carton, Valjean and the rest.

Among the best beloved of all the characters Farnum has given to the screen is Jean Valjean, that colossal figure of a humble man who bore upon his broad back the sacrifice of the ages. Into this role Farnum read dignity and strength so that no less distinguished a critic than William Lyon Phelps, professor of English at Yale university, said of the Fox production of "Les Miserables":

"The artistic and spiritual values of the great novel are both preserved to a remarkable degree in the adaptation; and the acting is excellent. I wish everyone in America could see this picture."

"A Tale of Two Cities" is the frame Dickens built for what are generally believed to be his greatest two characters, Sidney Carton and Charles Darnay. When this great novel of the French revolution was translated to the screen it fell to William Farnum to play these two roles. The task was a difficult one. He was called upon to play Carton, happy-go-lucky, drunken, penniless, and Darnay, the very soul of aristocracy. They were diametrically opposite in all save countenance. Their faces were as alike as two peas. Fiction contains no more sublime story of loyal love and heroic self-sacrifice than that to be found in "A Tale of Two Cities."

Again Farnum's work called forth praise from the critics. He was declared "the natural choice" for both parts.

Mr. Farnum recently enacted the role of Don Caesar de Bazan in "The Adventurer," the film play based on E. Lloyd Sheldon upon the story of the romantic hero of old Spain. Don Caesar has been immortalized in literature, drama and opera. He is the soul of romance—the ideal of chivalry—the impetuous, daredevil nobleman whose sword leaps from its scabbard with equal speed in defense of honor, beauty or helplessness.

This is a role for a great romantic actor, and an ideal one for Farnum, who is at his very best in a story of love and fighting, such as "The Adventurer," and "If I Were King."

One accomplishment that has been exceedingly useful to William Farnum in Prachard and Short in "The Wonderful Adventure."

Not only in adventure and romance has William Farnum shone. As Stephen Orry and Jason in Hall Caine's masterpiece, "The Bondman," he had two roles not only widely different from each other, but different indeed from anything he had done before, yet he achieved tremendous success and the Fox film version of "The Bondman" has taken its place in the library of screen classics.

Here, as in many of his productions, Farnum was surrounded by what was virtually an all-star cast, yet he stood out as the shoulder of them all. One scene in the "Bondman" was hailed at the time as the supreme triumph of William Farnum's career, and Hall Caine himself congratulated the actor upon his splendid work, even as Justin Huntly McCarthy has done in the case of "If I Were King."

This by no means exhausts the list of William Farnum's notable impersonations that deserve to rank as classics; but those mentioned are a reminder of what has been done for the screen by this star and what may be expected in "If I Were King," which gives Farnum a role he himself agrees is the greatest he has undertaken.

Tearle Given Role in Walsh's All-Star Cast

This Picture Scheduled for Publication by Mayflower Through First National

Following closely upon the heels of the announcement that Miriam Cooper and Anna Q. Nilsson had been engaged for R. A. Walsh's second independent production comes the statement from Mayflower Photoplote Corporation that the all-star cast of principals has been rounded out with the acquisition of Constance Talmadge and Clara Kimball Young.

Tearle affixed his signature to a contract last week and already has started work at the Biograph studios where the picture is being offered, to be called "Mayflower Through First National," is being filmed.

A recruit from the legitimate stage of both this country and England on which he achieved distinction in support of such stars as Ethel Barrymore and Viola Allen, Tearle has won an equal measure of success as a photoplay star. His most recent screen appearance were in "The Virtuous Vamp," "The Whipping Devils," in which he was starred. His motion picture career is closely associated with the popularity of the productions featuring Norma and Constance Talmadge and Clara Kimball Young.

He played opposite Norma Talmadge in many of her hits, with works including "The Way of a Woman" and "She Loves and Lies." Among the productions in which his forceful personality and aristocratic good looks found greatest latitude were "The Common Law," "Starring Clara Kimball Young, "The Fall of the Romanoffs," "The Virtuous Vamp," a Constance Talmadge offering, and "Her Game."

Another important addition to the cast of the new Walsh production is that of Henry Clive, well known legitimate stage star, explorer and portrait painter.
ALEXANDER FILM CORP.

Mar. 15—"Lone Hand," five reels, with Roy Stewart.
Mar. 22—"Cabin of the Redcap" (Katiejohn Comedies), one reel.

AMERICAN FILM COMPANY

Distributed Through Pathes Exchanges.

FLYING "A" SPECIALS

"Eye in Exile," seven reels, with Charlotte Walker.
"The Valley of Tomorrow," five reels, with William Russell.
"The Honey Bee," six reels, with Margarita Sylva.
"Dangerous Talent," five reels, with Margarita Fischer.
"The Thrill of Love," five reels, with Margarita Fisher.
"The House of Toys," six reels, with scene Owen.
"Peggy Rebels," five reels, with Mary Miles Minter.
"The Week End," five reels, with Milton Sills.
"A Live-Wire Hitch," five reels, with Wm. Russell.

ARROW FILM CORPORATION

"Vigilantes," seven reels.
"Poison's Gold," six reels, with Mitchell Lewis.
"When the Desert Smiled," five reels, with Neil Hart.
"The Mystic of Mt. Browning," five reels, with Walter Miller.
"The Professor," six parts, with Alma Hanton.
"The Smut of the Desert," five parts, with Doris Dawk.
"Miss Arizona," five parts, with Gertrude Hendhill.
"Wolves of the Border," six reels, with Cob and Johnson.
"The Desert Scorpion," six reels, with Cob and Johnson.
"The Chamber Mystery," five reels.
"Circumstantial Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Unseen Witness," five reels.
"The Trail of the Cigarette," five reels.
"The Bromley Case," five reels.
"Woman's Man," five reels, featuring Roman Fielding.
"Love's Protege," five reels, featuring Ora Carew.
"The Black Lagoon," five reels, with all-star cast.
"Bachelor Apartments," five reels, with Georgia Hopkins.

ARROW-HANK MANN COMEDIES

One issued every other week.

MURIEL OSTRICHE PRODUCTIONS

Two-reel comedies, one each month.

BLAZED TRAIL PRODUCTIONS

One issued every other week.

LONE STAR WESTERNS

One every other week.

ARROW-NORTHWOOD DRAMAS

"The Strangers," two reels.
"Breed of the North," two reels.
"A Fight for a Soul," two reels.
"Beloved Brute," two reels.
"Quickands," five reels.
"Harder River," two reels.
"In the River," two reels.
"Three and a Girl," two reels.
"Raiders of the North," two reels.
"A Knight of the Pines," two reels.
"The Man of Brawn," two reels.

CELEBRATED PLAYERS FILM CORPORATION

GUMP'S CARTOON COMEDIES

"Andy Takes a Dancing Lesson!"
"Flat Hunting!"
"Andy Visits His Mother-In-Law."
"A Quiet Day at Home."
"Andy Plays Golf!"
"Andy On a Diet."
"Andy's Wash Day."
"Andy's Night Out."
"Andy and Min at the Theatre."
"Andy Visits Our Favorite!"
"Andy on Skates."
"Andy's Make-Wrath Pays Him a Visit."
"Andy's Inter-Rubin Guest."
"Andy Redecorates a Flat."
"Andy the Model."
"Accidents Will Happen."
"Militant Min Nature."
"Andy Fights the H. C. L."
"Ice Box Epics."
"Wim and Wigor."
"Equestrian."
"Andy, the Hero."
"Andy Picnic."
"Andy, the Chicken Fancier."
"Andy, the Actor."
"Andy on the Beach."

EDUCATIONAL FILMS CORPORATION OF AMERICA

Distributed Through Educational Film Exchange, Inc.

CHESTER COMEDIES, TWO REELS

"Four Times Foiled."
"An Overall Hero."

CHRISTIE COMEDIES, TWO REELS

"Kiss Me, Caroline." (Bobby Vernon.)
"A Seaside Siren." (Fay Tincher.)

TORCHY COMEDIES, TWO REELS

"Torchy." (Johnny Hines.)
"Torchy Comes Through." (Johnny Hines.)

MERMAID COMEDIES, TWO REELS

"A Fresh Start." (Marvel Rae.)
"Duck Inn." (Lloyd Hamilton.)

SPECIALS

"The Why of a Volcano."
"The Valley of Ten Thousand Smokes."
"A Day With Caranza."
"Modern Centaura."

ROBERT C. BRUCE "SCENICS BEAUTIFUL," ONE REEL

"The Chilkat Cubs."
"The Wanderlust."
"The Leg of the LaVijera."
"The Song of the Paddle." (With Edith Talfer.)
"By Schooner to Skagway."
"Skititude."
"Falling Waters."
"The Hope of Adventure."
"The Last Mirrior."
"The Castaway."

CHESTER-OUTING SCENES, ONE REEL

"Adam and Eve In the Andes."
"Wanted, An Elevator."
"Pigs and Kava."
"Dreams Come True."
"Fire!"
"Bear With Us."
"Pyrrenes and Wooden Legs."
"Take in Boarders."

SCREENICS, SPLIT REEL

"Troubadours of the Sky" and "Insect Icebergs."
"Forbidden Banes" and "Barke and Skippers."
"Horseshoe and Bridal Veil" and "In a Naturalista's Garden."
"Duck Days" and "Foam Fantasies."

EQUITY PICTURES

"Eyes of Youth."
"Silk Horses and Calico Gums."
"The Forbidden Woman."
"With House Peter."
"For the Soul of Rafael," six reels.
"Keep to the Right." six reels.
"Whispering Devils," seven reels, with Conway Tearle.

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT-ARTCRAFT PICTURES

May 8—"Why Change Your Wife?" seven reels, De Mille special.
May 9—"Mrs. Temple's Telegram," five reels, with Bryant Washburn.
May 16—"The Sea Wolf," six reels, a George Melford Special.
May 16—"A Lady in Love," six reels, with Dorothy Dalton.
May 17—"The Dark Mirror," six reels, with Dorothy Dalton.
May 22—"The Dancin' Fool," five reels, with Wallace Reid.
May 27—"Always a Lady in Love," five reels, with Ethel Clayton.
June 2—"Humoresque," six reels, with Alma Rubens.
June 6—"Old Wives for New," five reels, De Mille production.
June 12—"Farewell," five reels, with Charles Ray.
June 17—"Remodeling Her Husband," five reels, with Dorothy Gish.
June 22—"The City of Metal," five reels, with Robert Warwick.
June 27—"The King," five reels, with Wallace Reid.
June 27—"Sand," five reels, with William S. Hart.
July 1—"Sins of St. Anthony," five reels, with Bryant Washburn.
July 4—"Away Goes Prudence," five reels, with Billie Burke.
July 11—"Let's Be Fashionable," five reels, with MacLean and May.
July 11—"Ladie of Rome," five reels, with Ethel Clayton.
July 18—"How Comes Home," five reels, with Charles Ray.
July 23—"The Fourteenth Man," five reels, with Robert Warwick.
July 25—"The World and His Wife," five reels (Cosmopolitan Production).
Aug. 1—"The Fighting Chance," six reels, with special cast.
Aug. 5—"Prince Chap," six reels, with Thomas Meighan.
Aug. 5—"Crooked Streets," five reels, with Ethel Clayton.

FILM MARKET, INC.


FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"A Day's Pleasure," with Charles Chaplin.
"Two Weeks," six reels, with Constance Talmadge.
"Even as Eve," seven reels, with Grace Darling.
EXHIBITORS HERALD 127

The Turning Point... six reels, with Katherine MacDonald.
The River's End... six reels, with (Marshall Nellan production).
The Fighting Shepherdess... with Anita Stewart.
The Inferior Sex... with Mildred Harris Chaplin.
The Family Honor... a King Vidor feature.
The Idol Dancer... a D. W. Griffith production.
The Woman Gives... with Norma Talmadge.

Polly of the Storm Country... with Mildred Harris Chaplin.

Don't Ever Marry... six reels, a Marshall Neilan Production.
The Love Monster... with Constance Talmadge.

Passion's Playground... six reels, with Katherine MacDonald.
The Yellow Taffy... with Anita Stewart.

Tea or No... with Norma Talmadge.

Curtain... with Katherine MacDonald.

The Jack Knife Man... a King Vidor production.

45 Minutes from Broadway... with Charles Ray.

The Splendid Hazard... six reels, with Henry Walthall.

The Perfect Woman... with Constance Talmadge.

Married Life... five reels, with slack Bennett cast.

FOX FILM CORPORATION

FOX SPECIALS

"Checkers," with All Star Cast.

"Evangeline," with All Star Cast.

"Kathleen Mavourneen," with Theda Bara.

"Should a Husband Forgive?" with All Star Cast.

"The Strongest," with All Star Cast.

WILLIAM FARNUM SERIES

"Wings of the Morning."

"Heart Strings."

"The Adventurer."

"April... "The Orphan."

June... "The Joyous Troublemakers," five reels.

"If I Were King," eight reels.

TOM MIX SERIES

April... "The Daredevil."

May... "Desert Love."

June... "The Terror."

July... "Gold Coins."

FOX ENTERTAINMENTS


"Leave It to Me," with Wm. Russell.


"The Tattlers," with Madame Traverses.

"The Dead Line," five reels, with George Walsh.

"Love's Harass," five reels, with Shirley Mason.

"Forbidden Truth," five reels, with Buck Jones.

"The Spirit of Good," five reels, with Madame Traverses.

"The Iron Heart," five reels, with Madame Traverses.

"White Lies," five reels, with Gladys Brockwell.

"Twin's of Suffering Creek," five reels, with Wm. Russell.


"A Sister to Salome," five reels, with Gladys Brockwell.

"Number 17," five reels, with George Walsh.

"The Square Shooter," five reels, with Buck Jones.

"The Spirit of Good," five reels, with Madame Traverses.

"The Little Wanderer," five reels, with Shirley Mason.

"The Rose of Noms," five reels, with Gladys Brockwell.

"Firebrand Trevition," five reels, with Buck Jones.

"Her Honor the Mayor," five reels, with Eileen Percy.

FOX NEWS

Twice a Week

SUNSHINE COMEDIES

"Oh! What a Night."

"Mary's Little Lobotomies."

"His Musical Sneeze."

"The Jazz Bandita."

"Money Talks."

"Trio Nights Without a Barroom."

"A Lady Bedfell's Secret."

"Shipping Fees."

"Virtuous Husbands."

"A Wailer's Wasted Life."

"His Wife's Caller."

MUTT AND JEFF

May... "The Private Detectives."

May... "The Wrestlers."

May... "The Paper Hangers."

June... "The Toy Makers."

June... "Three Raisins and a Cake of Yeast."

June... "The Great Mystery."

June... "The Tango Dancers."

June... "One Round Jeff."

July... "Departed Spirits."

July... "The Mystery of the Galvanized Ash Can."

July... "The Breakfast Food Industry."

FIDELITY PICTURES COMPANY


"Prisivous Wives," six reels.

FORWARD FILM DISTRIBUTORS, INC.

"Youth's Desire," five reels.

HARRY GARSON

"The Unpardonable Sin," eight reels, with Blanche Sweet.

"The Rushed Hour," five reels, with Blanche Sweet.

MURRAY W. GARSON

"A Dream of Fair Women."

GOLDWYN PICTURES CORPORATION

GOLDWYN STAR PRODUCTIONS

"Parners of the Night," six reels, Eminent Authors Special.

"The Strange Boarder," five reels, with Will Rogers.

"Dangerous Days," seven reels, Eminent Authors Special.

"Trimmed with Red," five reels, with Madge Kennedy.

"The Woman and the Puppet," seven reels, with Geraldine Farrar.

"The Silver Horde," seven reels, Rex Beach Special.

"Out of the Storm," five reels, Eminent Authors Special.

"Let Call Me Jim," five reels, with Will Rogers.

"The Great Adventurer," five reels, with Tom Moore.

"The Slim Princess," five reels, with Mabel Normand.

"Roads of Destiny," five reels, with Pauline Frederick.

"Double-dyed Deceiver," five reels, with Jack Pickford.

"The Truth," five reels, with Madge Kennedy.

"Scratch My Back," five reels, (Eminent Authors).

"Officer 666," five reels, with Tom Moore.

"Cupid, the Cowpuncher," five reels, with Will Rogers.

"Man Who Had Everything," five reels, with Jack Pickford.

"Girl With the Jazz Heart," five reels, with Madge Kennedy.

"It's a Great Life," five reels, (Eminent Artists).

GOLDWYN SPECIALS

"The Border Legion," six reels.

"The Eternal Maidelene," six reels.

FORD EDUCATIONAL WEEKLY

The Story of Zinc.

"Meat," Again.

Eventide.

CAPITOL COMEDIES

"The Little Dears," two reels, with Carter De Havens.

"A Sure Cure," two reels, with Carter De Havens.

BENNISON STAR SERIES

"High Pockets," five reels, with Louis Bennison.

"A Madfo Earl," five reels, with Louis Bennison.

GREIVER'S EDUCATIONAL

"14 Far Away New Zealand."

"Girl Pottery Makers of the Carribbean."

"Tiro Indians."

GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Marguerite Marsh.

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

"A Veiled Marriage," five reels, with Anna Lehr.

"Carmen of the North," five reels, with Anna Box.

"Chains of Evidence," five reels, with Anna Lehr and Edmund Brosse.

"Witt vs. Witt."

HALLMARK-BURTON KING PRODUCTIONS

"The Discarded Woman," five reels, with Grace Darling and Rod La Rocque.

"Love or Money," five reels, with Virginia Lee.

"The Common Sin," five reels, with Grace Darling and Rod La Rocque.

SPECIAL PRODUCTIONS


"Life's Greatest Problem."

"False Gods," eight reels, with Grace Darling.

W. W. HODKINSON CORPORATION

Distributed through the Pathé Exchange

ARTCO PRODUCTIONS

"The Capitol," six reels, with Leah Baird.

"Cynical-of-the-Minute," six reels, with Leah Baird.

ZANE GREY PICTURES, INC.

"Desert Gold," seven reels, with E. K. Lincoln.

"Riders of the Dawn," six reels.

BENJAMIN B. HAMPTON PRODUCTIONS

"The Westerners," seven reels, with Roy Stewart.

"The Sagebrusher," seven reels, by Emerson Hough.

E. B. W. CHENOWETH PICTURES

"The Reed of Life," five reels, with Wyanne Evans.
EXHIBITORS HERALD August 14, 1920

J. P. PARKER JR., PRODUCTIONS
"The Lone Wolf's Daughter," seven reels, with Louise Glau.
"Sex," seven reels, with Louise Glau.

DEUTRIC-BECK, INC.
"The Bandbox," six reels, with Doris Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS
"King Spruce," seven reels, with Mitchell Lewis.

LOUIS TRACY PRODUCTIONS
"The Silent Barrier," six reels with Sheldon Lewis.

ROBERT BRUNTON PRODUCTIONS
"$20,000," five reels, with J. Warren Kerrigan.
"The Dream Champ," five reels, with J. Warren Kerrigan.
"No. 99," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHODES PRODUCTIONS
"The Blue Bonnet," six reels, with Billie Rhodes.

JOSEPH LEVERING PRODUCTIONS
"His Temporary Wife," six reels, with Special Cast.

HALL-ROOM BOYS PHOTOPLAYS, INC.
May 27—"Tilt for Tat.",
June 10—"Misfortune Hunters"
June 24—"Jack on the Farm.",
July 8—"Strange Again."  

JANS PICTURES, INC.
"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

JUNGLE COMEDIES
"Caught With the Goods.",
"Sleeping Bullets.",
"Circus Bride.",
"Perils of the Beach.",

VICTOR KREMER PRODUCTIONS
Mar. 1—"Jimmy Elopement," two reels, with Charles Chaplin.
Apr. 1—"Work," two reels, with Charles Chaplin.
May 1—"By the Sea," one reel, with Charles Chaplin.

METRO PICTURES CORPORATION
METRO SPECIALS
"Old Lady 8," six reels, with Emma Dana.
"Short Acres," six reels, with Alice Lake.
"Elise Comes to Town," six reels, with Viola Dana.
"Juda," six reels, with May Allison.
"Alias Jimmy Valentine," six reels, with Bert Lytell.
"The Hope," six reels, with a Special Cast.
"The Best of Luck," six reels, with All-Star Cast.
"The Chester," six reels, with Mae Allison.
"Father, Bedroom and Bath," six reels, with all-star cast.
"The Misty Wife," six reels, with Alice Lake.
"Held in Trust," six reels, with May Allison.
"The Chorus Girl's Romance," six reels, with Viola Dana.
"The Hope," six reels, with All-Star Cast.
"The Saphire," six reels, with Crane Keaton.
"Crispin," six reels, with All-Star Cast.

NAZIMOVA PRODUCTIONS
"Stronger Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.
"Billions," six reels, with Nazimova.
"Mamie Peacock," seven reels, with Nazimova.

TAYLOR HOLMES PRODUCTIONS
"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

HOPE HAMPTON PRODUCTIONS

PATHE EXCHANGE, INC.
PATHE SPECIAL FEATURES
Apr. 29—"Die Grande," seven reels, with Rosemary Thoby.
June 6—"The Little Cafe," five reels, with Max Linder.

FRANK KEEHAN PRODUCTIONS
Feb. 29—"Smoldering Ember," five reels, with Frank Keenan.
May 9—"Dollar for Dollar," five reels, with Frank Keenan.

EDGAR LEWIS PRODUCTIONS
Feb. 1—"Other Men's Shoes," seven reels.
May 26—"Sherry," seven parts, with Pat O'Malley.
Aug. 29—"Lahoma," seven reels.

ALBERT CAPPALIAN PRODUCTIONS, INC.
Mar. 7—"In Walked Mary," five reels, with June Caprice.

J. STUART BLACKSTON PRODUCTIONS
June 20—"Passion Play," six reels, with Herbert Rawlinson.
July 18—"Man and His Wife," six reels, with Herbert Rawlinson.
Sept. 5—"House of the Telling Bell," six reels, with Bruce Gordon and Mary McCauley.

J. D. HAMPTON PRODUCTIONS
May 22—"Simple Souls," five reels, with Blanche Sweet.
July 4—"A Broadway Cowboy," five reels, with William Desmond.
Aug. 15—"The Girl in the Nick," six reels, with Blanche Sweet.

HOBART HENLEY PRODUCTIONS
Nov. 2—"The Gay Old Dog," six reels, with John Cumberland.
May 9—"The Miracle of Money," five reels, with Margaret Sadows.

PIONEER FILM CORP.
"Bubbles," five reels, with Mary Anderson.
"Dr. Jekyll and Mr. Hyde," five reels, with Sheldon Lewis.
"Were Is My Husband?" five reels, with Joe Collins and Godfrey Tearle.

REALART PICTURES
SPECIAL FEATURES
"Soldiers of Fortune," (Dwan), seven reels.
"The Mystery of the Yellow Room," (Chautard), six reels.
"The Luck of the Irish," (Dwan), six reels.
"Deep Purple," six reels, R. A. Walsh production.

STAR PRODUCTIONS
"The Stolen Kiss," five reels, with Constance Binney.
"Sinners," five reels, with Alice Brady.
"Nurse Marjorie," five reels, with Mary Miles Minter.
"Jenny Be Good," five reels, with Mary Miles Minter.
"Miss Hobbs," five reels, with Wanda Hawley.
"A Cumberland Romance," six reels, with Mary Miles Minter.
"A Dark Lantern," five reels, with Alice Brady.

REELCRAFT PICTURES
BILLY WEST COMEDIES
"Happy Days," two reels.
"Hearing Up," two reels.
"Frickled," two reels.
"The Dodger," two reels.
"Masquerader," two reels.
"Brass Buttons," two reels.
"Hard Luck," two reels.
"Beauty Shop," two reels.
"The Artist," two reels.
"Going Straight," two reels.
"What Next?" two reels.
"That Dreamer," two reels.
"Hands Up," two reels.

TEXAS GUAN WESTERN
"Fighting the Vigilantes," two reels.
"Her Lady of the Law," two reels.
"Not Guilty," two reels.
"Letters of Fire," two reels.
"Outwitted," two reels.
"My Lady Robin Hood," two reels.
"The Wildcat," two reels.
"The White Squaw," two reels.
"A Moonshine Frolic," two reels.
"The Desert Vulture," two reels.
"The Girl of the Rattles."  

ALICE HOWELL COMEDIES
"Distilled Love," two reels.
"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.
"Cinderella Cinderella," two reels.
"Robes and Romances," two reels.

WILLIAM FRANEY COMEDIES
"The Dog Catcher," one reel.
"The Paper Hanger," one reel.
"The Water Plug," one reel.
"The Glutton," one reel.
"The Sinner," one reel.
"Hard Cases," one reel.
"Tarred and Feathered," one reel.
"Play Hookey," one reel.

JAMES STEWART COMEDIES
"Kidd," two reels.
"Chicken and a King," two reels.
"Don't Chase Your Wife," two reels.
"Her First Flame," two reels.
"Pants," two reels.
"Honor the Scrubladys," two reels.
"Stung," two reels.
MILBURN MORANTI COMEDIES

"His Wedding Day," two reels.
"The Kick," two reels.
"Love, Where Art Thou?" two reels.
"Installment Plan," two reels.
"Wild, Wild West," two reels.
"Simp and Satan," two reels.
"Sealroy," two reels.
"Bungalow Bungle," two reels.
"Barber Shop Gossip," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"The Luck of Geraldine Laird," five reels; with Bessie Barriscale.
"The Brand of Lopez," five reels, with Sessue Hayakawa.
"Bright Skies," five reels, with Zasu Pitts.
"Devil's Claim," five reels, with Sessue Hayakawa.
"Notorious Mrs. Stands," five reels, with Bessie Barriscale.
"Uncharted Channels," five reels, with H. B. Warner.

SPECIALS

"The Third Woman," five reels; with All-Star Cast.
"The Bottom of the World," five reels; Antarctic expedition.
"The Butterfly Man," five reels, with Lew Cody.
"The Fortune Teller," seven reels; with Marjorie Rambeau.
"The Wonder Man," seven reels; with George Carpenter.
"Li Ting Lang," five reels, with Sessue Hayakawa.
"Moon Madness," six reels, with All-Star Cast.

MARTIN JOHNSON PICTURES

"Lonely South Pacific Missions,"
"Recruiting in the Solomonis,"
"City of Broken Old Men,"
"Marooned in the South Seas."

ADVENTURE SCENICS

"Sheep O'Leavenworth."
"Sons of Salopokin."
"Ghosts of Romance."

SUPREME COMEDIES

"In Room 202."
"Come Into the Kitchen."
"Take, Doctor's Advice.""Oh, You Kid!"

LEWIS J. SELZNICK ENTERPRISES

SELZNICK PICTURES

Distributed by Select Exchanges.

"The Shadow of Rosalie Byrne," five reels; with Elaine Hammerstein.
"Out of the Snows," five reels; with Ralph Ince.
"The Man Who Lost Himself," five reels; with William Faversham.
"The Flapper," five reels; with Olive Thomas.
"Whips," five reels; with Elaine Hammerstein.
"The Valley of Doubt," five reels; with special cast.
"The Desperate Hero," five reels; with Owen Moore.
"The Servant Question," five reels; with William Collier.
"The Juggernaut," five reels; with Eugene O'Brien.
"Panthera," five reels; with Norma Talmadge.
"Darling Miss," five reels; with Owen Thomas.
"The Point of View," five reels; with Elia Hamerstein.
"The Poor Sipp," five reels; with Owen Moore.

SELECT PICTURES

Distributed by Select Exchanges.

"Faith of the Strong," five reels; with Mitchell Lewis.
"Isee of Congress," five reels; with Norma Talmadge.
"The Last of His People," five reels; with Mitchell Lewis.
"She Loves and Lies," six reels; with Norma Talmadge.
"The Seeds of Vengeance," five reels; with Bernard Durning.
"Just Outside the Door," five reels; with Edith Hallor.

SELZNICK NEWS

One reel weekly.

HERBERT KAUMAN MASTERPIECE

"The Scarlet Letter," one reel.
"Johnny," two reels.

NATIONAL PICTURES

Distributed by Select Exchanges.

"Just a Wife," five reels; with special cast.
"Blind Youth," five reels; with special cast.
"The Invisible Divorce," five reels; with special cast.
"Marooned Hearts," five reels; with Conway Tearle.
"Out of the Snows," five reels; with Ralph Ince.

REPUBLIC PICTURES

Distributed by Republic Exchanges.

"Mr. Wu," five reels; with special cast.
"Baby," five reels; with special cast.
"Mountain Madness," five reels; with special cast.

KINGGRAMS

Twice a Week News Reel.

PRIZMA PICTURES

"Death, Where Is Thy Sting?" one reel.

If Eastman Film was not as good as it is, Kodak Park, where it is manufactured, would not be as large as it is — and Kodak Park is the largest photographic manufacturing plant in the world.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
EXHIBITORS

The BETTER
Anoint De

"April"
"May"
"June"
"July"
"August"
"September"
"October"
"November"
"December"

"Forbidden,"
"The Virgin of Stamboul,"
"Under Crimson Skies,"

"The Sporting Duchess,"
"Dollars and the Woman,"
"The Prey,"

"Friends,"
"Rivals,"
"The Red Viper,"
"It Happened in Paris,"
"Broken Hearts,"

"And the Children Play," seven reels, with Garrett Hughes.
"Your Wife and Mine," five reels.
"Human Passions," five reels.
"The Red Viper," six reels, with Garrett Hughes.
"It Happened in Paris," five reels.

"The Sea Rider," five reels.

"His Majesty, the American," eight reels, with Douglas Fairbanks.
"When the Clouds Roll By," six reels, with Douglas Fairbanks.
"Pollyanna," six reels, with Mary Pickford.
"Down on the Farm" (Sennett), five reels.
"Romance," eight reels, with Dora Keane.
"Mollycoddle," six reels, with Douglas Fairbanks.
"Sudsy," five reels, with Mary Pickford.

Sept. 1."His Majesty, the American," eight reels, with Douglas Fairbanks.
Dec. 29."When the Clouds Roll By," six reels, with Douglas Fairbanks.
Jan. 18."Pollyanna," six reels, with Mary Pickford.
Apr. 25."Down on the Farm" (Sennett), five reels.
May 23."Romance," eight reels, with Dora Keane.
June 27."Sudsy," five reels, with Mary Pickford.

"Forbidden," six reels, with Mildred Harris.
"Blind Husband," seven reels, with Eric Schroeh.
"The Virgin of Stamboul," seven reels, with Priscilla Dean.
"Under Crimson Skies," six reels, with Elmo Lincoln.

"The Sporting Duchess," seven reels.
"Dollars and the Woman," six reels.
"The Prey," six reels.

"Captain Swift," five reels.
"A Master Stroke," five reels.
"The Purple Cipher," five reels.

"Human Collateral," five reels.
"Deadline at Eleven," five reels.
"The Garder Girl," five reels.
"Pal's Candidate," five reels.

"The Sea Rider," five reels.
"The Gauntlet," five reels.

"The Courage of Marge O'Flone," seven reels (James Oliver Curwood). "Trumpet Island," seven reels, all-star cast (Tom Terriss Production).

"The Head Waiter," two reels.
"The Grocery Clerk," two reels.
"The Fly Cop," two reels.
"School Days," two reels.
"Gold Concrete," two reels.
"The Stage Hand," two reels.

"The Decorator," two reels.


You're Losing Money
Using That Flat Screen!

Cash in on every seat—those box seats, side seats and front rows—you can make every seat in your theatre a desirable one without remodeling your house or changing a single chair by using the

GLIFOGRAPH SCREEN

It is the only screen improvement made since the beginning of pictures. Hyperboloid curves correct the eye's errors—see a perfect picture from any angle.

NO EYESRAIN
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GREATER DEPTH
BUILDING EFFECT
BETTER ILLUMINATION

Some of those who are using Glifograph Screens are:

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<td>Loew's 116th Street Theatre</td>
<td>Rialto Projection Room</td>
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<td>Loew's 86th Street Theatre</td>
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<td>Loew's Brevoort Theatre</td>
<td>De Luxe Theatre, Utica, N. Y.</td>
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<td>Loew's Bijou Theatre</td>
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Write for descriptive matter.

GLIFOGRAPH CORPORATION

280 BROADWAY, NEW YORK CITY

TYRAD PICTURES, INC.

"And the Children Play," seven reels, with Garrett Hughes.
"Your Wife and Mine," five reels.
"Human Passions," five reels.
"The Red Viper," six reels, with Garrett Hughes.
"It Happened in Paris," five reels.

JOHNNY DOOLEY COMEDIES

"And the Children Play," seven reels, with Garrett Hughes.
"Your Wife and Mine," five reels.
"Human Passions," five reels.
"The Red Viper," six reels, with Garrett Hughes.
"It Happened in Paris," five reels.

"The Sea Rider," five reels.

"Forbidden," six reels, with Mildred Harris.
"Blind Husband," seven reels, with Eric Schroeh.
"The Virgin of Stamboul," seven reels, with Priscilla Dean.
"Under Crimson Skies," six reels, with Elmo Lincoln.

"The Sporting Duchess," seven reels.
"Dollars and the Woman," six reels.
"The Prey," six reels.

"Captain Swift," five reels.
"A Master Stroke," five reels.
"The Purple Cipher," five reels.

"Human Collateral," five reels.
"Deadline at Eleven," five reels.
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"The Gauntlet," five reels.

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"Trumpet Island," seven reels, all-star cast (Tom Terriss Production).

"The Head Waiter," two reels.
"The Grocery Clerk," two reels.
"The Fly Cop," two reels.
"School Days," two reels.
"Gold Concrete," two reels.
"The Stage Hand," two reels.

"The Decorator," two reels.

ARROW, "Lightning Bryce," with Ann Little and Jack Hoxey.
Special Sale of Theatre Organs

For Immediate Delivery we offer the following strictly high grade Theatre Instruments—

One strictly new Bennett Duplex Pipe Organ No. 7 now at factory. Built for a Chicago Theatre that, owing to financial difficulties, was not able to accept delivery. System of construction is the same as that employed in the Bennett built Grand Organ in Orchestra Hall, and Barbee’s Loop Theatre, Chicago. Special price for immediate sale . . . . . . $5500

One rebuilt Fotoplayer style 40 Special with Xylophone, like new $6150
One rebuilt Fotoplayer style 40 $5940
One automatic Portable Piano Pipe Organ, fine condition, rebuilt $1750

The Incomparable Fotoplayer—
For September 1st delivery we offer:— the new style 15 Fotoplayer, with automatic rewind, just out, price $3100
one style 20, price $3750
and one style 25, price $4800

Equip your theatre with good music and get ready for the Big Business which is certain the coming season

Write for terms of payment which will make it easy for you to buy.

LYON & HEALY
Theatre Instruments
CHICAGO

Founded 1864
A picture is successful or unsuccessful, according to whether audiences like it or don't like it.

Exhibitors report that "The Blood Barrier," Cyrus Townsend Brady's last story, went over big with them.

That means that it is worthy of your serious attention.

The tale of a man who tried to put a barrier of his blood between his wife and the man she truly loved.

Distinguished for its action, dramatic suspense and the fine production given it.
Associated Producers' pictures are—this year especially—the key to exhibitor independence. Exhibitors know these things definitely about our big new organization:

1. All seven Producers have established high standards of production and technique.
2. Our pictures will be big.
3. There will be 30 productions, with first release September 12th.
4. Associated Producers, Inc., will not attempt to compete with exhibitors by owning, leasing or operating theatres.

MACK SENNETT	MARSHALL NEILAN	ALLAN DWAN
GEORGE LOANE TUCKER	MAURICE TOURNEUR
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ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY
Never has there been greater unanimity among critics than among those of the four big Chicago dailies concerning this remarkable but authentic picture of the adventures of Edward Laemmle and William Alder among the man-eating savages of New Guinea. ROB REEL — VIRGINIA DALE — GENEVIÈVE HARRIS and W. K. HOLLANDER all say: “Go see ‘SHIPWRECKED AMONG CANNIBALS’ at the La Salle Theatre.” ROB REEL says, for example: “The pictures are exciting — and intensely interesting — and different.” While VIRGINIA DALE says: “There have been cannibal pictures before but never have there been any so remarkable as those now on exhibition.”

Best of all, this amazing film has more exploitation angles to it than a circus. Go to your Universal-Jewel Exchange and see the smashing exploitation helps with which you can make this astounding picture one of the biggest clean-ups of your history. Do this now — today.
"A remarkable picture, both from a production as well as from an entertainment angle. It proves that Erich Von Stroheim is a born genius." —HARRISON'S REPORTS.

"One of the finest contributions to the screen—the play sweeps ahead with a spontaneity and power that will not be denied. The climax is a revelation in dramatic strength." —MOTION PICTURE NEWS.

"Erich Von Stroheim has proved himself a big director again. Don't make any mistake about this director. He's there! Remember 'Blind Husbands'—then go to it with this—it is fairly sweeping in its effect." —WID'S.

"It will have wide appeal because of its plot novelty and brilliant presentation. It shows a keen eye for artistic effects and a mastery of pertinent detail." —MOVING PICTURE WORLD.
Everybody who will see this picture—and that means everybody—will call it the best thing Will Rogers ever did. Packed to the last inch with every element a picture needs for record-breaking success.

Samuel Goldwyn
Presents
WILL ROGERS
in
"CUPID—THE COWPUNCHER"
Adapted from the story "ALEC LLOYD, COWPUNCHER"
by Eleanor Gates
Directed by Clarence Badger

GOLDWYN PICTURES CORPORATION
You Must Read

"The Claws of the Lobster"

In Martin Quigley's "Exhibitors Herald," issue dated August 7, Page 65, there is a signed article by Marshall Neilan which will interest every motion picture theatre owner and exhibitor in the United States. If you have laid aside your issue of "Exhibitors Herald" when this advertisement comes to your notice it is our suggestion that you take out your copy and read the article at once.

Under a good-natured but nevertheless biting Irish wit in Mr. Neilan's article there is strong, sound, clean reasoning that will interest an exhibitor's pocketbook.

The seven members of Associated Producers, Inc., owing their own organization, are "free men." Each of the seven members has kept and is keeping and working out his previous contracts cleanly and honorably. Not one of them is a defaulter or pledge-breaker or contract-jumper.

For the first time in their lives, for the first time in the history of the motion picture industry, these seven Producers are able to do the big things they want to do without hindrance or censorship. They are able to do the pictures they have dreamed about and worked out in their minds. They are able to engage and star or feature or use the personalities who mean new blood and larger audiences for the screen.

They are able to deal with exhibitors direct. They have in New York an organization that cannot be bunked or tricked into alliances that will work against the exhibitors of the country; an organization that has never had a recorded or unrecorded case of pledge breaking or ill-treatment of exhibitors.

Knowing these things about us, you will read "The Claws of the Lobster" with even greater interest and you will be more prepared to take our word for it that we are already engaged in making the biggest pictures of our careers for your theatres. We ask you to give us time for our thirty pictures and not to sew up your time. If our pictures are not big cancel any one of us out under one-picture cancellation. There's an individual producer cancellation clause in every contract we make with you.

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

ASSOCIATED PRODUCERS INC
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
A PATHÉ SERIAL

GEORGE B. SEITZ

in the feature serial

PIRATE GOLD

with

MARGUERITE COURTOT
George Seitz has introduced a new (and better) kind of serial.

"Bound and Gagged" proved that it is possible to write and produce a motion picture serial of the same high grade as the best features, and thereby not only hold the typical serial audience but attract and hold the highest type of feature audience.

"Pirate Gold" is a better serial than "Bound and Gagged," good though the other was. It is a serial for any theatre, because it was made for the best.

High-power drama; delicious comedy; sensational incident, all compounded by an expert who is an artist, Mr. Seitz himself. And through all the engaging personality of a star who has come up with a meteoric rush,—the same Mr. Seitz.

**10 PERFECT PARTS**

*Directed by Geo. B. Seitz*
Teeming with adventure, thrills, and the spirit of the West
"Ruth Of The Rockies" is another great contribution to
the serial successes so well known to American exhibitors
and so thoroughly identified with the personality of Ruth
Roland.

This dynamic favorite of the masses has been seen in
"Who Pays?" "The Red Circle," "Hands Up," "The Tiger's
Trail," and "The Adventures of Ruth." They have all been
tremendous money makers.

Her latest production is aflame with the ardor and dash of
the romantic land of the Rockies and beyond. Her re-
markable aeroplane stunts, great fights in the open country,
and her dominant girlhood through it all set a new mark
in serial acting and production.

Produced by Ruth Roland Serial Productions, Inc.
A Word to the Wise
From the Greatest of Eyes

I am the eyes of the world, seeing all, knowing all; I am the composite vision of yesterday, today and tomorrow.
I have suspended time, annihilated space, assassinated ignorance, and brought light to the masses.
I have assured the accuracy of history; I have given to the future the key to the past.
Because of me plain men know that Kings are human and that in poor humans are found instincts most noble.
I have recorded the first fanfare of the trumpets of war; I have pictured it in all of its misery.
I have seen men turn to the ways of peace, to the charm of art, to the glory of science, to the happiness of industry.
I have seen all of these things and I have given them to the knowledge and inspiration of men.
Because of me the learning of the few has come to the many, and the world is better.
I delve the Ocean depths, I scale the mountain tops, I reach to the recesses of palace and hovel.
I sweep from the fields of history when others are striving to reach them. The aeroplane is my ally.
I am first to the laboratory, first to the theatre, and first in the minds of the people.
Because of me the motion picture theatre has become the Mecca of the millions and the hope of the future.

I Am Old Reliable First and Last
The Pathe News
Twice a Week
Every Week
"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

DESTINED TO BE

THE BIG PICTURE

OF THE YEAR

Edited by

LILLIAN and

GEORGE RANDOLPH CHESTER

FROM THE STORY by

Gouverneur Morris

Directed by

TOM TERRISS

WITH AN ALL-STAR CAST

VITAGRAPH

ALBERT E. SMITH president
“TRUMPET ISLAND”

A thrilling story of love and adventure fashioned, after the best style of Gouverneur Morris, from one of whose narratives the elaborate picturization was made by Lillian and George Randolph Chester. It is the first Tom Terriss Production.

It cost over a quarter of a million dollars to produce—and it’s worth it. It was filmed on both coasts. Marguerite De La Motte and Wallace MacDonald head the all-star cast.

“Trumpet Island” tells the story of Richard Bedell, Eve le Merincourt and Valinsky, the derelict Bedell goes through a period of deprivation. He becomes bitter and discouraged. Eve is taken from her finishing school to wed a man whom she loathes, while Valinsky, with a perfected invention for airplanes, faces starvation when unable to market it.

They travel along their roads of destiny, these three—Bedell, the road to Success and Fame; Eve, the Road of Roses; Valinsky, stepchild of Fortune, the Road of Mud and Muck. And the three roads, after many windings and twistings, ultimately converge. At the end loom Happiness and Content.

Bedell’s metropolitan orgies—his dissipations resulting from a too-bountiful Luck and a hopeless Love—his trip to Trumpet Island to try to become a man once more—Eve’s fateful marriage—the airplane honeymoon—the storm—the wreck—the meeting which results in the strangest the most alluring love story ever told—these events are links in a story which touches sensational levels.

VITAGRAPH
ALBERT E. SMITH, President
MISS BARRISCALE'S remarkable character work in this picture will inspire a favorable word-of-mouth comment, far surpassing that created by any of her past productions.

PRODUCED
By
B. B. FEATURES

Directed by WILLIAM CHRISTY CABANNE
YOUR public always pays generously to see a fair, closely-matched battle—and there is tense, red-blooded fight through every reel of this romantic story of new days in old China, with its artistic backgrounds, unsurpassed in any recent production.

The superb acting of the distinguished star, Sessue Hayakawa, will add new laurels and bring new friends to his following.
Prepare to hold your sides!
The funniest five-reel farce in years

featuring

GEORGIA HOPKINS

and a splendid sporting cast, in

"BACHELOR APARTMENTS"

FOR THE STATE RIGHT BUYER

ENDORSED and DISTRIBUTED BY

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

220 West 42nd Street, New York
The Supreme Tie-Up—

Mary Pickford
in
"SUDS"

On Your Screen NOW—

From the Charles Frohman Production "Op O' Me Thumb"
By Frederick Fenn & Richard Pryce
Directed by Jack Dillon
Screen Adaptation by Valdemar Young
Photographed by Charles Rosher.
While the Public and Press of the Whole World Acclaim These Artists

DOUGLAS FAIRBANKS

in

"THE MOLLYCODDLE"

Story by Harold MacGrath
Scenario by Tom Geraghty
Lewis J. Selznick Presents

OLIVE THOMAS
in
"Darling Mine"

By John Lynch & Laurence Trimble
Directed by Laurence Trimble

A ll the Irish joy in the heart of the Star went into the making of this picture. It's a whirlwind of action from start to finish. A sure cure for the blues — a sure asset for any box-office.

Distributed by Select
A BENJ. E

Producer From Winston

BENJ. B. HAMPT
The Man without a failure

Producer of the Great Successes
DESERT GOLD
THE SAGEBRUSHE
THE WESTERNERS
RIDERS OF THE DA

"The DWELLING"
HERE IS A COMBINATION THAT WILL MAKE BIG MONEY FOR ALL EXHIBITORS

1. Benj. B. Hampton
The producer without a failure.

2. Winston Churchill
America's greatest novelist.
A sincere genius who wrote "The Crisis," as well as "The Dwelling Place of Light."

3. An All-Star Cast
With a sterling aggregation of players including: Robert McKim, Claire Adams, and King Baggot.

This alliance of great names has brought to the Screen a unique Special Production that tells a story of heart-hungry American ambition, such as has no equal for power and intensity and emotional appeal. It is, in fact, Benj. B. Hampton's supreme triumph as a producer of great screen drama.

W.W. HODKINSON CORPORATION
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Distributing through PATHE Exchange, Incorporated
CHESTER CONKLIN

In 12 Big Two-Reel Specials
Director and Supporting Company
Every One a Box-Office Attraction

GALE HENRY

12 Two-Reel Speed Specials
Expensively Produced by the
Director Who First Made Her Famous

COMICCLASSIC

1500 ft. of Real Comedy
500 ft. of Color Scenic
2000 ft. Two Reels Twice-A-Month
Only the Best Known Stars of Comedy
Directed by

REGGIE MORRIS

The Man Who Directed
"HIS MARRIED LIFE"
"BACK TO THE KITCHEN"
"BRINGING UP FATHER"
And Scores of Known Successes

"COMEDYART"—Two Reels—One-a-Week
"CLAYPLAY" Comedies—One Reel—One-a-Week
SUNSET-BURRUD-SCENICS—One Reel—One-a-Week

Special Pictures Corporation
Short Subject Specialists
Branches Everywhere
GUY EMPEY PRODUCTIONS
(IncORPORATED)

announces a forthcoming series of comedy dramas starring

GUY EMPEY
Supported by Florence Evelyn Martin

First in the series is

"OIL"

a story that is full of

Romance and Love
Humor and Laughter
Drama and Thrills
Entertainment and Happiness

THE comedy drama of the year!
The kind of picture YOUR patrons want!
Ready For Immediate Release!
Romance and Love.

The history of the world holds no greater romance—save the love story of a boy and a girl—than is played on the oil fields of America today. The gold rush of 1849, the diamond mines at Kimberley, the Alaska placers—all fade into insignificance before the magic of oil.

The shooting of a twenty-thousand-barrels-a-day gusher thrills the beholder into a veritable ecstasy—and such a scene is in the picture.

Oil, the life-blood of industry, is the object of the greatest game in the world today; it is the second most interesting word in the language to the most people in the United States.

But the greatest romance of all time, the one word that means most—universally—is love. And there is a love story in this picture which is truly beautiful—because it concerns a girl and a boy "even as you and I."

Timely—thrilling—sweet: these attributes make "OIL" the comedy drama of the year.
Humor and laughter.

Situations and subtitles galore that will make your patrons laugh with glee.
One day it's turkey; the next day it's bones!

Your patrons want comedy drama—"OIL" is the comedy drama of the year—YOUR PATRONS MUST SEE "OIL."
Twenty-thousand-barrel-a-day; pouring forth with all the pent-up energy bottled up for centuries in Earth's fastnesses to supply the life blood of industry.

“O I L”

Treachery, plotting, villainy—overcome by honesty, determination and grit—just the kind of part for Arthur Guy Empey.

Drama and thrills.

Every day brought another battle to keep what he had earned by the sweat of his brow from the vultures that prey on every field where treasure abounds.

He won out because he was fighting not only for wealth, but for the girl he wanted—

“O I L”

offered the one way for him to win her

With this greatest incentive, he was bound to win out; his victory will thrill your patrons and crowd your theatre.
Even as you and I—that's the kind of people who interest us most.

Your patrons know hundreds like those portrayed by Arthur Guy Empey and Florence Evelyn Martin; "just folks"—people you'd like to know, abound in "OIL"
Entertainment and Happiness—
that's what your patrons want.

After the busy day at the office or
the shop, after the housewife's daily
stint, after the lessons for school
are done, man or woman, boy or
girl—all seek entertainment and
happiness in the intimate revela-
tions of life they behold on the
silver sheet of the screen.

"OIL"

brings them into a world of adven-
ture and romance, thrills them
with its drama and emotion, tickles
them with its wholesome comedy,
brushes away the frowns of the
workaday world.

The comedy drama of the year!

Ready For
Immediate Release

GUY EMPEY PRODUCTIONS
INCORPORATED
Arthur Guy Empey, President
220 WEST 42nd STREET   NEW YORK CITY
EVERYONE KNOWS THE POWER OF A WILLARD MACK STORY...

A STATE RIGHT SPECIAL DE LUXE

HERITAGE GOES FURTHER A SOUL-STIRRING DRAMA OF THE HUMAN EQUATION

"HERITAGE"
by WILLARD MACK

Featuring the popular Juvenile star... MATTY ROUBERT And a powerful all star cast...

WRITE OR WIRE FOR OPEN TERRITORY

Matty Roubert Productions, Inc.
1457 Broadway New York City
He came from Hohokus—population 794, according to the 1920 census.
But, gee, what he did to Broadway!
From start to finish it's a mile-a-minute tornado of thrills, fun and romance.
“A Live-Wire Hick” is a box-office success just as big as “Six Feet Four,” “The Valley of Tomorrow” and “Slam Bang Jim.”

See the American representative at your nearest Pathe Exchange TODAY!

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Distributed by
PATHE'
OUR CONGRATULATIONS TO
MISS KATHERINE MACDONALD,
THE
KATHERINE MACDONALD PICTURES CORPORATION
AND
FIRST NATIONAL EXHIBITORS' CIRCUIT

Upon the splendid achievement of their latest production and next release,
"THE NOTORIOUS MISS LISLE"

Based upon the popular novel by Mrs. Baillie Reynolds, which may modestly be described as one of the finest creations of photoplay fiction of the year, and which establishes for all time Miss MacDonald's claim not only as the most beautiful woman in the world, "THE LADY OF THE SCREEN," but as an artist of rare charm and subtle skill, equal to the foremost stellar personalities of stage and screen.

ATTRACTIONS DISTRIBUTING CORPORATION

B. P. SCHULBERG, Pres. J. G. BACHMAN, Treas.
B. P. FINEMAN, V. Pres.

1476 BROADWAY, NEW YORK
RELEASING KATHERINE MACDONALD PRODUCTIONS THROUGH FIRST NATIONAL EXHIBITORS' CIRCUIT.
Comedies that crack
a new laugh a minute

JOHNNY HINES

IN

"TORCHY COMES THROUGH"

From the SEWELL FORD Stories

"Torchy" stories have millions of readers—everywhere.

Will you close your doors to his host of friends?

"TORCHY," first of these two-reel comedies, left the nation laughing.
KESSEL & BAUMANN

present

The greatest photodrama for matinee and evening business in independent picture history - to be exploited by independent buyers and road showmen with special territorial campaigns warranted by its tremendous drawing power.

Arrangements are now being made with such dealers for
Babe Ruth
in
Headin' Home

Produced by Yankee Photo Corporation
for Release September 20th

KESSEL & BAUMANN -
LONGACRE BUILDING, NEW YORK
WATCH FOR

FILM FROLIC COMEDIES

Featuring the World Famous

COMEDY STAR SUPREME

FLORA FINCH

A Feast of

NEW Two Reel Comedies

One Release Every Six Weeks

Ask Us About the

FIRST SPECIAL

“His Better Half”

Arrange To Book It Now

First Come First Served! Do It Now!

Address All Inquiries To

FILM FROLIC PICTURES CORPORATION

Apollo Hall
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THE BIGGEST CROWDS
IN THE HISTORY OF
B. S. MOSS BROADWAY
HAVE FLOCKED TO SEE

"UP IN MARY'S ATTIC"

WHICH JUST CLOSED
A TWO WEEKS' RUN

AND HERE'S WHAT
THE CRITICS SAY!

Out-Sennett's Mack Sennett's Best Bathing Girl efforts.
— N. Y. News.

A Farce of A New Order and Highly Entertaining.
— N. Y. Mail.

Drew Packed Houses, The Line Extending Far Down the Street.
— N. Y. Evening Telegram.

Pretty Girls, Barrels of Fun, Thrills and Action a Plenty.
— Dramatic Mirror.

Should Prove Popular. Breezy and Diverting.
— N. Y. American.

Not a Vacant Seat at Broadway All Week.
— N. Y. Telegraph.

Should Get by In Any Theatre on Its Laugh Provoking Merits.
— Variety.

Keeps to Standard Set by Mr. Ziegfeld on the Stage.
— Motion Picture News.

Entire Production of Good Quality.
— Moving Picture World.

FINE ARTS PICTURES, Inc.
1457 Broadway, New York City

M. W. GARSSON, President
CHAS. SCHWERIN, Sales Manager

FOR UNSOLD TERRITORY

L. L. HILLER, 1476 Broadway, New York City
Federated Exchanges present

Nobody's Girl

featuring Billie Rhodes

A Federated Feature
This picture will be a smashing success because it contains every phase of production necessary to make it so. Above romance with sea, air and land settings.

Directed by

FRANCIS GRANDON

A winsome, well-known star and a splendid supporting cast, including Melbourne MacDowell and Mary Alden.

FOR THE INDEPENDENT EXHIBITOR

Distributed by FEDERATED EXCHANGES
Where Independent Exhibitors may obtain "pictures that pay"

**Announcing Federated Exchanges' 24 Distributing Centers**

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**Federated Film Exchanges of America, Inc.**
Executive Offices
220 West 42nd St., New York
FEDERATED EXCHANGES present

MonTE BANKS
in His Naughty Night
A Federated Comedy

Produced by WARNER BROS

Full of humorous situations - the kind the audience wants.

A laugh with every turn of the reel.

SEE THEM
Comedies that are far beyond the "filler" quality. Two-reels of high-speed humor that will rock the audience and crack the seats.

**SPICY and SNAPPY**

Feminine beauty in bunches

FOR THE INDEPENDENT EXHIBITOR
It cost more to produce than any of his previous pictures totaled in gross rentals.

Presented by ARTHUR S. KANE
Adapted from GEORGE M. COHAN'S Stage Success

Released AUGUST 30th
That's how big it is!

CHARLES RAY

in

45 MINUTES

from BROADWAY

A FIRST NATIONAL
SPECIAL ATTRACTION
Leaps to Actress

Katherine MacDonalld

Long acknowledged the most beautiful woman in the world. Shows tremendous emotional power and unsurpassed artistry in her latest and greatest picture.

“The Notorious Miss Lisle”

A First National Attraction

There'll be a Franchise everywhere
of Highest Rank

A Picture of Wonderful Beauty and Power

Presented by
Katherine MacDonald Pictures Corp’n
Sam E. Rork, President and Manager
From the novel by Mrs. Baillie Reynolds
Directed by James Young
Photographed by J. Brotherton
Art Director, Milton Menasco
By arrangement with Attractions Distributing Corporation
B. P. Schulberg, President

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City

There’ll be a Franchise everywhere
NEWS OF THE WEEK

Adolph Zukor and M. P. T. O. A. Officials
Center on Existing Differences

Strongest Organization in History of Wisconsin Exhibitors Is Formed

No Settlement in Strike of Indianapolis Musicians

Chair of Directors and Star Halts Production on
Doraldin's Picture

National Association Directors to Meet in New
York on September 8

Pat O'Malley's Censor's in Chicago Speaks

With Pride of Nephew

Independents Are Endorsed by Connecticut Exhibitors

Keith Purchases Half Interest in The Moss Circuit
of Playhouses

Little Folks and Big Folks Eager to See Mary and Dong in Chicago

New Oklahoma Circuit Will Cooperate With Old League

Educational Branches in Canada Will Soon Be Ready for Operation

Premiere of Fox "If I Were King" With Far
num Is Held in New York

Exhibitors Responding as Never Before: Herr
nington

Zukor Will Film Works of Austrian and German Authors

Arrow Official Is Experienced in All Branches of Industry

Oil Industry Is Accurately Depicted in Guy Empey Production

Frohman's "Cousin Kate" Will be Used As Vehicle for Alice Joyce

Pathe Claims First Picture of Polish-Red War
in News No. 63

Truthful Publicity Only Effective, Says Benjamin A. Prager

REVIEWS

"The Misfit Wife," Metro C-D, six parts, with Alice Lake

"The Right to Love," Paramount-Arcaft D, six parts, with Mac Murray

"The Law of the Yukon," Realart D, six parts, with a special cast

"The Hidden Code," Pioneer D, five parts, with Grace Davison

"Life's Twist," Robertson-Cole D, five parts, with Besse Barrie and
Grace Davison

"Man's Plaything," Republic D, five parts, with Grace Davison

"The Breath of the Gods," Universal D, five parts, with Tsuru Aoki

"Li Tung Lang," Robertson-Cole D, five parts, with Sessue Hayakawa

"What's Your Hurry," Paramount-Arcaft C-D, five parts, with Wallace Reid

"Sink or Swim," Fox C-D, five parts, with George Walsh

"Bride 13," Fox S, fifteen part

cast

"The Jack-Knife Man," First National C-D, five parts, a King Vidor production

DEPARTMENTS

Exhibitors Advertising

Reading the Onja Board, with J. B.

With the Procession in Los Angeles

What the Picture Did for Me

Chicago Trade Events

Guide to Current Pictures

ADVERTISERS

Allied Independents, Inc...

American Film Co., Inc...

Arrow Film Corporation

Associated Producers, Inc

Attractions Distributing Corporation, Inc...

Bass Camera Company

Celebrated Players Film Corporation

Century Films, Inc...

J. B. Dinkelka Company

Eastman Kodak Company

Educational Film Corporation

Guy Empey Productions, Inc...

Federated Exchanges

Film Frolics, Picture Corporation

Fine Art Pictures, Inc...

First National Exhibitors Circuit, Inc.

Godfrey Pictures Corporation

W. W. Hodkinson Corporation

Kessel & Baumann

Victor Kremer

Minus Cine Screen Company

Monsoon Cooling System, Inc

Pathe Exchange, Inc

Redleaf Pictorial Corporation

Ritchey Lithographing Corporation

Robertson-Cole Distributing Corporation...

Selznick Enterprises

Special Pictures Corporation

Typhoon Fan Company

United Artists Distributing Corporation

Universal Film Manufacturing Company

Vitagraph, Inc...

A. F. Williams

Volume XI

August 21, 1920

Number 8

Subscription Prices United States, Cuba, Hawaii, Porto Rico and Philippine Islands, $2.00 a Year, Fifteen Cents a Copy

Canada, $2.50 a Year. Foreign, $3.00 a Year.
How They Will Laugh!

Constance Talmadge

presented by

Joseph M. Schenck

in

"Good References"

Romps deliciously through this charming picture with a zip and pep and a sunny smile that makes everyone fall in love with her all over again!

It's the same delightful "Conn'e" as in her other pictures—only still better and that's going some!

Story by E. J. Rath
Picturized by Dorothy Farnum
Directed by R. William Neill

Photographed by Oliver Marsh
Tech. Director, Willard M. Reineck
Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

A First National Attraction

POWDER PUFF VS. BOXING GLOVES

There'll be a Franchise everywhere
Every Exhibitor must soon choose

Either he will own a First National Franchise
or
he will compete with an exhibitor who does

Have you seen First National's
Fall Line up of releases?

There'll be a Franchise everywhere
The Industry's Need

WHAT this industry needs most is an absolute and final divorce from that type of business methods which seeks not only to advance the principal's interests but also to enslave the opposition.

There is a tendency which crops out from time to time in the film industry which is probably without parallel in any other business: It is that type of proposition which is carried on with utter disregard of the live and let live principle.

No one can quarrel with the ambition of any individual or group to seek every possible advantage. But there is no justification for those double-action propositions which are aimed partially to advance the instigator's interests and partially to enslave the other fellow, whether he be an exhibitor, distributor or producer.

Such propositions are essentially bad business because while they may temporarily advance the interests of a certain individual or group no sustained progress or prosperity can be gained under any arrangement which causes an injury to any factor in the business. Every factor in the industry is dependent upon every other factor and where one factor is loaded down with an inequitable burden every other factor in some degree must eventually help shoulder the burden.

Neither the exhibitor nor the distributor can be successfully placed in a position in which he is compelled to accept dictation and held there.
And the inevitable readjustment—where this is attempted—is fraught with serious consequences for all concerned.
This applies in a very important way to several propositions now facing the industry.

* * *

State Organization

ENCOURAGING reports are emanating from various sections of the country concerning organization activities among the exhibitors. A strong national organization can only be built upon the basis of state organizations of numerical strength and active interest.

Regardless of the ability and the energy of the national officers little or nothing of genuine worth will be accomplished unless the organizing becomes one of power and the essential requirement in this is numerical strength.

Our national principle of state sovereignty should be given consideration in the organization of exhibitors. Practically every state has peculiar local conditions. The local organization knows best how to cope with such conditions and it should be given full rein in solving its own problems. Generally speaking these local problems mean more to the individual than the national issues with which the national body is chiefly concerned.

The active interest of the individual exhibitor can be more easily enlisted in support of measures which affect him at home and the interest thus gained can be bended toward the goal of building a solid and numerically strong national body.

* * *

Over-Production

EXHIBITORS have been more reluctant this season than ever before in plunging into contracts signing away a great part of their playing time. This has been largely due to the apprehension which has been widespread concerning the desirability of various booking plans that have been submitted.

Another factor that has played a part in this is the belief that during the coming season there will be not only enough good pictures for all but even an actual over-production.

Over-production is an evil which will probably always remain as a menace to this industry for the reason that it is impossible to determine the market's requirements in advance.

Exhibitors who are jubilant over the possibility of an over-production are sadly in error. Over-production is an evil alike to exhibitor and producer. Facing a surplus of product in the market the natural course for a distributor is to seek to obtain the scheduled revenue out of the fewer number of pictures which his individual company is able to book.

If a price-slashing contest would be engaged in among distributors, the exhibitor would be the eventual loser because the inevitable result will be cheaper pictures of lesser entertainment value. This indicates the absolute necessity for better understanding between exhibitor and distributor.
HERALDGRAMS

S. GOLDSWY, president of Goldwyn Pictures, and Ralph Block, manager of advertising and publicity, were in Chicago during the past week arranging for the presentation of 'Earthbound' at the Play- house theatre.

Felix Ortmann, a writer well known in magazine, newspaper and theatrical circles, has become associated with J. Stuart Blackton, and is located at the Brooklyn studios of Blackton Feature Pictures, Inc.

Charles D. Warner, assistant publicity director of the Bureau of Films of the American Red Cross, arrived in Chicago August 5 for a conference with several exhibitors and continued to St. Louis the following day.

E. P. Herrmann, president of the Herrmann Film Corporation, has gone to Big Pine in the high Sierras, for a rest and a conference with Francis J. Heney, vice-president of the company.

Sam E. Morris, vice-president and general manager of Select Pictures Corporation, who recently successfully passed through an operation, has left the Mount Sinai hospital in New York and is resting comfortably at his home. His recovery has been so rapid that he soon expects to be back at his desk.

David W. Youl, representing a large Shanghai, China, publishing company which is about to enter the educational film field, spent last week in Chicago and took the occasion to visit the Rothacker studios.

Maurice Fleckles, second vice-president of the Universal Film Manufacturing Company, who recently returned from Europe, passed through Chicago April 4 on his way to the West Coast.

Douglas D. Rothacker, manager of the Rothacker Industrial Division, and Edward O. Blackman are in the East. Mr. Rothacker will make a survey of the New England territory after several days at his New York office.

J. H. Mayer, director of publicity for Universal, arrived in Chicago last week to personally exploit and supervise the opening of 'The Devil's Passkey' at the La Salle theatre.

LOUIS W. THOMPSON, president of the Special Pictures Corporation, has returned to Los Angeles from a flying trip to Vancouver, B. C., and Portland, Ore.

Paul A. Chase, assistant treasurer and comptroller for Hallmark Pictures Corporation, has resigned to accept a post with the Stoll Films, Ltd., London. While Mr. Chase's resignation takes effect immediately, he has made arrangements to devote a portion of his time to Hallmark until such time as a successor is appointed. Mr. Chase will not leave America.

Rosswell Dague, Eastern production editor for Fan-Ore Players-Lasky, has been granted an extended leave of absence beginning in September. During his stay his duties will be assumed by Thomas J. Geraghty.

Col. Franklin D'Oliver, national commander of the American Legion, accompanied by his staff, visited the Goldwyn Culver City studios last week as guest of Abraham Lehr, vice-president in charge of production.

Mrs. Thomas H. Ince sailed from Seattle this week on the S. S. Spokane for a pleasure trip to Alaska. She was accompanied by her two sons, William H. Thompson Ince and Thomas H. Ince, Jr. The party expects to return to Los Angeles on August 24.

Mrs. S. T. Stephens, formerly general supervisor of the Mutual Film Corporation and now president of the S. T. Stephens Film Dist. Co., with offices in New Orleans, Atlanta and Dallas, has been elected president of the Greek American Club, a Yen Orleans organization which has for its purpose the bettering of social, moral and physical conditions of naturalized Greeks.

Bessie Love has returned to Los Angeles with her mother after a two weeks' visit to New York. The party stopped off at Niagara Falls on the return trip.

Art Rossen, director for Betty Compson, has started work upon the erection of a home in the fashionable Beverly Hills.

Sam E. Kork, associated with Eugene Roth in the newly formed Roth-Kork Productions, has left Los Angeles for a business trip to New York. It is said he plans to purchase photoplay material while in the East.

A great poster will get its message over to the largest possible number of people in the shortest conceivable space of time, with the best box-office results attainable.

Which is an apt statement of just what the Ritchey poster does.

RITCHEY LITHOGRAPHING CORPORATION

406 West 31st Street, New York

Phone: Chelsea 8388
Zukor and Exhibitor League Officers Meet in Conference

President of Famous Players-Lasky Corporation and M. P. T. O. A. Leaders Seek Adjustment of Differences—Lynch and Black Summoned

(Special to Exhibitors Herald)

NEW YORK, August 10.—A committee representing the Motion Picture Theatre Owners of America, headed by Sydney S. Cohen, president, commenced today a series of meetings with Adolph Zukor, president of Famous Players-Lasky Corporation, looking toward an adjustment of existing differences between exhibitors and the corporation.

This development was forecast in an article printed exclusively in last week's issue of "Exhibitors Herald" in which Mr. Zukor declared his intention of guiding the policies of the corporation along lines consistent with the best interests of the exhibitors.

PREDICT AGREEMENT WILL BE REACHED

Following a preliminary meeting leaders of both groups expressed opinions that indications point to an understanding on the various issues that have been raised.

That the entire controversy is to be thoroughly considered in the conferences which are now in progress is indicated by the fact that Mr. Zukor is to have S. A. Lynch and Alfred S. Black present at the conferences to explain and defend, if possible, their activities in the theatre field.

REPORT CONFIRMED BY BLACK'S PRESENCE

The presence of Mr. Black at the insistence of Mr. Zukor is a new confirmation of the declaration which appeared several weeks ago in the "Exhibitors Herald" pointing out that Famous Players is interested in the Black theatres. It will be remembered that Mr. Black has repeatedly denied this connection.

According to the plan of procedure that has been adopted by the exhibitors going into the conference the Famous Players will be requested to define exactly the policies which it intends pursuing. The definition of the corporation's attitude which has been published by the "Exhibitors Herald" is being taken as a basis for negotiation.

District Officials Attend Meetings

In addition to Mr. Cohen, the following men are representing the exhibitors' organization: C. C. Griffin, California; E. T. Peter, Texas; Fred Seegert, Milwaukee; W. D. Burford, Illinois; Charles L. O'Reilly, New York; J. T. Collins, New Jersey; H. C. Bean, New Hampshire, and H. B. Varner, North Carolina. J. C. Ritter of Michigan, and Ralph Talbot of Oklahoma, who originally were named on the committee, were unable to be present.

Senator James J. Walker of New York is attending as counsel for the exhibitors.

(Continued on page 43)

Zukor's Pledge

"We do not want theatres and will purchase or acquire a theatre only in those places where we are locked out of proportionate and just representation of our product to which we are entitled. AND THE FEWER THESE CASES ARE THE BETTER WE SHALL BE SATISFIED.

"I invite any exhibitor who believes he has a just grievance against this company to communicate directly with me. I PLEDGE MY WORD THAT I WILL SEE TO IT THAT HE IS DEALT WITH FAIRLY, EQUITABLY AND REASONABLY and he will find that he will receive from this company every encouragement to conduct his own business in his own way, FREE FROM ANY DICTATION, COERCION OR THREAT OF COMPETITION."—From an interview appearing in the August 13 issue of EXHIBITORS HERALD.
Zukor Meeting With Exhibitor Committee
(Continued from page 43)

The meetings are closed sessions with a stenographer present to make a record of the proceedings.

Formal Agreement Will Be Drafted

According to the declarations of both parties it is expected that a formal agreement covering the various points of issue will be drafted and presented to the exhibitors for acceptance. While the outcome regarding several of the issues involved remains in doubt it is expected that the conferences will make marked progress toward adjustment. This opinion is predicted largely on the fact that the exhibitors are seeking sincerely an adjustment and an end to the controversy and at the same time Mr. Zukor declares that he is earnestly seeking to meet the legitimate demands of the exhibitors.

Booking Schemes Will Be Discussed

The committee of exhibitors has undertaken a comprehensive program of work for the remainder of the week. Meetings are being scheduled with all the leading producers for a discussion of booking propositions generally and the Lynch proposition particularly. Also for a discussion of a uniform contract plan and the deposit question.

The exhibitors also are seeking to effect a plan to eliminate the music tax evil. A meeting is to be held with the distributors division of the National Association of the Motion Picture Industry.

Ben Garetson Directs Advertising for Empey

Ben Garetson, former Chicago advertising man, has been placed in charge of all advertising and publicity for Guy Empey Productions, Inc., whose first production, “Oil,” is ready for the market.

Garetson is widely known over the country because of his newspaper and theatrical experience.

New Shelbyville Theatre

SHELBIVILLE, ILL.—C. R. Mertens has purchased holdings in North Main street, Shelbyville, and will erect a $5,000 theatre.

EXHIBITORS HERALD
August 21, 1920

Allied Independent Attractions Is Formed With Leonhardt at Head

Ralph O. Proctor Is Appointed Vice-President and General Manager—Offices of New Concern Are in the Brokaw Building

(Special to Exhibitors Herald)

NEW YORK, Aug. 16.—Allied Independent Attractions, Inc., has been organized in New York with Harry Leonhardt, formerly with Fox and Goldwyn, as president.

Other officials of the concern, both of whom are men favorably known in the motion picture industry, are Ralph O. Proctor, vice-president and general manager, and O. E. Chaney, secretary and treasurer.

Tell of Plans

Mr. Proctor resigned as assistant general manager of Associated Exhibitors recently. It was reported from various authoritative sources that he would become associated with an independent enterprise.

The purposes of the organization may best be expressed by quoting from the statement issued from the executive offices that Allied Independent Attractions will “render for the independent producer a distinctive service of complete production plans, distribution counsel and exploitation salesmanship.”

Offices on Broadway

Offices of the new corporation have been established in the Brokaw building at 42d and Broadway, New York.

While no definite policy of operation has been issued thus far it is said that the company has quite an array of stars and directors under contract.

Shipman Arranges for Northern Corporation To Produce Two Films

(Special to Exhibitors Herald)

MONTREAL, QUE., Aug. 16.—Negotiations were closed at a conference here between D. G. Campbell, president of Northern Pictures Corporation, Ltd., of Calgary, and Ernest Shipman, president of Dominion Film Company, Inc., of New York, whereby Northern Corporation will produce the two Ralph Connor stories, “Cameron of the Royal Mounted” and “The Patrol of the Sunshine Trail.”

The Dominion company holds the rights to the Connor works. Following the conference Campbell accompanied Shipman to New York to lay plans for immediate production.

600 Annapolis Men Feted at Hollywood

Neilan, Lesser and Officials of City Welcome Members of Atlantic Fleet

(Special to Exhibitors Herald)

HOLLYWOOD, CAL., Aug. 10.—Vice Admiral Jones of the Atlantic fleet, Captain Chauncey Shackford, commander of the submarine base at San Pedro, and 600 Annapolis midshipmen were guests of First National producers, directors and stars here yesterday.

Marshall Neilan, chairman of the studio reception committee, and Sol Lesser, Western representative of First National, welcomed the naval men who were accompanied by Meredith Snyder, mayor of Los Angeles, and Maynard McFie, president of the Chamber of Commerce.

Watch Production

The cadets displayed keen pleasure as they were taken about the studios to view the methods of production. In an hour the midshipmen had a more extended trip probably than they have had in the three months’ cruise. They began with a scene in China for “Dinty” on the Neilan lot and in fifteen minutes they were in a street on the Lower East Side in New York.

From there they found themselves in tropical scenes watching Sidney Franklin direct Sylvia Breamer in “Parrot and Company.” A few paces farther and they were surrounded by prehistoric settings where Dorothy Phillips was under the supervision of Allen Holubar.

Pete Smith, Neilan publicity man, John McCormick, Al Kaufman, John Jasper and Colonel Fred Levy aided in staging the reception.

Special Pictures Sign Fazenda And Conklin for Comedy Series

Arriving in Chicago from Detroit August 10, H. J. Roberts, general manager of Special Pictures Corporation, announced that Louise Fazenda and Chester Conklin had been signed by Special Pictures and that they had already started work on their first comedies. The short features will be ready for distribution the early part of September.

“This is all the definite information I am able to announce at this time,” he said. “Within thirty days, however, Special Pictures Corporation will dominate its chosen field. Louise Fazenda and Chester Conklin are only two of a dozen nationally known stars who have been signed, and in addition we have on contracts the signatures of three of the best directors on the West Coast. I wish I could say more.

Watch Special Pictures.”
Strongest Organization in History
Of Wisconsin Exhibitors Is Formed
Theatre Men From Every District of State Attend the
Convention Held in Milwaukee—Rhode of
Kenosha Is Elected President

MILWAUKEE, WIS., August 10.—Accomplishing for the first time
an organization representative of the independent theatre owners in every
section of the state, the Wisconsin Exhibitors' Association was perfected
at a two-day convention held in the Wisconsin hotel on August 3 and 4.

At no time since the existence of the Motion Picture Exhibitors' Asso-
ciation of Wisconsin, from which the new organization is the outgrowth,
has the state been so widely represented in membership.

National League Is Endorsed

The expectations of those who sponsored the state gathering were far
exceeded by the overwhelming enthusiasm of the exhibitors out in the
state, this factor resulting in the welding together of the independent forces
of the entire state into an effective body.

As one of the designated units of the Motion Picture Theatre Owners
of America, the national league was endorsed unanimously, the officials
of the Wisconsin organization being instructed to participate in all coop-
erative measures that might be inaugurated by the M. P. T. O. A.

The next state convention will be held at Madison thirty days prior to the national
meeting, the date to be fixed by the executive board.

Officers Are Elected

Officers elected without a dissenting vote
to direct the activities of the Association
for the coming year were:

President—JOSEPH G. RHODE, Rhode theatre, Kenosha.
Vice President—A. P. DESORMEAUX, Strand theatre, Madison.
Treasurer—JOSEPH WINNINGER, Appleton theatre, Appleton.
Secretary—FRED C. SEEGER, Regent theatre, Milwaukee.
Sergeant-at-Arms—WILLIAM JACOBS, Milwaukee.

An executive secretary, who will act in
the capacity of state organizer and who will
negotiate all slide advertising contracts,
will be appointed by the executive committee
which is comprised of E. LANGENACH,
Colonial theatre, Milwaukee, for a term of
five years; F. E. WALCOTT, Majestic theatre,
Racine, for four years; HENRY GOLDMAN,
Colonial theatre, Green Bay, for three
years; J. H. SILLERMAN, Milwaukee, for
two years, and F. J. McWilliams, Grand
theatre, Madison, for one year.

not Active Member

The office of executive secretary was created
at this meeting on the advice of Fred
J. Herrington of Pittsburgh, national or-
ganizer of the M. P. T. O. A. The by-laws
as re-written by the committee on ways
and means and as adopted by the conven-
tion, state that every person need not be a
member of the state organization.

The grievance committee, which will
iron out all differences with other film in-
terests or that might arise within the or-
ganization, includes the following: EUGENE
COFFEY, New Cozy theatre, Marinette,
for a term of three years; OWEN MCKIVITT,
Bijou theatre, Racine, for two years, and
M. RICE, State theatre, Milwaukee, for one
year.

$2,000 is Raised

One member of both the grievance and
the executive committee will be elected each
year to serve five years.

Nearly $2,000 in entrance fees and dues
were contributed during the convention.
The entrance fee is $5, while the annual
dues are $60 for Milwaukee theatres and

EXECUTIVES OF NEW WISCONSIN EXHIBITORS ASSOCIATION

William Jacobs
(Sergeant-at-Arms)

A. P. Desormeaux
(Vice-President)

Joseph Rhode
(President)

Joseph Winninger
(Treasurer)

Fred Seeger
(Secretary)
$15 and $25 for houses out in the state, depending upon the population of the towns and cities. It is the plan of the organization to eliminate all dues as soon as the slide advertising proposition reaches such proportions as to make the income sufficient to run the association.

Not until the domination of the motion picture industry is broken will we be satisfied," he said. "The large companies are trying to brutalize the little fellows in order that they may dictate their own policies."

**Resolutions Adopted**

The resolutions adopted follow:

Resolved, that the Wisconsin Exhibitors Association go on record as reposing entire confidence in the national association and its officers and pledges its support to them.

Resolved, that this convention go on record as endorsing the stand of the national officers in their stand on the producer-exhibitor question.

**Resolved, that the convention pledges support to the independent producers so long as they cooperate with the independent exhibitors.**

**Resolved, that the Wisconsin Exhibitors' Association adopt as its slogan "An Injury to One Is the Concern of All," and that said slogan be placed on a slide to be shown at all member theatres, to be used on all stationery of the association and suggest that same be used on the members' stationery for all possible occasions.**

**Resolved, that a committee on legislation be instructed to secure a copy of the Pennsylvania law prohibiting Minnesota deposited bonds for the purpose of raising capital. The committee is to present a report to the secretary of the state at an amount of money equal to that deposited by exhibitors.**

**Resolved, that the legislative committee communicate with the various candidates for state governor to ascertain their views on censorship.**

**Resolved, that the thanks of this convention be expressed to the national association for sending a committee and Mr. Hopp to assist the Wisconsin Exhibitors' Association to perfect their organization.**

**Resolved, that this organization is opposed to paying in full for any picture as a deposit or an advance payment. That we condemn the efforts of any distributing organization to induce such payment on signing of contract and that the members of this organization hereby pledge themselves not to enter into any contract requiring payment in full for any picture more than seven days before play-date.**

**Resolved, that Mr. Hcort, who owns the Universal News reels, be served with a notice to cease and desist with political propaganda in same, for which he, no doubt, receives compensation.**

**150 Exhibitors Present**

Approximately 150 exhibitors were in attendance. Among those present were: Otto Preusser, Palace, Milwaukee; Louis Plate, Chicago; John Anthony, J. Gross, Comet, Milwaukee; M. Ricci, State, Milwaukee; Betty Drew, Delavan; Owen McKnight, Bijou, Racine; Henry Glenn, Laval, La Porte; M. Colby, Rex, Colby; Jack Hickey, Grand, New London; Parker L. Waterbury, Lyric, Jefferson; K. Gregory, Strand, Stevens Point; Frank Bachtal, Opera House, Berlin.

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**PEARL WHITE**

_In her initial Fox five-part picture, "The White Moll," a story of the Underworld._

K. J. Uclow, Strand, Whitewater; G. E. Loebl, Community, West Allis; G. J. Bauch, Mirth, Milwaukee; Hocan Brothers, Wright, Milwaukee; Francis Kadaw, Manitowoc; F. E. Walcott, Majestic, Racine; H. J. Altschegger, Coliseum, A. H. Sloan, Opera House, Two Rivers; O. Larsen, Stg., Peshtigo; Paul Langheinrich, Milwaukee; Joe Schwartz, Milwaukee; W. L. Ainsworth, Orpheum, Fond du Lac; Joseph B. Cullen, Jackson, Milwaukee.

**Baraboo Represented**


H. A. Schwan, Eau Claire; Thomas J. Coffey, New, Conty, Marinette; Fred Seegers, Milwaukee; G. A. Schockow, Bijou, Wausau; Earl E. Marsh, Opera House, Grand, Wausau; W. M. Roop, Grand, Wausau; Edward J. Fuchs, Opera House, Marion; Mrs. A. W. College, Cres- bent, Sheboygan; F. J. McWilliams, Grand, Madison; H. S. Haviland, Royal, Green Bay; Raymond Piller, Princess, New Holstein; J. P. Growell, Palace, Grand Rapids.

**Burford Attends**

H. S. Speier, Grace, Milwaukee; H. V. Freiberg, Majestic, Sheboygan; A. L. Kornack, Wausau; William Jacobs, Mil- waukee; Henry Goldman, Colossal, Green Bay; H. H. Burton, La Crosse, La Crosse; Joseph Kriese, Rhode, Kenosha; E. Lang- man, Colonial, Milwaukee; E. F. Fiske, Falls, Sheboygan Falls; Steve Barmes, Milwaukee; Charles Wash- coker, Pearl, Milwaukee; T. H. Lumen, Majestic, Madison.

**Jake J. Disch, New Majestic, Cadultz**

Henry Imhof, Apollo, Milwaukee; Dave Pieper, Fenn, Milwaukee; George W. Hauben, Crystal, Oconomowoc; R. C. Wheelers, Auditorium, Waushau; Nick De Lorenzo, Magnet, Milwaukee; J. W. Helme, Pastime, Horicon; William J. Van Dyke, Vaudette, Kaukauna; P. M. Kauth, Strand, Schlesingerville; R. K. Morrisan, Rex, Oshkosh; and Sam Pylet, Columbus.

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**BLANCHE SWEET**

_In a scene from her latest Pathé feature, "The Girl in the Web."_
Edmund C. Grainger
Chosen to Represent
King Vidor in East
(Special to Exhibitors Herald)

New York, August 10.—King Vidor, whose latest First National picture "The Jazz Singer", has received such high praise during its run at the Strand New York last week, announced this week the appointment of Edmund C. Grainger as his New York representative.

Mr. Grainger for the past fifteen months has been connected with the New York office of the Exhibitors he was for three years connected with the Haxton Company, to Haxton Theatrical sales end of state right organizations of Chicago.

The New York office of the Vidor productions will be located in the same building as The First National, 6 West 48th St. Mr. Grainger is a brother of J. R. Grainger, Marshall Neilan's representative.

Clash of Director and Star Halts Production
On Doraldina's Picture
(Special to Exhibitors Herald)

LOS ANGELES, August 10.—A clash between Director Douglas Gerrard and Doraldina, the new Metro star, resulted in Joseph Engel calling off production of "Passion Fruit" in which Doraldina was to star. Differences of opinion arose when the company was on location at Santa Barbara. Both star and director shot in telegrams expressing their differences and the company was recalled. The company, it was said sides with Gerrard and against Doraldina.

National Association
Directors to Meet in
New York, September 8
(Special to Exhibitors Herald)

NEW YORK, Aug. 10.—The adjourned meeting of the board of directors of the National Association of the Motion Picture Industry will be held here on September 8.

William A. Brady, president, announced that officers for the coming year would be elected at the meeting and plans would be mapped out for the guidance of the association in the future.

L. A. Rozelle Joins
Robertson-Cole Staff

L. A. Rozelle, widely and favorably known in the Chicago territory during his occupancy of the managerial chair at the World Film Exchange from the time of its opening to its close, has returned to Windy City from Assistant manager of the Robertson-Cole exchange. Mr. Rozelle assumes his new responsibilities August 10.

Strand Partners Dissolve
(Special to Exhibitors Herald)

BILLINGS, MONT.—J. L. Byrd has purchased the interest of his partner, S. S. Rankin, in the Strand. He will remodel and redecorate his acquisition.

No Settlement In Strike
Of Indianapolis Musicians

Theatre Managers Declare Demands of The Union
Amount to Approximately An Increase
Of 70 Per Cent In Wages
(Special to Exhibitors Herald)

INDIANAPOLIS, IND., August 10.—Indianapolis motion picture and vaudeville theatres are still without orchestra music and the wage controversy between the musicians and the theatre managers is said to be no nearer a settlement than it was August 1 when the theatres dispensed with the services of the musicians.

It is said by some theatre managers that when it came time to renew the wage contracts with the Indianapolis Musicians’ Protective Association the musicians held out for a large increase in wages on the grounds that an increase in the price of admission could be made without objection from the public and that such increase would care for increased demands for wages.

Asks 71 Per Cent Increase

Edward G. Sourier, president of Sourier Amusement Enterprises, said that the demands of the union amounted to a 71 per cent increase in wages. The scale proposed, he said, is for a base wage of $60 for seven days with an additional 50 per cent for the orchestra leader.

“The union is asking more than Cincinnati, Toledo and Louisville settled for. Some managers would not refuse to arbitrate. It would be necessary for us to increase the price of our seats in order to meet the new demands. We are more anxious to reduce the admission price than to increase it.”

Ruth Issues Statement

Louis P. Ruth, president of the union, has issued a statement in which he says the organization wishes to correct the impression that the musicians are on a strike. He says the musicians received a two-weeks notice from the theatre managers, as provided in their contract, that their services would be dispensed with on July 31.

“It is true,” said Mr. Ruth, “that we have submitted to the theatre managers a scale for a five-day week excluding Sunday, and they have seen fit to reject it although we wage ask is the average wage in other cities.

The musicians have a graduated wage scale, which, according to Ruth, varies in accordance with the size of the theatre, the number of musicians required to play and other conditions. All the old contracts were on a seven-day basis, he says, and the proposed new ones on a six-day basis, no mention being made of Sunday. He said the musicians probably would ask for double time on Sunday.

Example Is Cited

Ruth explained that the wage scale at the Lyric vaudeville theatre was $1 an hour under the old seven-day contract and $1.40 an hour under the proposed new contract based on a six-day basis.

Charles M. Olson, one of the proprietors of the Lyric, said the $1.40 scale is on a basis of five hours, the contract stipulating that the musicians be paid $1.40 an hour for all time over the five hours. The proposed wage scale of $1.40 an hour at the Lyric and the Broadway is higher than at the other theatres. The theatres all have promised music by means of soloists, "entertainers" or phonographs.

Minneapolis May
Face Strike Soon
(Special to Exhibitors Herald)

MINNEAPOLIS, August 10.—Minneapolis motion picture exhibitors are standing pat on their refusal to grant the wage rate the demand of the musicians union here, according to President William A. Steffes of the Theatrical Protective League. A walk out of the orchestra members is expected on August 15.

The musicians are asking a wage increase to $56, which, it is said, amounts to approximately a raise of 50 per cent. The managers of the theatres, in many cases, have offered to pay a minimum of $49 a week.

Atlanta Situation
Temporarily Fixed
(Special to Exhibitors Herald)

ATLANTA, Ga., August 10.—Withdrawal temporarily by the musicians union of its demands for shorter working hours and by the exhibitors of the two weeks notice served on the orchestra members has served to prevent a strike for the present.

The advanced wage scale asked by the musicians already had been granted. An international office in New York, the musicians’ union will be here on August 22, when the matter of shorter working hours will be considered.

40 Per Cent Boost
Favored in Buffalo
(Special to Exhibitors Herald)

BUFFALO, N. Y., August 10.—The Theatrical Managers’ Association has submitted to the musicians union a new wage scale calling for an increase in pay averaging 40 per cent. The musicians had asked for a boost of 60 per cent.

Whether or not the musicians will accept the offer of the managers has not been decided. The theatre men declare they will stand pat on their offer.

Chicago Exibitors
Are Standing Pat

Neither the exhibitors nor the musicians in Chicago have capitulated to the demands of their opponents, the theatres for the last five weeks having been operated without orchestras.

Vaudeville acts in many of the houses have replaced the usual orchestras, many of the theatre managers contending that their patronage is as well satisfied with the new arrangement.
Pat O'Malley's Counsellor In Chicago

Uncle of Neilan Star Speaks with Considerable Pride
Of the Accomplishments of His Nephew—Actor Formerly
Lived at the Home of His Relative in the Windy City

PRIDE that even a moderated enthusiasm cannot suppress illumines the conversation of M. J. O'Malley, chief of the second class mailing department of the Chicago post office, when he is pressed to talk about Pat O'Malley, Pat, who is crinkling the spines of the viewers and reviewers of "Go and Get It," a Marshall Neilan publication of this month, is the nephew of "Dad" O'Malley.

Made Home In Chicago.

Eight years ago, shortly before entering the picture field, he made his home with the latter in Chicago. Since that time the uncle has become the counsellor, mentor and moderator of the daring young star. It is evident, one gains from a chat with "Dad," that when the uncle approves of certain intentions on the part of Pat, the skies of Hollywood, California, where he makes his home, smile the bluer.

"Dad" has every crook and turn in the career of young Pat clear in his mind. He can begin with the days when the rollicking, fearless boy of eight walked his mother's clothes-line, then ran off with a circus as wire artist. Nay, he goes back a bit further and recalls the fearlessness of Pat O'Malley, Sr., father of the boy and his own brother. He draws vivid pictures of that Pat when a school boy in England, dashing madly down a hill leading a band of boys who would follow him through any danger to which he might lead them.

Went to Night School

"Dad" is proud that the young Pat made a capital showing when he peddled patent gas mantles for a local concern. He is proud that he plugged away at night school during that time to improve an education depleted by the years with the circus. He tells with amusement how Pat preferred being a brakeman on a railway to being chauffeur among the twists and turns of the New York mountains because of the latter's being "less dangerous."

Pat and Mrs. Pat, who was an actress in New York City, and of the element in which he moved before he went into the films, come frequently to Chicago. They bring little Aileen, their 3 year old daughter, who already has played with Mary Pickford, and who is the beloved pal of Tom Moore. And it is evident to the listener that the Baby Aileen is the only rival in the prideful affections of the doting uncle.

Universal Film Man Addresses Rotarians

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Aug. 10—Ralph W. Abbott, manager of the Universal Film Exchange for Indiana, talked on "The Film Universal" at the regular weekly luncheon of the Indianapolis Rotary Club. Mr. Abbott has just returned from a trip to the Pacific coast, where he visited nearly all of the motion picture studios, laboratories and ranches.

Sunkist Film Company to Erect New Studio

(Special to Exhibitors Herald)

LOS ANGELES, August 10—The Sunkist Film Company is the latest organization to enter the field. William Terrill is manager and announces the building of a studio at Santa Monica in the near future. The company will specialize in comedies, scenes, educational, cartoons and industrial pictures.

Jose to Produce for Associated Exhibitors

"The Riddle: Woman" Is Now Completed—Will Start On Special Soon

Edward Jose, who has just completed the production of "The Riddle: Woman," with Geraldine Farrar, the first Associated Exhibitors picture for distribution through Pathe, has joined the ranks of director-producers.

Delighted with the success attending his efforts with "The Riddle: Woman," Associated Exhibitors engaged the noted director to make an "Edward Jose Special."

Mr. Jose is to begin work shortly. He has not yet announced the story from which he will produce, but he has purchased the rights to a famous literary work and is now engaged in the selection of a cast.

Gary Theatre Closed Following Film Fire

(Special to Exhibitors Herald)

GARY, IND., Aug. 10—As the result of a blaze started by the ignition of a film, the Art theatre, 629 Broadway, has been closed several days for repairs.

Two hundred feet of film burned, following the breaking of a reel. One of the projectors was put out of commision and another badly damaged. The loss to the building was $82 and to the contents, $850.

Foreign Consuls See "Earthbound" Preview

(Special to Exhibitors Herald)

LOS ANGELES, August 10—Foreign consuls residing in Los Angeles were given a preview of Basil King's "Earthbound" by Abraham Lehr, Goldwyn vice president and general studio manager here.
Independents Are Endorsed
By Connecticut Exhibitors

Fund to National Treasury Is Pledged at Meeting
Held In New Haven—M. P. T. O. A. Officials
Are In Attendance at Convention

(Special to Exhibitors Herald)

NEW HAVEN, CONN., August 10.—Of the several resolutions
adopted at the recent state convention of exhibitors, those urging support
of the independent producers and distributors and endorsing the Motion
Picture Theatre Owners of America stand out as most significant.
Opposition to the producer-exhibitor menace, percentage, present con-
tracts, advance payments, censorship, music, box, and the activities of the
F. I. L. M. clubs was expressed in resolutions.

Sydney Cohen Attends Meeting

In attendance at the convention to outline the policies of the national
league were Sydney S. Cohen, president; E. T. Peter of Texas, treasurer,
and C. C. Griffin of California, one of the vice-presidents. Samuel I.
Berman, secretary of the Motion Picture Exhibitors League of New York,
also was present.

A special appeal to the exhibitors of the state to attend resulted in more than
150 theatres from every section being represented. Throughout the gathering
was in every sense enthusiastic and indi-
cated a desire on the part of the in-
dependent forces of the state to asso-
ciate both locally and nationally for
protective and progressive purposes.

Abandons Old League

One of the important factors of the
meeting was the abolition of the old
association and the creation of the Mo-
tion Picture Theatre Owners of Con-
necticut. The state’s quota to the na-
tional fund was pledged.

Under the temporary chairmanship of

Mr. Griffin the following officers were
selected:
The executive committee is comprised
of the following exhibitors: J. W. Walsh
of Hartford, J. J. Gentile, New Haven;
J. R. Pickett, Wilamantic; L. B. Murphy
of Litchfield; J. Dawe, Bridgeport, and
J. J. Zuckerman, New London.

Circle Theatre Host
To 75 Newspaper Men

(Special to Exhibitors Herald)

INDIANAPOLIS, Ind., Aug. 10—
The management of the Circle theatre
entertained seventy-five newspaper men
at a banquet and screening. The pic-
ture shown was “Go and Get It,” a
newspaper drama filled with adventure
and humor that brought praise at the
first showing of the picture in Indian-
apolis. Lot Lee, telegraph editor of the
Indianapolis News, expressing the ap-
preciation of the audience, said the
boys were glad to “see ourselves as other
seq us.” The affair was held primarily for
the purpose of introducing the new
manager of the Circle, Ralph Lieber.

Scenario Chief will
Produce Stage Play

(Special to Exhibitors Herald)

LOS ANGELES, August 10—Thomas
Buchanan, author of “Civilian Clothes”
and scenario chief at Goldwyn, is said
to be ready to launch another stage play,
the title of which is being kept secret.

Standing Signs With
Metro for Long Term

(Special to Exhibitors Herald)

LOS ANGELES, August 10—Wynd-
ham Standing has been signed by Metro
under a long-term contract to appear in
Metro features.

Russian Dancer Signs
For DeMille Picture

(Special to Exhibitors Herald)

LOS ANGELES, August 10—Theo-
dore Kosloff, the Russian dancer, has
been engaged for Cecile B. DeMille’s
next production.

R. and C. Kick In
And Praise “Herald”

To EXHIBITORS HERALD:

Enclosed please find check
covering a two years’ subscrip-
tion to EXHIBITORS HER-
ALD.

The HERALD furnishes the
exhibitor with a real need and
it is with satisfaction and plea-
ure that we continue our sub-
scription.

Rowland & Clark Theatres,
301 Westinghouse Bldg.,
Pittsburgh, Pa.

Keith Purchases Half
Interest In the Moss
Circuit of Playhouses

(Special to Exhibitors Herald)

NEW YORK, August 10.—Half in-
terest in the B. S. Moss circuit of vaude-
ville and picture houses, according to a
joint announcement from Mr. Moss and
E. F. Albee, president of the Keith cir-
cuit, has been purchased by the latter.

Headquarters of Mr. Moss will be in
the Palace Theatre building in the Keith
offices. It is said that in accordance
with the agreement reached at the con-
summation of the negotiations the name of
Mr. Moss will remain on many of the
theatres.

Mr. Albee in making a statement in con-
nection with the transaction said the
theatres in the Moss circuit would con-
tribute to the energy, ability and re-
sourcefulness of Mr. Moss. He declared
that the Keith staff undoubtedly would be
greatly benefited by the addition of
Mr. Moss.

Frank A. Biemer New
Manager of Majestic

(Special to Exhibitors Herald)

FT. WAYNE, Ind., Aug. 10—Frank
A. Biemer has been made manager of the
Majestic theatre that will open Sep-
tember 1 after undergoing extensive im-
provements. Mr. Biemer was head
usher at the Majestic when it first
opened. He became treasurer and as-
istant manager and recently has been
on the road with his own show.

Genuine Marriage Is
Victory Exploitation

(Special to Exhibitors Herald)

LOS ANGELES, August 10—An
honest to goodness marriage on the
stage of the Victory is being used this
week by Manager Arthur Wenzel to
stimulate second run attendance of
Mack Sennett’s “Married Life.” The
first run was at the Kinema.

Nate Watt to Direct
Next Kellerman Film

(Special to Exhibitors Herald)

LOS ANGELES, August 10—Nate
Watt, who directed Annette Kellerman
in “What Women Love,” will again di-
rect the star in a new production she
is making independent of Sol Lesser.

Session Up Again
Little Folks And Big Folks Eager To See Mary and Doug In Chicago

Mr. and Mrs. Fairbanks Spend Day In Windy City While En Route to Los Angeles On Their Return From Their Trip Abroad

Two happy, wholesome, thoroughly agreeable Americans interrupted a cross-continent return to California from Europe at the La Salle street station in Chicago the morning of August 7.

Arrival of the Twentieth Century Limited attracted hundreds to the train sheds when the word spread through the depot. "It's Doug and Mary!" A packing, pushing parade of eagerly curious little folks and big folks followed the two to the end of the train sheds where staff photographers snapped pictures of the two most popular screen celebrities.

Then the parade wound rapidly down through the station and out to the waiting taxicab and amid cheers and more cheers Mr. and Mrs. Fairbanks were spun on their way to the Blackstone hotel where they had quarters during their Chicago visit.

Demonstrations Not Large

The demonstration was not a large one, but noise and enthusiasm were with it. Mary was a tiny, pretty little picture in a traveling suit of taupe silk (skirt six inches from the ground), shoes and hose of taupe, a close-fitting embroidered toque and veil and white gloves and a fur. Bronzed and grinning Douglas shielded her with his towering height as the two hurried to the waiting motor and she skipped along beside him.

Both stars were completely cordial and affable to their reception and kind to cameramen who kept them smiling for several minutes. In some of the pictures a freckled faced small boy grinned with the two. Douglas picked him off the engine where he had climbed to view the center of attraction and thrust him between them.

Mrs. Fairbanks was continually solicitous for her husband. As he shook hands there and there from the automobile, she clung to his coat tails, fearing for his safety as the machine started.

Enjoy Their Welcome

Both gave the impression of thoroughly enjoying the welcome and of being gracious and pleasant enough to give to it and get out of it all the fun possible. Both were absolutely unaffected and at ease. Mary's three cornered wistful smile that played so prominently in "Suds" was constantly coming and going. Douglas' grin was a good-natured natural stretch of countenance.

During the day spent in Chicago, at the Blackstone and on Michigan avenue, much of the time the two, separated for several hours while attending to different demands, were not recognized by the public. When they were acclaimed, hundreds gathered round and cheered and gazed in admiration.

Mr. and Mrs. Fairbanks left Chicago for the West the same evening.

New Theatre For Peru

PERU, IND.—The Loomis Realty & Amusement Company of Peru, possessing now four theatres, will erect a fifth to cost $100,000. The company has incorporated with $300,000 capital to build theatres, parkways and amusement parks.

Dale Loomis is manager of the four and will direct the new house.

RAPID TRANSIT FOR WEST COAST DIRECTORS

Marshall Neilan, the director (with the cigarette), and Earl P. Cooper, famous flyer, just as they stepped from a plane after making the flight from San Francisco to Los Angeles in four hours. (Fare $250.)

Business Men's Order To Continue Pictures

(Special to Exhibitors Herald)

GAS CITY, IND., Aug. 10.—Open-air pictures, inaugurated a few weeks ago by the Business Men's Association of Gas City, have proven so successful that it is proposed to continue them throughout the summer. D. B. Simpkins of the Riviera theatre has the management of the performances and promises an excellent series of five and six-reel programs. The pictures are shown in the city park, where many of the audience view them from automobiles.

First National Stars Entertain Midshipmen

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 10.—Dorothy Phillips, Marshall Neilan, Allen Holubar, Marjorie Daw, Agnes Ayres and other stars and directors of the Hollywood studios were hosts Monday afternoon to three hundred midshipmen, arriving in Los Angeles on ships of the Atlantic fleet. The affair was arranged by John McCormick, publicity representative of First National.

Lees Buys The Riviera

PERU, ILL.—The Riviera theatre at Peru has been sold to John S. Lees of Coal Valley by Mr. and Mrs. A. J. Drum. The new management will begin activities August 1. The Drums will erect a large showhouse in Moline.

Morris Has New Manager

MORRIS, ILL.—Henry F. Bitter is now assistant manager of the Primrose theatre. Manager J. B. Dawson and his new assistant plan a number of improvements, among them another modern picture machine.
New Oklahoma Circuit Will
Cooperate With Old League

H. B. Hall Is Elected President of the Association
Organized at Convention Held Recently
At the State Capital

OKLAHOMA CITY, August 10.—The Oklahoma Exhibitors Circuit
was organized at a recent convention attended by theatre owners from
various parts of the state.

H. B. Hall of this city was elected president for the coming year.

There was already in existence in this state the Oklahoma Theatre
Owners and Managers Association of which Ralph Talbot of Tulsa is chief
executive.

According to Mr. Talbot, he has been

assured by President Hall that the new

league will co-operate in every way pos-

sible with the existing organization.

Missouri Exhibitors
Convne August 10
(Special to Exhibitors Herald)

MOBERLY, MO., August 10.—A very
representative gathering of exhibitors
from throughout the state convened here
today for a two-day meeting. Samuel
L. Berman, executive secretary of the
Motion Picture Exhibitors League of
New York gave an interesting talk on
national organization at the opening of
the convention.

M. Van Praag of Kansas City, Mo.,
secretary of the Motion Picture Theatre
Owners of America, was present to as-
sist in organization.

Theatre Men From
Louisiana Organize
(Special to Exhibitors Herald)

NEW ORLEANS, LA., August 10.—

At the behest of A. J. Bethancourt of
Houma, member of the executive com-
mittee of the Motion Picture Theatre
Owners of America, independent ex-
hibitors from over the state are in att-
endance at the two-day convention at
the Hotel Greenwald.

Fred J. Herrington of Pittsburgh, na-
tional organizer, came directly from the
Wisconsin state convention to aid the
exhibitors of this state in organizing.

National Executive
Will Go to Florida
(Special to Exhibitors Herald)

TAMPA, FL.A., August 10.—A meet-
ing of the exhibitors of this state is ex-
pected to be held shortly at some cen-
tralized town for the purpose of receiv-
ing instructions as to what will be ex-
pected of the state association by the
Motion Picture Theatre Owners of
America. C. D. Cooley, president of
the state body, will issue the call for the
meeting which will be attended by an of-
ficial of the national league.

Edward Laemmle made
Director at Universal
(Special to Exhibitors Herald)

LOS ANGELES, August 10.—Edward
Laemmle, nephew of the better known
Carl, is to be made a director by Isa-
dore Bernstein, production manager at
Universal City. Young Laemmle re-
cently returned from a trip to the South
Seas, where he and William Alder made
the cannibal scenic, “Shipwrecked
Among Cannibals.”

Edward Laemmle
Director at Universal

VIOLA DANA AND LIEUT. ORMER LOCKLEAR

VIOLA DANA AND LIEUT. ORMER LOCKLEAR

John Bamsonne Weds
N. Y. Society Woman

(N. Y. Society Woman)

NEW YORK, August 10.—John Bar-
rymore, actor, and Mrs. Leonard M.
Thomas, prominent society leader, were
married here last week. The bride is
the daughter of Mr. and Mrs. Charles
M. Oelrichs. Only the immediate rela-
tives and friends attended the cere-
mony.

Mayflower- Tucker Films
Go Through Paramount

(Special to Exhibitors Herald)

LOS ANGELES, August 10.—May-
flower Photoplay Corporation an-
nounces that in accord with a previous
contract George Loane Tucker’s produc-
tions will be distributed by Famous
Players-Lasky Corporation.

Merge Factories of
Chicago Piano Firms

The Marshall Piano Company factory
and the J. P. Seeburg Piano Company
plants are to be consolidated, according
to J. P. Seeburg, president of both con-
cerns. The plant will be located at
Blackhawk and Dayton streets.

This is one of the last pictures of the daring aeronaut, in which he is seen show-
ing the little Metro star how he crawled back on the tail of his airplane to do
his thrilling midair feats.
A New Screen Player

Renita Johnston, who makes her screen debut in "If I Were King," the Fox special feature starring William Farnum. Miss Johnston formerly played in stock companies. In the Fox picture she has the role of "Hugette."

Premiere of Fox "If I Were King" With Farnum Is Held In New York
Screen Production of Justin Huntley McCarthy's Noted Stage Play Will Be Given Run of Two Weeks at the Lyric

The premiere of the screen production of "If I Were King," in which William Fox features William Farnum is being held at the Lyric Theater in New York.

The screen version of Justin Huntley McCarthy's noted play will be given a two-weeks' run with two performances daily, with a matinee at 2:30, and a night showing at 8:30, including Sundays.

The picturization of the romantic drama and novel was directed by J. Gordon Edwards from a scenario by E. Lloyd Sheldon, and is said to be one of the most elaborate productions that the screen has held in years.

Farnum in Lead

William Farnum in the stellar role of Francois Villon, the vagabond poet of the Paris underworld in the days of Louis XI who finds himself at the head of a great army to hold back the invading forces under the Duke of Burgundy, that are threatening to storm the gates of Paris, offers one of those colorful and picturesque portrayals which stir the imagination to a thrilling pitch.

The great army of playgoers who remember the drama as Sothern did it here, and other millions who have read the novel by the English poet-dramatist, can appreciate the sweeping opportunities it lends to modern picturization. The William Fox production sizes up to every call in this respect.

Settings Are Accurate

The settings depicting life in and about the palaces of Louis XI and the great costuming of that interesting period, possess both the appeal of charm and color and the historic interest of accuracy in every detail.

In striking contrast are the scenes of the Fircone Inn where Villon and his roystering crew are revealed early in the action, showing Villon's poetic recreation of what he would do were he king of France and could embrace the opportunity of hurling back the Burgundian hosts.

The poetic fancies with which the theme was originally illuminated by McCarthy take on a newer and bigger appeal in the screen version because there are no limitations of stage or scenery to cramp the action.

Favorites in Cast

The lyric beauty of the love story between Katherine Vaucelles, the maid of honor at the king's court, and the bold but intrepid poet of the slums who does not hesitate to reveal his love to her so far above the sordid sphere in which his life had been drifting, is the charming note which makes the romance of the screen narration doubly appealing.

In the cast supporting Mr. Farnum are motion picture favorites such as Betty Ross Clarke as Katherine; Renita Johnston as Hugette; Francis Leder as the designing and crafty Louis XI, and Walter Law as Thibault. Other important roles are enacted by Henry Carvill, Claude Payton, A. V. Clog and Harold Clairmont.

Betty Blythe to Star In "Truant Husbands"

(Special to Exhibitors Herald)

LOS ANGELES, August 10.—Betty Blythe has been signed by the Rockett Brothers for the first production, "Truant Husbands," by Albert Payson Terhune. The Rockett Brothers have been identified with the industry for several years and are understood to have good backing for their independent production.

Houses Close at Night During Denver Rioting

(Special to Exhibitors Herald)

DENVER, COL., August 10.—A proclamation issued by Mayor Bailey during the rioting here recently ordered all theatres to close at 7 p.m.

Evansville House to Move

EVANSVILLE, IND.—The building at 225 Main street has been leased to E. Weber & Son, local leather merchants. The Weber Company has sold its South Third street property to Vendome Theatre Company and will vacate soon.

Remodel Pueblo Princess

PUEBLO, COL.—The suit involving the Princess theatre for many months has been settled in favor of J. J. Goldstein Corporation of Philadelphia and Denver, and remodeling of the old theatre has begun. It will be opened on September 1.

Riesenfeld Reduces Ticket Price 1 Cent

Hugo Riesenfeld has reduced the evening price at the Criterion Theatre in New York from $1 to 99 cents, in order to comply with the revenue law. It had to be either 99 cents or more than $1 because there is no way in which an even $1 may be charged, inclusive of war tax.

Max Cooper, house manager, saw visions of thousands of pennies left in the box office by anxious ticket purchasers, but Max doesn't know his New York. Of the 12,000 persons who have bought 99-cent tickets since the new price went into effect, only seven have left their pennies unclaimed—and two came back for them.
Exhibitors Responding As Never Before: Herrington

New Associations Are Being Organized Over the Country While Others Are Endeavoring to Strengthen the Existing Leagues

(By Staff Correspondent)

MILWAUKEE, WIS., August 10.—Independent exhibitors in every state in the union are displaying more enthusiasm in their response to the call for organization than ever before in the history of the industry. This statement was made to a representative of the Exhibitors Herald by Fred J. Herrington of Pittsburgh, national organizer of the Motion Picture Theatre Owners of America, at the state convention here on August 3 and 4.

Exhibitors Desire Organization

Since the Cleveland convention in June Mr. Herrington has been constantly on the road in the interests of the M. P. T. O. A. During that time he has had the opportunity of feeling the pulse of the exhibitors in many states and the most noticeable condition, he said, is the desire of the theatre owners to organize by states for alignment with the national league.

Enroll New Members

"Where state organizations have already existed," said Mr. Herrington, "officials have doubled their efforts enrolling the exhibitors of their respective states with the hope of making both the state and national organizations 100 per cent representative.

"The response to the call for organization is greater than it ever has been. The independent exhibitors everywhere are ready to join any organization that will protect their interests."

Sourwine Changes Hands

BEAUL, IND.—The Citizen's Theatre Company has purchased the Sourwine theatre from the Sourwine estate. The old theatre will be continued and a new playhouse built in the National avenue site. It will be a 1,000-seat house built of brick.

Attractive Coiffure Means Money in Till

Exhibitors will probably be surprised to learn there is box office value in a hair-do. We have as an authority for this statement Miriam Cooper, appearing in R. A. Walsh Productions, presented by Mayflower through First National.

According to Miss Cooper, many pictures fall away in receipts owing to the fact that the feminine players have not made the best of opportunities to give the "money twist" to their hair.

"Nothing pleases the eye more than an attractive coiffure," says Miss Cooper. "Men patrons as well as women admire stylish and becoming headdress on the screen. In many instances, the haircomb of the star does much to 'put over' the picture."

As an example of the box office value of a haircomb, Miss Cooper referred to the ever radiant curls of Miss Jeanette MacDonald.

Miss Cooper claims to have discovered the three most effective ways to do the hair for the camera. She will use all three styles in the forthcoming Walsh production.
Arrow Official Is Experienced In All Branches Of Picture Industry
W. Ray Johnston's Connection With The Business Dates Back To TheThanouser Days Some Eight Years Ago

One of the few film executives who has had an important part to play in the building up of the Independent field and yet who has not been press agenteven when he left his office for a few minutes is W. Ray Johnston, vice president of Arrow Film Corporation. Mr. Johnston has been connected with Ar-row practically from its inception and has had, probably, as much to do with the rapid growth of the independent business as any single factor in it.

Some eight years ago Mr. Johnston became identified withThanouser Film Company, and after a general experience in various departments of the business was appointed assistant treasur-er and auditor, which position he held for several years. When Thanouser opened up its Florida Coast studio Mr. Johnston was appointed gen-eral manager and later assistant to the president. As studio manager he ob-tained a thorough knowledge of studio and laboratory work which experience has stood him in good stead in his present capacity with Arrow.

Was Once Exhibitor

It is said that Mr. Johnston has had a practical experience in every branch of the motion picture industry. He was at one time appointed general manager of a circuit of theatres in order that he might learn the exhibiting end of this business. The knowledge obtained in this manner was worth much to Thanouser and Mr. Johnston is using this knowledge to good advantage and for the benefit of the various exchanges now doing business with him.

Few men in the motion picture busi-ness are given the opportunity of learn-ing more than one or two branches in the business and, therefore, it is sel-dom that any one man can be found who possesses a keen knowledge of prac-tically every branch, and in Mr. John-ston's case this does not exclude camera work, or even the art of make-up and the posing before the camera, which has also fallen to the lot of this versatile young man.

Is 30 Years Old

Although Mr. Johnston is not yet 30 years of age he has for the past seven or more years held an executive posi-tion in the film industry and during all of this time his positions have been not only important but highly respon-sible ones. All of this time he has been con-nected with W. E. Shallenberger, presi-dent of Arrow, beginning at the time Mr. Shallenberger was connected with Thanouser. He had much to do with the making and marketing of "The Million Dollar Mystery," and other pro-ductions that were fostered by Dr. Shal-lenberger.

In an interview recently Dr. Shallen-berger had this to say about Ray John-son: "I don't know of a single man in the film industry that has had a more practical experience than W. Ray Johns-ton. I have known Mr. Johnston for over ten years when he came under my jurisdiction during the days of Thanouser. I have watched his growth into popularity and influence and I think I can say without fear of successful con-tradiction that he is one of the most popular men in the industry.

Experience Is Wide

"His wonderful disposition in the face of trying situations always has a salu-tary effect upon his client and upon our organization as a whole and he is the most loved man, surely in the inde-pendent field where he is better known, perhaps, than anywhere else.

"His experience, and the methods of handling business and handling customers has much, indeed, to do with the rapid growth of Arrow, and there are many, many independent exhibitors who buy pictures repeatedly solely upon the judgment and say-so of Ray Johnston. I repeat, I don't know of a single man in this industry that knows more than Ray Johnston does about every angle of the business, which includes the mak-ing, booking and exhibiting of pic-tures, laboratory work, finance, office detail and all other work that is re-quired by a large organization in this business. There are many others who are willing to testify to the ability and popularity of this firm executive."

Two-Part Dramas to Return Says Borzage

Director Claims Number of Reels Will Depend on Demand of Story

Frank Borzage, director of Cosmopol-itan's "Humoresque," predicts that in five years "the two-reeler will have re-turned to its own in serious drama."

"I do not mean that pictures are going to be made that will be deliberately lim-ited to the two-reel length. What I do mean is that the limit will be removed entirely and the production capabilities will depend upon the demands of the story.

"The average producer sets out to make a picture. He doesn't know that it is to be in five reels. And accordingly it is made in five reels whether the plot dem-ands it or not. Many a picture has been ruined by padding.

"Directors and producers cannot seem to get the idea that a moving picture is merely an animated fiction story. Can you imagine the result if the average short story were lengthened out to novel proportions? But that very thing is be-ing done constantly in the picturization of the short story."

"The Man Who Dared" to Be Published In August

"The Man Who Dared," William Rus-sell's latest Fox production, from the pen of Julius G. Firthman, is to be published at the end of August. It is a story of the giant redwood lumber country of Cal-i-fornia, and the action takes place amid the great forests. It affords the live-wire exhibitor unlimited scope for ad-ver-tising, it is said, and supplies him with the means for an effective and inex-pensive lobby and stage display.

William Russell has appeared often in characterizations and in rugged western type. In "The Man, Who Dared" he has a role admirably suited to him. Mostly less important in the ex-act cast is the leading woman, Eileen Percy, who has become a Fox star since this Russell picture was made.

Davenport Gets Playhouse

DAVENPORT, IA.—Comparing fa-vorably with the Riviera theatre, Chi-cago, the new Capitol theatre in the Kahl building here will, according to picture house authorities, be one of the finest theatres in the country. It will have a seating capacity of 2,500 persons. The best equipment and furnishings will be employed. It will open in October.

HANK ISN'T AS DUMB AS HE LOOKS

The cameraman catches Hank Mann discussing the script for one of his comedies with the director. Hank is distributing his laugh producers through Arrow Film Corporation.
Accurately Depict Oil Industry

Florence Martin and Empey Head All-Star Cast in Picture, “Oil”

Comedy-Drama Is Said to Be One of the Finest Films of Romance, Love Made This Year

“Oil,” a colorful and an accurate depiction of the oil industry, is said to be “one of the comedy-dramas of the year.” This is the first of a series of pictures to be filmed by Guy Empey Productions. Distribution rights now are being disposed of on the production.

An all-star cast, comprised of players whose work in “Oil” is said to be highly commendable, is headed by Florence Evelyn Martin and Arthur Guy Empey, the producer. “Oil” is a romantic love story, interspersed with wholesome humor and its thrilling dramatic moments. The exterior scenes were taken in Shreveport, La., and the nearby boom town of Homer, located in the heart of the local fields, and its veracious portraiture has been attested by the Shreveport Chamber of Commerce, the Rotary Club, the Women’s Clubs and the local post of the American Legion of Oilmen, as well as numerous individual leaders in various walks of life in that city who were present at the initial pre-release showing of this production.

Is Typical Oil Center

Shreveport was selected by Mr. Empey for his exteriors because it represented, to his mind, the typical American oil center, rather than the rambunctious, mushroom type of town often found in the oil fields. It was an established city before the boom, although, of course, the discovery of the golden sub-surface fluid has advanced its progress manifold.

First of all, the picture shows this typical city in the throes of excitement brought on by the boom, with the crowding and hustle and the thousands of newcomers brought in by the lure of promised wealth. The picture shows the intimate life of the smaller, but more active town. Homer, where oil actually gushes forth from the earth. It reveals the legitimate as well as the crooked methods of oil promotion, the making of millionaires overnight and the sweeping away of speculative fortunes in the twinkling of an eyelash.

Poor Become Rich

Contemporary local history is filled with examples of the sudden enrichment of scores of illiterate, poverty-stricken, land-poor farmers, who have found themselves suddenly rich beyond their wildest dreams.

There is the case of the little boarding-house keeper, whose royalties amount to $8,000 a day and who still cooks the meals for her two-score boarders.

There is the case of the town handyman, now worth several hundred thousand dollars, still doing day labor for $8 a day.

There is the case of the negro vegetable grower who still wears his tattered gingham dress and goes without shoes, but who has a piano in every room of her dilapidated shack and rides around in a large automobile.

And there is the case of the church hitherto always struggling for contributions to pay its $800-a-year pastor, now collecting four or five that times that amount daily from the gusher uncovered in its front yard.

On the other hand, the list of the unfortunate who have been duped into investing their hard-earned fortunes into blue-sky propositions and who have lost their all, comprises literally tens and tens of thousands in every city and state of the Union.

Play That People Like

This is perhaps the main point of the story of “Oil.” But the primary purpose of the tale it unfolds is the love and life story of a boy and girl, “even as you and I.” For it is the belief of Arthur Guy Empey that the millions of people who constitute motion picture audiences in the United States and throughout the world are primarily interested in just such stories—narratives in which they themselves, or those they know, might have played the leading roles.

Mr. Empey besides playing one of the leads, wrote the story. He plays the role of Bobby Walters, a young American son of fortune, who, when the story
EXHIBITORS HERALD August 21, 1920

Pathe Will Produce
"The Fortieth Door"
As A Serial Picture
(Special to Exhibitors Herald)

NEW YORK, Aug. 19.—"The Fortieth Door," a Mary Hastings Bradley novel, will be produced in the form of a fifteen-episode serial by Pathe. Charles Hutchinson will be featured.

Robert Brunton will produce the serial at his Los Angeles studio. The four-episode production is considered excellent screen material; in particular it is fitted to photoplay treatment in the serial form.

The opportunities it affords the hero for "stunting" makes its selection for Charles Hutchinson a judicious choice, it is said. The adaptation is by Stanley Empey, who wrote the continuity for "Daredevil Jack."

Six Expert Showmen Will Select Titles to Future Walsh Films

R. A. Walsh, whose productions are presented by Mayflower Photoplay Corporation, has inaugurated a new system whereby the selection of a name for his future offerings will be made by a jury of six expert showmen. This innovation will be put into effect with his second independent subject, which will be presented as a First National attraction.

That the success or failure of a picture often hinges on the title's adaptability to unusual exploitation, Walsh's firm belief. Many productions, he declares, possessing but ordinary intrinsic merit, have shown exceptionally large box office receipts due to clever exploitation by the title. On the other hand, states the producer, many otherwise worthy offerings have failed to draw maximum box office receipts because of an unattractive title.

According to Mr. Walsh, the ideal film title must embody an object, place or thought of general interest. Very often, he asserts, one word in a title will form the basis for an ingenious advertising campaign. As an example, the producer cites such titles as "The Deep Purple," "The Luck of the Irish," "The Millionaire of the West," "The Farmer's Daughter," and "Don't Ever Marry," all of which lend themselves to novel and potentially successful exploitation.

Pathe Denies Share In International Combine

It has been widely announced that there is under way probably the greatest international combination in the history of the motion picture industry formed by French and American interests. The representative of the project, now on a visit to this country, has stated that among the European concerns controlled by the new organization is Pathe in France.

Lewis Innerarity, Secretary of Pathe Exchange, Inc., and counsel for that organization, has issued a denial that there has been no change in the control of Pathe Cinema Society Anonyme—the corporate name of the Pathe Photographic interests in France—and that any rumors to the effect that the same are controlled by the Franco-American Pathe Photographic Corporation are without foundation in fact.
EXHIBITORS

August 21, 1920

Frohman's "Cousin Kate" Will Be Used As Vehicle for Alice Joyce

Ethel Barrymore Played Lead on Stage—Play Will Be Given Lavish Production By Vitagraph, According to President Smith

Albert E. Smith, president of Vitagraph, has purchased the famous Charles Frohman play, "Cousin Kate," by Hubert Henry Davies, as a special production for Alice Joyce.

The production will be on a lavish scale, it is said, as befitting the prominence of the star and the play, the screen rights of which cost Mr. Smith a figure on a plane with the top photoplay rights prices of the past year.

Ethel Barrymore in Lead

The star role in "Cousin Kate" was created on the stage by Ethel Barrymore with Bruce McRae as her leading man, and a notable cast. It had its premiere at the Empire Theatre, and immediately was launched into a memorable run. After New York finally had its fill of "Cousin Kate," the production was taken on tour. For years the name "Ethel Barrymore" and the title "Cousin Kate" presented one idea in the minds of millions.

Miss Barrymore eventually started rehearsals in a new play, but so highly did she and Mr. Frohman regard "Cousin Kate" that the play was revived a few years later and enjoyed another success.

Written by Davies

Hubert Henry Davies, the author, also wrote "Outcast," in which Elsie Ferguson was starred; "Cynthia," one of Elsie De Wolfe's most successful plays; "Mrs. Corringe's Necklace," with Charles Wyndham in the stellar role, and "The Mollusc," starring Alexander Carlisle. "Cousin Kate" provides Alice Joyce with remarkable opportunities for the display of her dramatic power, it is said and that rare charm of manner which has done so much to make her a favorite with motion picture patrons.

Vitagraph is prepared to put forth unusual efforts and go to any expense whatsoever to make the visualization of "Cousin Kate" an extraordinary production.

Plot Is Different

The play deals with a triangular romance, although the criticisms of the play at the time of the stage presentation took note of the departure from the obvious and time-worn triangle as it had been used in the more conventional palys.

Heath Desmond, a gay and light-hearted artist, is engaged to Amy Spencer, a serious, and unimaginative girl, influenced by the preaching of the Rev. James Bartlett, Amy attempts to induce her fiancé to conduct himself with greater gravity and decorum. The result is a sharp quarrel and the breaking of the engagement.

The following day Amy regrets her hasty action, and sends her brother, Bobby, to hear both out with a conciliatory message. Bobby learns that the artist has gone away, taking baggage and leaving no word as to when he will return.

Heath Disappears

Mrs. Spencer and Amy are in dismay. The wedding date is only three days away, and many invitations have been issued. The Rev. Mr. Bartlett arrives and tries to comfort the pair, telling them that perhaps it is all for the best in spite of the embarrassment of the situation. Actually, the clergyman is pleased, as he wishes to marry Amy himself.

Mrs. Spencer, at a loss for some explanatory announcement of Heath's disappearance, decides to await the arrival of Cousin Kate, an alert-minded and ever resourceful young woman, who is due for the wedding.

Meanwhile, Heath has repented of his act, and he turns back. In the train, homeward bound, he chances to make the acquaintance of a woman of rare charm and fascinating manner. He falls madly in love with her, and knows that she cares for him. He cannot declare his love, however, because of his engagement to Amy. He parts from Cousin Kate—for it is she—without learning who she is or telling her her own name. He eventually meets Kate in a most unexpected and unconventional way, and it is here that the real love story begins.

Much of the 'off-stage action' of the stage presentation will be filmed as part of this big Vitagraph special production, and the opportunities are reported as filled with possibilities for new business of a sort never seen on the screen.

Innes In Waterloo

WATERLOO, Ia.—James Innes has been transferred from management of the Roxy theatre, Sioux City, to that of the Plaza, this city, by Hosteller Enterprise. Glen Barker continues as manager of the Crystal and will be advertising manager for W. J. A. Mack, general publicity manager for the Hosteller houses, will go to Omaha, the company's headquarters.

Jimmy Aubrey

In "The Decorator," has to "double" as a hobby horse in his latest Vitagraph side-tickler.

Born Actor

GEORGE CARPENTIER

The French pugilist, whose work in "The Wonder Man," now being distributed by Robertson-Cole, marked him for stardom instantly.

Chester Conklin Signs With Special Pictures

Twelve Two-Part Comedies Are to be Produced Annually

Carrying on its policy of signing up nationally known stars and directors of the comedy field, Special Pictures Corporation this week obtained the signature of Chester Conklin to a long term contract, which carries with it a salary that will make the former Mack Sennett star one of the highest paid ninth makers in the business, it is said.

According to the contract the comedian agrees to deliver to Special Pictures Corporation twelve two-reel comedy specials a year.

Other Stars Signed

President Louis W. Thompson of Special Pictures pursued Conklin to Portland, Ore., where he was making personal appearances and made him such a flattering offer that negotiations were concluded.

Recently Gale Henry was signed by Special to make twelve two-reelers a year, and not long ago Reggie Morris, who directed "Married Life" for Mack Sennett, was picked to become director-general of the "Comiclassics" publication, the two-reelers with famous comedy stars, which are to be put on the market by the Los Angeles organization.

Once a Circus Clown

Before entering the film Conklin was a circus clown and later became a stock company comedian. He began his screen career with the old Majestic and later became a Sennett star. His two best known recent successes are "Uncle Tom Without the Cabin" and "Salome vs. Shanendoah." Conklin has also been starred in Fox-Sunshine comedies.
EXECUTIVES OF FEDERATED EXCHANGES IN CONFERENCE

Motion Picture Day at N. Y. State Fair

It is Hoped That Several of The Films Stars will be Present at Pete

NEW YORK, Aug. 10.—The opening day of the New York state fair on September 13 will be designated Motion Picture Day, and it is hoped by officials in charge to have several stars in attendance.

The opening day of the fair, which is to be held in Syracuse, will be known also as Syracuse Day.

Contests are being conducted in and around Syracuse, and pretty girls selected by the preliminary survey will be brought up before the judges on September 13. They will then be judged by the motion picture stars, who will pick five girls and from these will select the one of supreme beauty. The winners of the competition will be awarded a Kressler study in oil and other prizes.

It is thought that the Syracuse Day committee, through its secretary, Charles H. Kaltsik, will again offer to arrange for a private car to take the artists from New York and bring them back the next day.

Lieutenant Governor Harry C. Walker is president of the State Fair commission, and H. Winfield Chapin is chairman of the Syracuse Day committee. The courtesy extended to the motion picture industry has been arranged through the efforts of Mr. Kaltsik and Frederick H. Elliott, executive secretary, National Association of the Motion Picture Industry.

It is probable that several of the well-known film companies will offer screen try-outs to the ten beauties selected for the final judging.

"Stung Again" Is Title

Jack and Harry Cohn, producers of the two-reel Hall Room Boys Comedies, announce that "Stung Again!" will be the title of their next production. In "Stung Again!" the boys appear in the role of detectives and fall in love with the girl they are trailing. When it becomes necessary for them to don bear skins to hide their identity they suffer through many irksome moments when they are mistaken for real bears.

Beware!

Marshall Neilan has issued a warning to exhibitors in connection with the public appearance of a youth claiming to be Wesley Barry. Clippings received at the Neilan studio in Hollywood show that a man about 52 years old, it is said, has arranged for bookings for a freckle-faced youth and in several instances the boy has "Daddy Long Legs" and "Every Married," "Go and Get it" and other Neilan-First National pictures in which Young Barry has appeared recently.

Marcel de Sano New Universal Find

Officials of Company Believe That Assistant Director Will Meet With the Same Success as Experienced By Erich Von Stroheim—Has Been In Industry Ten Months

UNIVERSAL believes it has discovered another Erich von Stroheim. The new-comer to the Universal directorial staff is Marcel de Sano, a young Rumanian war veteran. He has been with the motion picture industry ten months, and is only 22 years old, but so consistent has been his progress as an assistant director, that those for whom he has worked predict his success.

Up to this time he has assisted Herbert Blache and Wachelli Smith. His work with Blache was for the Metro company in the production of "The Hope." He assisted Smith in the direction and filming of "The Saphired," and also took part in the direction of "The New York Idea," for Rekarl.

He has been engaged by Universal for five years. His first work under the Universal banner probably will be the direction of Universal's new star, Carmel Myers, in a new society drama, "White Orchids."

Later de Sano will direct a series of foreign stories of his own writing, in several of which he himself will play. His first knowledge of foreign settings, customs and character is somewhat similar to that possessed by von Stroheim.

De Sano was studying in the University of Paris when the war began. He enlisted in the Foreign Legion and served at the front for more than a year. His father came to Paris from Rumania and forced the French government to discharge his son because of his youth. The boy was sent back to school.

Four days after his father left Paris, young De Sano re-enlisted, this time in the aviation corps. Later in the war, and without any previous experience in flying over enemy country, he established a flight record in flying from Saloniki to Yassy, Rumania. Rumania at that time was entirely cut off from the Allies. De Sano was decorated by the king of his native country for this feat, gaining the most coveted Rumania war medal.

After Rumania was forced to make peace, de Sano beat his way through Russia until he reached the British lines near Archangel, bringing the first authentic news from stricken Rumania. His last service in the war was the raising of a Rumanian corps among the Transylvanian prisoners captured by the Austrian army by the Italians.

He came to the United States about a year ago on a diplomatic mission. Touring the country, he ran into some former friends of the Foreign Legion and the allied aviation corps, in Los Angeles. His acquaintance and engagement with Balche followed.

Edgar Lewis Back West

To Direct "Sage Hen"

Because of the wide scope of the plans arranged for him by Pathe Exchange, Inc., Edgar Lewis has been obliged to give up his preparations for working in the East and has returned to Los Angeles. Soon after his arrival he will stage "The Sage Hen," a play he has been waiting to produce for two years.

"The Beggar in Purple" is to be the next Lewis publication through Pathe, after "Lahoma," which is slated for issue on August 29. It is more than likely that Edgar Lewis will settle down on the West Coast. He has just purchased the magnificent estate of "Pob" Marsh, the multi-millionaire, in the Wilshire district of Los Angeles.
Pathe Claims First Pictures of Polish-Red War in News No. 63
Films of the Actual Fighting Are Taken by French Cameraman, Georges Ercole—Travels With Army During Big Drives

What Pathe Exchange, Inc., declares to be the first motion pictures of the Russian-Polish war are contained in the company’s News reel No. 63.

Through the intrepidity of M. Georges Ercole, the famous French cinematographer, who, throughout the great war braved death in the front line trenches making a film record of the actual fighting. Pathe News has obtained a remarkable series of pictures on the new front.

With Polish Army

Ercole has been with the Polish army since it started its march of triumph to Moscow, and is still with it while the Red is driving toward Warsaw.

During the great war, Mr. Ercole travelled over virtually every foot of the country where the Reds and Poles are waging their fight. In the war he was designated by the Czar to accompany one of the main Russian armies to photograph its progress, for publicity purposes. He was wounded several times and for his "notably meritorious service" was decorated with the Cross of St. George.

Encounters Opposition

It was only with difficulty that Ercole received a permit to accompany the Polish troops. After several weeks endeavor, he was permitted to move to the front line, the only photographer to get this permission, it is said, and, almost immediately ran into a typhus epidemic, which played havoc with the Polish troops. Ercole was fortunate in being immunized from the disease before he went up to the front, and consequently was enabled to withstand its ravages.

The pictures of the Polish-Bolsheviki war are published by Pathé News following a series of other big events covered by this world-wide organization, and substantiates its slogan—"Flicker News Reel, and the Real News First." It was only a few weeks ago that the Pathe News presented among the first news real pictures of the Mexican revolution. These followed a series of national and international events of the greatest importance, among which were the German revolution; the occupation of Fiume by D’Annunzio, the French invasion of Frankfort; the San Remo Conference, and a number of other events of similar magnitude.

In Picturesque Figure

Ercole stands as one of the most picturesque figures in his profession, having gained an international reputation by his fearlessness and his sense of the dramatic. He obtained for Pathe the pictures of the landing of Allied troops in Vladivostok. Ercole has been engaged in war cinematography since 1914. Pathe sent him to Belgium when the war began, and he was at Mons when the Old Contemptibles made their great stand. In those days Kitchener was the man at the wheel and he thought the proper place for war correspondents and all their tribe was anywhere but the front.

Sent to Russia

One day a British major strolled up to Ercole and told him that if he did not leave the front he would be shot. They did not want films then, and none of the Belgian pictures saw the light. Other ideas prevailed in St. Petersburg, as it was then when the Russian government asked Messrs. Pathe Freres for a good cinematograph operator they despatched Mr. Ercole.

He was first sent down to Tzenystl and during the siege he filmed war in many aspects. Then the steam roller rolled forward to Tarnow, when it was almost within sight of Germany, and this was the high water mark of the advance. He was wounded here as the result of an explosion of shell and the Czar recognized his "forgetfulness to be afraid" by decorating him with the Cross of St. George. A second wound was sustained at Vladivostok during the great retreat which ended at Brestlitovsk, but there were many experiences between.

He was commissioned to join the Black Sea fleet and he filmed the bombardment of the Bosphorus. Another adventure of great interest was his march with the army of the Caucasus to Trebizond.

"Fickle Women" Rights Sold

The D. N. Schwab Productions, Inc. report the sale of state rights on "Fickle Women" for Oklahoma to Tucker Bros., Oklahoma City. This is their first production and is to be published shortly. They have also sold the southern rights to the Southern States Film Co., New York State. New Jersey and Southern California to the First National Exchange, New England to the Klein Distribution Co., and the Foreign Rights to D. P. Howells.
Selznick Says "Sin That Was His" Is Greatest Picture He Has Ever Made

Lewis J. Selznick, after viewing William Faversham in "The Sin That Was His," declared "This is the greatest picture I have ever handled."

Mr. Selznick's statement, coupled with the verdict of Myron Selznick, who, just before he sailed for Europe two weeks ago, stated that he considered "The Sin That Was His" the "most noteworthy achievement in the history of the Selznick production unit," has caused the publication of the feature to be awaited with interest.

Looking back over the list of pictures that have been presented to the public through his mediumship, the praise bestowed upon the Faversham-Henley-Packard feature by Lewis J. Selznick may be said to place it in a class by itself.

Discovered Many Stars

Many of the big screen stars of today were discovered by Mr. Selznick. Through his organization there have been given to the screen examples of the best directorial talent, the work of the foremost authors and some of the most elaborate productions. It speaks volumes for a picture for Mr. Selznick to give it the place of honor in such company.

There is no question that this picture version of Frank L. Packard's story strikes away from the beaten path of the average scenario just as the author's earlier story, "The Miracle Man," marked a distinct departure in picture making. In "The Sin That Was His" Mr. Packard's genius for depicting a man's regeneration through love has again provided him with the basic theme for his drama. Therein lies its only resemblance to "The Miracle Man."

Has Best Role

William Faversham, whose debut as a Selznick star in "The Man Who Lost Himself," was attended with signal success, has in "The Sin That Was His" what he considers one of the best roles of his career. Differing from anything he has ever done before, it is nevertheless a characterization that provides him opportunity for synchronizing the varied talents that have lifted him to his eminent position in the American theatre.

Hobart Henley, who directed "The Sin That Was His," has repeatedly stated during the making of the picture that although the production had been made with a careful eye to avoiding the commonplace equal determination had side-tracked any development that might be characterized as bizarre. Mr. Henley said: "We have a great big story and we are going to picturize it in a great big way. Myron Selznick has placed every facility at our disposal and there will be no obstacle to retard us in our hoped-for achievement."

In Mr. Faversham's supporting company are Lucy Cotton, Pedro de Cor-doba, Lule Warren,ton, Bobby Connelly, George Evans, Lou O'Connor, Miriam Battista and Bobby Aguer.

Paper Shortage Subject

At A. M. P. A. Luncheon

An interesting and highly illuminating discussion of the paper shortage and the prospects of even greater stringency in the supply in the future was given by Charles Barrell, of the General Electric Company, at a luncheon of the Associated Motion Picture Advertisers in New York last week. Executives and representatives of the trade press present included F. Boynton, Wm. A. Johnson, Martin J. Quigley, W. Mulligan, James Beecroft and N. Kahn.

Mr. Barrell, just returned from an extended tour of investigation through the Canadian Northwest, stated that methods in use in the great forests from which paper pulp is obtained were such as to presage a dearth of this material in the near future. He stated that a single day's felling consumed the growth of from 900 to 1,500 years, "a rate of consumption which it was self-evident could not long continue without practically a total elimination of supply."

Women Put Deal Over

BLUFFTON, IND.—The Grand, which has been operated here since last December by Miss Nettie Williams, has been subleased to Mrs. Flo Sirk of North Manchester, owner of two houses there.

Holmes Is Subtitling Film Taken In Africa

Technical Data Compiled By Universal Expedition Lost In Wreck

Technical data on the Johannesburg gold mines, lost in the train wreck in which William Stowell and Dr. J. F. Armstrong of the Universal-African expedition lost their lives, is being replaced by Gus S. Holmes, Jr., known as "the millionaire metallurgist" in mining circles.

Mr. Holmes is now in Los Angeles writing the subtitles for films detailing the operations in the Rand mining district.

Mr. Holmes lately has been acting as consulting engineer in Prescott, Arizona, for Chicago mining interests. Previously he operated simultaneously three mines at Chloride. He owns 1,000 acres of gold and silver mining property in Mexico.

He has owned and operated in fourteen years most of the larger Arizona mines, including the Keystone, the Midnight and the Hackberry.

The motion picture negatives of the mills, dumps, shaft heads and other details of the Johannesburg mines miraculously escaped destruction in the wreck in which Stowell was killed, as did the thousands of feet of scenic African subjects that had already been filmed.

Push Work In Elgin

ELGIN, ILL.—Construction work on the new $60,000 theatre being erected here at Prairie street and Grove avenue by Frank Bodenschatz, has been begun and will be pushed rapidly along, according to him. It will be of cement block construction to seat 1,500 persons.

Orpheum Changes Hands

CLINTON, IA.—Control of the Orpheum, Clinton, has been transferred by lease from H. S. Logan to the Hostetter Brothers Enterprise Company, owners of a chain of theatres in Iowa and Nebraska. Mr. Logan has returned to Rock Island.
Truthful Publicity Only Is Effective

Benjamin Prager Cites German Propaganda as Example of Failure of False Advertising—Should also be Told in Forceful Manner and Should Be Attractive

By BENJAMIN A. PRAGER

A DVERTISE! Advertise! Advertise!
You will find that the greatest success in business today is attendant upon the most intelligent use of advertising.

The world recognizes that this is a day of publicity and looks to publicity to guide it in choosing the essential things in life—clothes, foods and amusements.

But publicity—and by publicity I mean advertising as well as news stories—must be truthful to be effective.

The most striking example of the failure of false publicity—and it failed because it was false—is the ineffectiveness of the German propaganda intended to keep America out of the recent war. If that propaganda had been successful, Germany might well have won the war.

Your advertisement must tell the truth, must tell it forcefully and must tell it attractively.

A recent instance in New York city of putting publicity to commercial use was the case of a New York merchant who rented Madison Square Garden for a clothing store.

The novelty of the thing coupled with its magnitude, gave this thing a news value that the New York dailies could not overlook. Every paper in the metropolis ran the feature and range about it, and the merchant very wisely put these stories to good advantage in his ads.

Of my own knowledge I know that practically every concern of large standing in the business and financial world maintains an extensive publicity department which carries on that particular company’s propaganda. I am told on good authority that one of the highest paid press agents in New York City, whose name for obvious reasons can not be mentioned, receives a salary of $40,000 a year. He is employed by large financial interests.

When the king of Belgium recently toured the United States I understand he was accompanied by a press representative. Even royalty, it seems, must have proper representation in the papers.

While I can speak only in a general way of publicity as it affects other branches of industry, it is with more certainty that I am able to discuss press relations to the film business. As president of the Mayflower Photoplay Corporation and on account of my connection for many years, with motion picture activities, I have been greatly interested in the power of publicity.

Today, with the film industry ranking third in the list of America’s giant enterprises, the publicity over the land are eager to publish stories about it, provided they can be given the kind of “copy” that they need. But the “press agent” brand of publicity is too frequently something that the newspapers cannot use at all.

There is enough legitimate news in the motion picture industry to make this sort of publicity unnecessary. News wherever found, has circulation value. In fact, there are a number of publications devoted exclusively to motion picture news, which speaks well for the widespread interest in this subject. And one of these papers, a daily published in New York, boasts that it makes a larger profit than any other New York newspaper.

Too many corporation heads require their publicity men to send out matter, which features the corporation or some member of it to a degree which makes it impossible for this matter to be handled by the newspapers at all. The corporation who insists that the name of his concern must be made the most important part of any publicity story is doing the “stuff” that he sends out to find its way into the waste basket.

He should remember that a real entertaining story or news item that will be read, even though it baresly mentions his company or does not refer to the company at all, brings out some feature of which the company produces or deals in, is worth far more than whole bales of matter which the editor disgustedly throws into the waste basket.

Yet this fact seems very hard for a great many corporation chiefs to understand. They do not possess the faculty which is essential to an editor—that of placing himself in the attitude of the reader and of instantly rejecting whatever is not of interest.

Newspapers want news, and they will print it just as quickly when it relates to the picture business as when it relates to politics or anything else.

Progressive publications regard the publicity man as an ally and not an enemy. They know that he has direct access to the very fountain head of news. But he must offer something of value and he must not waste the editors’ time with things which boost his own game and fails to catch and hold the interest of the ordinary reader.

Ft. Wayne Palace to Open

FT. WAYNE, IND.—The new Palace theatre here will open August 16. One instead of two shows will be put on each week during the new season. Frank E. Stoudt is manager.

Charles G. Rosher Will Work in Cooperation With David Kesson At Studio In the West

CHARLES G. ROSHER, prominent photographic expert, has signed a long term contract with Marshall Neilan. With David Kesson, he will be in charge of the photographic department at the Neilan studio on the coast. These two cameramen worked together several years ago at the Lasky plant and their renewed association is expected to result in the realization of a new department in cinematography.

Rosher has been photographer for Mary Pickford for the last three years. His early experience was gained in Europe where he made a study of photography under Howard Farmer. Later he entered the employ of the renowned Court photographers, Messrs. Speight, Ltd., London. His first motion picture experience was with the Nestor Company at the oldest independent studio in California.

Three Big Features On Pathe’s September List

In listing for September publication Blanche Sweet, H. B. Warner and J. Stuart Blackton feature productions. Pathe expresses confidence that the season which is looked upon by all as designed to be the greatest in motion picture history is well begun. These features are designated as “keynoting” the 1920-21 schedule for Pathe.

J. Stuart Blackton’s “The House of the Tolling Bell,” in which May McAvoy and Bruce Gordon are featured, is the first attraction listed. “Help Wanted—Male,” starring Blanche Sweet, is second and “Felix O’Day,” a strong drama featuring H. B. Warner, is third.
**Good Exploitation Possibilities Seen In Lew Cody’s “Occasionally Yours”**

Robertson-Cole’s initial announcement of the next special starring Lew Cody has aroused among exhibitors more than usual interest, it is said, for they see in this picture unlimited exploitation possibilities as well as a story which provides Mr. Cody with the best opportunity he has had to portray the unique character he is putting on the screen.

“Occasionally Yours” is the name of this new Lew Cody vehicle. It was produced by Gasnier as one of the series which Mr. Cody is making for Robertson-Cole under a contract entered into a few months ago, which provides for four productions during the forthcoming year which must be of super-special calibre.

**Studio Atmosphere Prevalts**

The studio atmosphere of the picture, its humorous and whimsical phases, and its unusual love triangle are counted upon by Robertson-Cole to make the picture one of the big productions of the year. Opening in a studio, “Occasionally Yours” tells the story of Bruce Sands, an artist, who pays a great deal more attention to various girls and women than he does to his art.

The unfolding of the several love themes which are centered around Cody’s personality is done with remarkably deft, humorous and satirical touches, for which James W. Horne, who directed the picture, and H. Tipton Steck, the scenarist, are responsible.

While the general atmosphere is one of delightful frivolity and the picture is carried forward in a light spirit, this does not prevent it developing a very dramatic climax, which makes “Occasionally Yours” impress itself favorably upon the mind of the spectator and which is expected by the Robertson-Cole Distributing Company to play no small part in the big financial success predicted for the new Cody vehicle.

- **Elmor Fair in Cast**

Mr. Cody will present to the many admires of his delightful phase of his personality, it is declared, one which will hold the attention of the spectator and leave him eagerly awaiting the next Cody publication. Foremost in Mr. Cody’s supporting cast is Elmor Fair, who has the role of a young and unsophisticated girl, daughter of a financier. Betty Blythe plays the part of a plotting widow, who is determined that she will win the love of the dashing bachelor, Bruce Sands.

Barney Sherry is the financier, who is caught in the net of the widow merely that she may be near the man she loved. Lillian Rambeau has a deliciously humorous part, playing the part of the puritanical aunt of Bruce Sands, who is very much put out at the scenes discovered in his studio, where “Father Time” plays ragtime on an accordion while the slightly clothed models shammy.

There are a number of beautiful backgrounds which tend to make this picture one that will readily recommend itself to the exhibitor.

**MacLean Feature Titled**

Some Chickens” is announced as the title of the latest Douglas MacLean starring vehicle, which was recently completed at the Thomas H. Ince studios, Culver City, Cal. The production was filmed under the title of “Yanceona Villas,” the name of the original story by Herschel S. Hall, which appeared in the Saturday Evening Post.

**Century Exchange to Road Show Argus Feature Film in Illinois**

Maurice A. Salkin, president of Century Films, Inc., Chicago, independent exchange, announced this week that “The House Without Children,” Illinois rights of which were recently acquired by Century, will be offered to Illinois exhibitors as a road show.

In acquiring rights to the picture, Mr. Salkin also purchased complete lobby displays and advertising accessories with the idea of backing up the production in every way possible.

**Long Line of Accessories**

Besides fifteen styles of oil paintings, the Century exchange has ten styles of one sheets; three styles of three sheets; two styles of six sheets, and a twenty-four sheet, as well as four varieties of photographs and five slides.

“In all the time I have been in the exchange business, I have never seen a more complete line of paper and other exploitation material produced for a single feature,” declared Mr. Salkin in discussing his preparations.

“Everything is first class. There is no theatre which would not be proud to have paintings and posters of the type we have obtained. With this display, the picture will sell itself to the public.”

**Breaks Box Office Records**

“In Ohio and other Eastern states, ‘The House Without Children’ has smashed box office records. I predict that in Illinois, it will be the most talked of feature of the year. I am willing to stake my reputation as a judge of box office values on the results obtained.”

Henri Ellman, who is associated with Mr. Salkin in the Century exchange, is equally enthusiastic.

“The House Without Children” is an Argus Enterprises feature. It has scored signal success where it has been shown.

Mr. Salkin stated that the Century exchange would offer exhibitors the choice of booking the picture on a flat rental, if they preferred this method to percentage.

**“The Romance Promoters”**

**New Earle Williams Film**

Production has been begun at Vitagraph’s coast studios on “The Romance Promoters,” the next Earle Williams picture. Chester Bennett is directing. The new picture is a comedy drama, in direct contrast to “The Purple Cipher,” a melodrama just completed. The story is by L. H. Robbins and appeared as a serial novel in a popular magazine. It was arranged for the screen by Harvey Thew.

Helen Ferguson, one of the best known of the younger leading women, will appear opposite Williams. The star’s abilities in comedy-drama are well known, especially since his excellent work in “The Fortune Hunter.”
Von Stroheim's Next
Now Well Under Way
Cast Is Taken to San Diego
By Director for Filming
Of Several Scenes

Production of the new Erich Von Stroheim jewel production, "Foolish Wives," which Von Stroheim not only wrote and will produce, but in which he will play one of the chief roles, is well under way at Universal City.

Since the great success scored by Von Stroheim with his initial creation, "Blind Husbands," and the praise bestowed on his second production, "The Devil's Passkey," Universal announces it has determined to give the director carte blanche in his work, regardless of expense. It is estimated that the actual cost of producing the first print will be $300,000.

Go to San Diego

For the first scenes Von Stroheim took his entire company of seventy-five players to the street where the exposure grounds were used for several days. The technical department discovered that two of the buildings these buildings could be made into a duplicate of a certain popular resort on the Riviera and permission was secured to make the temporary alterations.

Director Plays Heavy

As in "Blind Husbands" Erich Von Stroheim will play the heavy in "Foolish Wives," this time a Russian prince. Randolph Christians will play the leading male role and Von Stroheim's recent discovery, Marguerite Strong, will have the leading female role. Maude George and Mac Busch, who appeared in "The Devil's Passkey," will be given an opportunity to duplicate their past success.

Other important players in the cast are Cesere Gravina, Mme Kopetsy, Nigel de Brulier, Albert Edmundo, Edward Reinach, Dale Fuller and Malvena Polo.

Exchange Reports Show
"Tex" Series Popular In
Wide-Spread Territory

Exhibitors throughout the country have been delighted with the exhibition of the "Tex" detective stories as being generally good in every territory. This information has been gleaned, it is said, from the various reports received from the exchanges handling the "Tex" series.

It is pointed out in the reports that the stories are approved because of the mystery element present in each picture. The exploitation possibilities have made it possible for the exhibitors to obtain larger receipts and for the exchanges to book longer runs. Each picture, so the report says, has its own existing possibilities which can be applied to the already accumulated publicity which the preceding pictures have enjoyed.

File Theatre Plans

NEW YORK, N. Y.—Plans have been filed for a $100,000 one-story motion picture theatre and roof garden in 16th street.

Spend Money In Exploiting Big Films

Willard Patterson Of Atlanta Tells Good Policy To Follow
If An Exhibitor's Aim Is 100 Per Cent Satisfaction And
Steady Patronage—Don't Let A Production Care For Itself

By WILLARD C. PATTERSON

GOOD productions and a picture alert public are causing many exhibitors to lose money by not spending money in exploiting pictures. They do not realize that without help would show a good box office return. There are such pictures and there is no reason why the exhibitor should not give the public an idea to the theory that a good picture will take care of itself to make the business of exhibiting as successful as it can be.

Take an exhibitor who spends all his advertising money on poor attractions on the theater that they must need boosting, and does nothing to exploit a good production on the theory that it will draw anyway, and I sincerely believe that if he were running a restaurant, he would advertise tuned meat, sour milk and rotten vegetables. He would if he pursued the same course he does in advertising only his poor productions as an exhibitor.

The business of exhibiting is not to make a clean-up one week, or one day. That belongs to the tent outfitters. The man who has a theatre and who intends to remain in that theatre for any length of time should have a steady patronage to make a success. Therefore he should aim at 100 per cent satisfaction for his patrons. He will never reach the 100 per cent mark because of the charge for the first time by trying his hardest to get as many as possible into his theatre when he is showing a superlative attraction, and going soft on those that aren't as good as he would like to have them.

There was never a picture produced but what there will be somebody. Therefore if you bring a picture in that you are a little doubtful about let the people choose to come themselves rather than dragging them in by a wide, untruthful, insincere exploitation. Those that choose the picture will probably like it. The few that have chosen it who don't like it will not blame you.

Take the other situation, however. You can pack your theatre with sufficient exploitation to see the rottenest picture turned out. That is for one night. But the hundreds who have been there and gotten there under the impression that they were going to see something fine will place the blame where it belongs, on you, and from then on they are hostile to your theatre.

Marshall Neilan's picture, "Don't Ever Marry," is one of those which will take care of itself. Announce the director and the title of the picture and you will have a fair first night's audience. The audience will do enough talking to bring crowds to your theatre for the remainder of the run.

But what have you gained as an exhibitor? Good receipts for one week or for the length of time you have run it. I want something else, and that is for your patrons to know that I realized it was a good picture.

When the Criterion ran "Don't Ever Marry," I started my exploitation two weeks in advance by using orange colored lithographs all over the town with the words: "I really can't say it's tough; "Don't Ever Marry." I used enough so that there wasn't an available space in Atlanta that didn't display one. I used quarter pages in the newspapers, made up a special lobby display and in fact gave the picture an unusually heavy exploitation.

From the opening matinee to the last performance I turned away hundreds that the theatre couldn't accommodate. The thousands that did get in went away with a bit spot in their heart for the Criterion. Those that didn't get in were impressed with the greatness of the attraction and had at least found their way to the theatre. They will all be back again and the Criterion will be a favorite place for them to come.

Suppose it had been a mediocre attraction instead of one of Marshall Neilan's? What would have been the result? The same crowds that are all now friends of the Criterion due to the pleasure and laughter they got from "Don't Ever Marry" would be sore at the Criterion, and the effect of so many soreheads can be realized by anyone.

Exhibitors are merchants and should realize it. Standard pictures are standard articles. Superlative pictures are really the great bargains for your patrons for they get more than they expect, and should be treated by exhibitors in the same way that progressive merchants treat a genuine bargain offering. Use it to bring as many people as possible to your place of business that they may be tempted to come again and become a regular customer.
Naval Officers At Special Screening
Of First Fox Serial Film "Bride 13"

Officers of the United States navy and prominent national, state and city officials attended a special screening of "Bride 13," the first serial produced by William Fox, at the Palace theatre, New York, recently.

This serial was made with the active cooperation of the navy, an entire fleet of warships and aircraft having contributed to the action of the picture.

Fifty former members of the army and navy—all employees of Fox Film Corporation and members of the S. Rankin Drew Post of the American Legion—were at the theatre to meet the officers. An orchestra, under the direction of Louis Rubenstein, played an especially prepared score for the picture.

Officers Praise Film

There were two outstanding points of interest regarding this screening. Primarily, "Bride 13" being the first serial produced by William Fox, the guests were naturally eager to witness the results of Mr. Fox's experience and success as a producer of feature pictures applied to what for him was an entirely new field. In the second place, for the first time, ships, officers and men of the navy had taken active part in the filming of a serial picture.

Having in mind the motive that prompted the navy department in granting to Mr. Fox the opportunity of utilizing an entire fleet of war vessels—the wish to acquaint the American people with the peace-time pursuits of the service—the navy officers were deeply interested in the results. Their expressions of approval were extremely pleasing to Mr. Fox.

Speed Predominates

All in the audience were thrilled by the speedy action of the serial, by its hair-raising stunts and its desperate encounters. At the conclusion of the screening one heard it said many times that "there isn't a dull moment in it anywhere; every scene is full of speed and action."

A point that especially gratified the officers was the absolute fidelity to naval procedure in all scenes in which the ships and navy men appeared. The warships, aircraft and men that took part in the filming were under direct command of a Naval Commissioner, A. L. Bristol.

Tribute was paid by the guests to the excellent performance of the leading woman, Marguerite Clayton; the leading man, John O'Brien, and the others conspicuous in the cast, including Greta Hartman, Mary Christensen, William Lawrence, Lystery Chambers, Edward F. Rosenman, Frank Deemish and Arthur Earle.

Many Guests Present

Among the guests were:

- Secretary of the Navy Daniels, Assistant Secretary Roosevelt, Admiral Henry B. Wilson and staff, Real-Admiral J. H. Glennon and staff, Rear-Admiral J. D. McDonald and staff, Rear-Admiral W. H. Bullard and staff, Rear-Admiral W. S. Sims and staff, Rear-Admiral Charles P. Plumetti and staff, Admiral R. E. Coontz and staff, Rear-Admiral Thomas Washington and staff, Rear-Admiral Samuel McGowan and staff, and Rear-Admiral C. J. Peoples and staff.

BEN WILSON MAKES A CONVINCING HERO

The popular serial actor rescuing Neva Gerber from one of thrilling situations which give a big punch to "The Branded Four," the Select serial.

Mildred Chaplin Now On First Visit East
Mayer Star Resting After Strenuous Season at Studio In West

Mildred Harris Chaplin, Mayer-First National star, is making her first real visit to the East.

She arrived in New York recently accompanied by her mother. At the station she was met by a throng of friends and fans welcoming her and expressing joy at seeing her.

Chaplin stated that her trip to New York was purely a one of rest after a very strenuous season of work.

Longed for Trip

"I have always longed for a real 'close-up' of New York," she said. "In a way it has been one of my cherished ambitions. My enthusiastic visit here was very hurried and I had no opportunity of getting into the spirit of the metropolis.

"I have worked very hard for the past year and while I intend to gain some rest, I have lined up many things that must be called work, which must be attended to before I return to the coast.

"Under the management of Louis B. Mayer I have complete freedom to undertake projects which have not yet been released—'Old Dad,' 'The Woman in His House,' and 'Habit.'"

Thinks Habit Best

"Of the three, I myself think 'Habit' is the best, although everyone who has witnessed 'The Woman in His House' thinks it a very successful piece of work."

"I think it is Mr. Mayer's plan to present 'The Woman in His House' in New York at a first-class theatre at $2 prices. This would indicate that he has a very high opinion of the picture and looks for it to prove very successful.

"I have thoroughly enjoyed my year under the management of Mr. Mayer and look forward to another year of pleasure making productions for him.'"

Regional Exploitation

Bureau Opened in Tulsa
By Peacock Productions

A "regional" publicity department intended to carry advertising and exploitation suggestions to the small city exhibitor and to put them through for him has been established at the Tulsa, Okla., headquarters of Peacock Productions, Inc., an independent exchange which since the first of the year has opened branch offices in Kansas City, St. Louis, Dallas and Oklahoma City.

T. E. Larson, Peacock's general manager, has placed the new department under the direction of Robert H. Rohde, a newspaper writer and publicity man of New York and Chicago experience.

"Exhibitors can't get maximum results from such cooperation as is offered out of New York City," said Mr. Larson in announcing the creation of the department. "A publicity staff right on the ground, made up of men who have first-hand knowledge of the towns, the houses and local conditions and are close enough to the exhibitor to have direct and personal contact with him, can be most invaluable assistance. Peacock's publicity department has been inaugurated primarily for the exhibitor and we're going to do our best to see that he makes the fullest use of it."
Goldwyn Issues “Madame X” With Pauline Frederick In September

Goldwyn Pictures Corporation will publish in September its screen version of Alexandre Dumas’s celebrated play, “Madame X,” in which Pauline Frederick is featured.

Because of this September has been denoted as “X” month on the Goldwyn program.

While in algebra X stands for an unknown quantity, Goldwyn declares that the X in this instance is a sure-fire box-office feature hit.

The fate of most plays and pictures is an unknown quantity until the public has passed upon them, but there is no question about the financial and artistic success of this picture, officials say. Based upon the most fundamental of human emotions, it aroused audiences throughout the civilized world in its spoken drama form and the same appeal is found in the screen version.

**Acting Is Unsurpassed**

On the stage production of “Madame X,” the “Divine Sarah” acted it in French in London and on tour in the United States as well as in Paris. Dorothy Donnelly gave one of the most remarkable performances of the decade in the role of Madame X in this country. Pauline Frederick in the screen version is said to give a performance of such

Flora Finch Comedies Well Received Among State Right Buyers In U. S.

Every mail, according to the home office of Film Frolics Pictures Corporation, brings many letters from state right buyers relative to the new series of Flora Finch comedies.

Complete confidence in the big money-making possibility of these pictures is registered, most emphatically, it is said, by the eager inquiries.

**To Allot Territory.**

With bids coming in with every mail, following the receipt of the descriptive matter, sent out by the sack load to the exchanges throughout the country, the work of allotting territory should commence within a week or so from date.

“Beat your competitor to it,” is the slogan heard by the letters which the publicity department of the company is sending out daily.

After going to considerable expense in the matter of sending the public of representative exchanges throughout the country, so as to intelligently gauge the public taste in the Flora Finch channel, it will not be strange if the stories picked for the return of the old time comedy favorite, Flora Finch, are found to show a good return.

Production Starts

The actual filming has already begun, and somewhat in advance of the date originally specified because of the fact that the “setting” of locations for some very much out-of-the-ordinary exteriors was concluded somewhat unexpectedly and successfully after some rare good fortune came the way of the star, director and location man just a day or two before the announcements of the new corporation plans.

The title of the first publication will be “His Better Half,” and by all reports the public can look forward to one of the old time “screams,” which carried a wave of laughter around the world in the days when the late John Bunny and Flora Finch played opposite each other in picture after picture so successfully.

Federated Press Book Meets Showman’s Needs

A sixteen page press book on the first feature of the Federated exchanges was received from the press the early part of this week. This book is said to cover every possible aid for the exhibitor looking “Nobody’s Girl,” the Federated picture starring Billie Rhodes.

The press book, so the announcement from the Federated office says, is practical in every degree and in addition to newspaper readers and exploitation suggestions, some splendid ad cuts are reproduced. Federated calls attention to the ad cuts on “Nobody’s Girl” to the effect that the cuts prepared do not advertise the producer or distributor but do however allow for plenty of space which may be utilized by the exhibitor. The music cue is “tax free.”

Redecorated House Opens

EVANSVILLE, IND.—After being closed for three months, the newly decorated Strand was recently reopened. Improvements costing $6,000 were made. Two five-piece jazz orchestras and an organ provide music.

Sir Thomas Lipton believes in reciprocity when Ann Q. Nilsson, the Mayflower Photoplay Corporation’s star, starts to hand out kisses. She is just giving Lord Thomas Dewar one following a week marriage staged to entertain Sir Thomas’ guests.
Allied Independent Attractions, Inc.

Rendering for the independent producer a distinctive service of complete production plans, distribution counsel and exploitation salesmanship together with dignified New York headquarters under direction of men who are qualified, announce the opening of their offices.

Harry Leonhardt, President
O. E. Chaney, Secretary and Treasurer
Ralph Proctor, Vice President and Gen'l Manager
Brokaw Building  42nd Street and Broadway
Suite IIII  Telephone Bryant 9500
PURPOSE PRESENTATION

The new and better presentation that will mark 1920-21 as the season which recorded the advent of practical presentation will be presentation with a single definite purpose—effective delivery of motion picture entertainment.

Presentation which has other purpose is not worthy of consideration. It is a passing institution.

Presentation should be constructive.

Presentation must be constructive to endure. Only constructive presentation is profitable.

And only that which is profitable is retained in the American theatre.

Constructive presentation must have a distinct bearing upon the picture it presents. Mere added attractions are no more profitable than the souvenirs of olden days and much more costly.

The sole purpose of presentation is and should be to deepen and strengthen public interest in the screen by emphasizing as impressively as possible the merits of the individual attraction.

Constructive presentation does just this.

EXHIBITOR MUST CHOOSE POLICY

The exhibitor has two courses open to him as he enters the season of 1920-21. He can lay plans for the effective and profitable presentation of the year’s attractions. He can establish a policy rule eliminating from his programs every item that is not run through the projector on film and shown upon the screen.

He cannot afford a middle course.

The presentation plan is the better one. It is the plan that the exhibitor who knows motion picture history and looks intelligently into the future will adopt.

And such an exhibitor will make sure that his presentation is constructive.

Identification Is Essential

The many showmen who have experienced success with the style show and kindred forms of quasi-presentation should not immediately dismiss as worthless this type of performance. The difference between constructive and non-constructive presentation is not irreconcilable.

The essential shortcoming of features of this type lies in the lack of identification with the film attraction. As staged in the majority of cases they classify as added attractions thrown in for good measure.

It is a comparatively simple matter to incorporate in such a feature the essential identification element which makes its effect constructive as regards the screen attraction. This element may take the form of stage setting or dialogue. It may even be a specially written vocal number. In some instances the connection may be made evident by stressing a certain characteristic dance or action.

The means is not important. The connection is.

No exhibitor should allow to appear upon his stage a performance which competes in the slightest degree with the screen. The motion picture is the reason for the theatre. As the motion picture thrives or loses prestige the theatre prospers or loses ground.

Unconstructive presentation is a menace that must not be underestimated.

Past Is Guide

No better method of distinguishing between constructive and non-constructive presentation exists than the comparing of features that have been described in this department.

The numerous accounts of exhibition presentation used for “The Idol Dancer” comes first to mind as an example of constructive presentation. Here was a picture so eminently suitable for presentation that it would have been difficult to go far wrong.

“Why Change Your Wife?” comes to mind as readily as a picture with which many exhibitors failed so far as effective presenta-
Last Week—

A free weighing machine was installed in front of the Randolph theatre, Chicago, and the indicator has scarcely ceased oscillating since it was placed. Women stand in line awaiting their turn, and men follow street car precedent in gaining their end. An advertisement for the current Randolph attraction will doubtless be placed in the center of the dial. The idea is splendid.

F. S. Mayer, managing director of the Palace theatre, Hamilton, O., launched the First Annual American Legion Week with Georges Carpentier in "The Wonder Man" as the attraction. A two-page cooperative spread, a half column of genuine news and a deep editorial box on the front page were the newspaper results on the opening day.

In Muskogee, Okla., the local American Legion post made use of the same attraction for a similar purpose, financing and managing the showing at the Broadway theatre. The theatre profited to the extent of unlimited first-class publicity.

Preceding the opening of "Don't Ever Marry" at the Newman theatre, Kansas City, Mo., a freckled youngster resembling Wesley Barry as he appears in the picture and similarly attired carried telegrams throughout the business centers, delivering them ostentatiously to selected citizens. They say everybody in K. C. felt better when the first newspaper advertisement disclosed the secret.

"Lost—Mr. Victor Jones, traveling salesman of Philadelphia, Pa.," are the bold lines on a specially prepared post card relayed from Omaha. "The Man Who Lost Himself!" is the closing line, following detailed description of the man. Like those who received the cards, we are curious to know where the picture was exhibited.

A dog sledge and a be-furred driver toured the streets of Lewiston, Idaho, advertising the showing of "The Silver Horde" at the Paramount theatre. The icicle lobby display was also used. The weather was particularly warm. The contrast worked out beneficially as planned.

Fred Morrissey, 14, with more freckles than Wesley Barry, was awarded first prize at the "Freckles Matinee" used by Jensen & Von Herberg, exploiting the run of "Don't Ever Marry," at the Liberty theatre, Seattle, Wash. One hundred and forty freckled youngsters attended.

"The Mutiny of the Elsinore" contains the above scene, which suggests the possibility of a highly effective dramatic presentation involving three or more persons. The stage setting suggested by the still may be reproduced with little expense, most theatres where presentation is in practise having the material in stock.


Allegory in presentation is impressive and easily managed. It may be used with telling effect for "Occasionally Yours," a coming Lew Cody Robertson-Cole production.
The importance of snappy posters in advertising comedies, and the importance of advertising comedies by whatever means as independently meritorious entertainment, is appreciated by the Federated Film Exchanges of America, as the above one— and three-sheets supplied with “His Naughty Night” and “A Rare Bird,” first and second two-part comedy productions to be offered by this organization show. Highly colored and well printed, the snappy content matter scores effectively.

Standard Exploitation and Advertising Methods Keep Cleveland Crowds Coming

The sensational exploitation enterprise of today becomes the standard exploitation of tomorrow. Its effectiveness may be slightly diminished with the passing of novelty, but the device that brings spectacular business today can be relied upon to have satisfactory results for an extended period.

The standard exploitation and advertising of today was once innovative and more or less startling. Today it attracts less attention from within the trade, but its actual box office value is none the less important because fixed. Cleveland exhibitors are experiencing marked success with standard as well as innovative advertising.

Paul Gudanovic, manager of the Orpheum and other Cleveland theatres, has been mentioned in this department frequently for his remarkable newspaper advertising activity and occasional spectacular exploitation for special attractions. He is a figure in Cleveland theatricals.

The Exhibitors Herald field representative, seeking information as to the “every-day” showmanship of American exhibitors as distinguished from the epochal achievements that commonly find their way into print, found “The Valley of Doubt,” a Selznick production, and “High and Dizzy,” Harold Lloyd’s most recent Pathé comedy, sharing honors at the Orpheum.

He also found the front of the Orpheum well supplied with stock and special paper and banners. The photograph, taken in mid-afternoon, gives a clear idea of the Orpheum front and shows as well the consistent drawing power of the display.

No long line of impatient patrons streams from the box office—but no sensational exploitation campaign had been used to create such a line.

A similar circumstance was discovered at the Gaiety, another well known Cleveland theatre, where Harry Carey, Franklyn Farnum and

—Photo by Exhibitors Herald staff photographer.

Paul Gudanovic’s Orpheum theatre, Cleveland, O., photographed on an “every day” afternoon, showing the accustomed style of paper display and the consistent patronage drawn.
Buck Jones were appearing upon the same bill.

This photograph, also taken without warning, and in mid-afternoon, shows in unmistakable distinctness the power of the lithograph. The lithograph is one of the most reliable and neglected advertising mediums. Exhibitors, having surpassed "legitimate" managers in advertising generally, still have much to learn from the stage showman in this one phase of advertising.

The circus that attempted a tour without first laying in a mammoth supply of paper and employing a great corps of bill posters would cut a sorry figure. The tour could not be expected to continue for more than a fraction of its scheduled course.

The stage attraction that failed to "bill the town" thoroughly before opening date and throughout the engagement would fare poorly indeed, whether "the town" were a one-night stand or a metropolis.

These institutions, whatever else may be said of their methods, have learned in their admittedly vast experience that billboard advertising pays great dividends. The motion picture exhibitors of the nation have shown remarkable initiative in evolving new and effective advertising. It is remarkable that they have simultaneously displayed a strange unwillingness to make use of the great instrument which has lain ready at hand from the beginning.

The lithograph should be utilized. Billboards erected for the purpose of exclusive theatre use will amply pay for their upkeep and render a handsome profit. Where it is necessary to pay rent for the site that expense also will quickly demonstrate its productivity.

Cleveland exhibitors rely upon the poster to a greater extent than their fellow theatremen in the majority of American cities, though their display seems to be limited largely to the theatre front.

The productivity of this limited use of the material is demonstrated in the glowing reports received of the Summer business in that city. It is probable that the same practice extended to include widespread billboard representation would be provocative of even more glowing reports. Standard advertising succeeds in Cleveland. It succeeds wherever used, the degree being determined by the showmanship of the user.

It should not be neglected in the rush and crush of developing new and startling methods.

**Are You Growing?**

The growth of the motion picture theatre in America is best appreciated in Europe. The majority of Continentals are frank in their disbelief when Chicago's Riviera, San Francisco's California or New York's Capitol is described to them. Recall the "store show."

Your theatre has grown since that day. You have grown with it. And the period of growth has only been entered into.

Improvements stimulate growth. Stereoscopic pictures are forthcoming.

Successful natural color photography will be a matter of course in the not far distant future.

These are improvements that are certain to come. Others now unguessed will also develop.

Fifty years from today there will be exhibitors whose names have become as well known nationally and internationally as the names of a dozen men in the retail departments of other industries today.

**Are you growing?**

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Handiwork Of The Kunsky Staff

Howard O. Pierce, director of advertising and publicity for the J. H. Kunsky Enterprises, Detroit, Mich., and Thomas D. Moule, manager of the Madison Theatre, neglect no opportunity to utilize to best advantage the big Madison stage. The first act of "Maytime" (above) and an Oriental operatic interlude (below) are recent Madison special features that gave excellent satisfaction as detached presentation.
The popularity of the cartoon is seldom questioned. Newspaper readers did not give incontestable evidence of their liking for them in news stand purchases. The daily publications of the nation would not feature them as they do. It follows that the cartoon is widely read—and that what is widely read is of value to the exhibitor.

Considerable merit attaches, therefore, to the announced intention of supplying cartoon strips with the Neal Hart series of Pinnacle productions. One of these strips, that issued for use with "Hell's Oasis," is reproduced herewith, as it will appear in the newspaper that uses it. It is good exhibitor advertising.

If it is used as straight advertising the results cannot be otherwise than beneficial to the box office. In many cases it need not be used as advertising.

Newspaper editors select their cartoon material with care heed of experience and a thorough knowledge of their feature value. But it is more than likely that the majority of editors will be quick to seize the opportunity to run such a strip as that reproduced herewith. An almost identical style of strip was recently used by the Hearst papers with marked success. Your editor knows this.

**Why Multiply Losses?**

News of the week lists a prominent exhibitor's decision to institute a double feature policy as a business stimulant. Weather is given as the cause.

It is difficult to account for the prominence of an exhibitor who reasons in this manner. If people object to sitting through one feature because of the heat it is natural to assume that they will be approximately half as willing to sit through two features. If a loss is being sustained it is good business to invest money in something that will make up the loss. But why multiply the losses? Why not put the money in advertising?

**Talk About the Show**

In the home, club, business place, barber shop or on the street one of the prominent topics in American conversation is the motion picture.

An individual in any gathering has merely to mention a particular picture, its player and politics is quickly sidetracked, small talk evaporates, the general conversation swings around to the subject of the screen.

There is no better publicity than this. The exhibitor can discuss no subject more profitably than his own show.

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*Cartoon Strip Used As Newspaper Feature Is Good Advertising*

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*Pat O'Malley's Pig Gets Column Notices For "Go and Get It"*

Indirect advertising for a screen attraction is none the less valuable to the exhibitor because no specific mention of his theatre is made. Indirect advertising that instills in the public a determination to see a certain picture at the earliest opportunity brings the individual exhibitor to the opening of his advertising campaign for that picture with his work half done. Those responsible for this type of publicity render a genuine service.

Pat O'Malley, the newspaper reporter in "Go and Get It," Marshall Neilan's current First National attraction, cooperating in the interests of the picture with Pete Smith, director of publicity for Marshall Neilan, recently obtained column space in San Francisco newspapers that were worth a great deal of good hard cash to San Francisco exhibitors who booked the picture.

According to the newspaper account of the affair, Pat O'Malley was a guest at the Saint Francis hotel, occupying a parlor suite, when he received a crate containing a hundred-pound pig of considerable hung power. There was nothing in the hotel rules to forbid the keeping of the pig "in the parlor," as in the good old jingle, but the management did not relish the idea.

A controversy arose. Mr. O'Malley carried it to some extreme, then talked for publication. In his story to the reporters, he stated that he had met on location a country girl who was at her wits' end owing to the death of the pig's mother, and its subsequent refusal to partake of nourishment, that he had induced the pig to nurse a bottle and that the young lady had sent him the finished product out of gratitude.

The picture was mentioned prominently in the newspaper story. People were interested in the account. They decided as people will, to see the picture when it was available. They saw it.

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*Talk About the Show*

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*Cartoon comedy strips are being supplied exhibitors using the Neal Hart series of Pinnacle productions for newspaper advertising purposes, marking an innovation in advertising and publicity service.*
THE Fox Film Corporation introduced a novelty that should become a permanent feature of exchange service in arranging the New York exchange specimen exploitation for "Bride 13," the initial Fox serial, upon which bookings are being received. Exhibitors coming to the exchange see young women attired as brides all about the place. No argument or explanation is required to bring out the obvious exploitation and presentation possibilities indicated. The custom should be made permanent and enlarged upon by this and other organizations.

New York Fox Exchange Sets Precedent For Demonstrated Exploitation Service

A precedent which should be made a permanent feature of exchange service by every distributing organization in the industry has been introduced at the New York exchange of the Fox Film Corporation in connection with the acceptance of bookings on "Bride 13," the initial Fox serial. Though no intention of making the event a standard item in exchange procedure is announced, such an announcement should be forthcoming from this and every similar organization.

Aside from supplying the exhibitor with screen material of the best quality, the most important service that an exchange can render is exploitation service. The majority of exchanges are well equipped to do this work. It is obviously to their interest to do it. There is scant justification for doubt that the practice of giving exhibitors concrete, practical exploitation service at the exchange will become general.

As photographs of the New York Fox exchange reproduced upon this page indicate, visiting exhibitors are met by young women in bridal costume. A ribbon suitably lettered gives the essential connection with the serial.

The meeting, extraordinary as it is, gets the exhibitor's attention. The exploitation possibilities, and the presentation opportunities as well, are at once evident. His imagination must be moderately advanced if he does not at once picture any number of elaborations upon the suggestion that he can use profitably.

The veteran "stage wedding" idea comes readily to mind. But in this case it can be used to greater effect than ever before and extended over a period of weeks. A graduated scale of prizes can be offered, with the grand prize going to the thirteenth bride to be married upon the stage during the run of the serial.

For street work the limousine stunt of recent origin can be used with great amplification. If one bride and groom in a comedy limousine gets big business, thirteen brides and grooms in thirteen limousines should be accordingly productive.

The ushers, cashiers, etc., of course, should be dressed in keeping with the attraction. If the exhibitor is not restrained by tradition he will also see a splendid opportunity to introduce presentations of serials, a development that is certain to come in due time and might as well or better be precipitated with this serial, a serial particularly well suited to the purpose.

There is practically no limit to the profit which the individual exhibitor visiting the exchange making the slight effort involved can obtain from the visit. Reasoning along lines similar to the above he can readily shape his entire exploitation campaign before he contracts for the attraction.

The next step, naturally, will be the visualization of exploitation and presentation suggestions in connection with feature attractions. Other developments will follow. It is never possible to foresee the extent to which a thing of this sort will be carried.

Turner & Dahmen, holding the Associated First National franchise for the San Francisco territory, is, so far as is known, the only other distributing institution that gives exhibitors a similar service. Here the exchange has a display window where exploitation hints are set forth.

But the Fox enterprise employs human beings, and great additional effect is gained for that reason.

It will be contrary to precedent if demonstrated exploitation service does not become a fixture of the industry. Exhibitors should encourage it. They should demand it.

A Service Scoop

Anticipating the rise of presentation during the 1920-21 season, Exhibitors Herald calls readers' attention to the new and original service inaugurated in this department.

Each week stills from current and forthcoming productions will be reproduced showing the presentation possibilities indicated, thus furnishing the exhibitor with knowledge of inestimable value in booking and preparing for the presentation of his attractions.
A simple and inexpensive but attractive front display used by J. D. Smith, manager of the Princess theatre, Rockford, O., who does not consider a population of 1,050 unworthy of the best efforts that can be made in behalf of entertainment.

Rockford, Ohio, Exhibitor Proves Soundness of Exploitation Logic

There are still a few doubting Thomases in the country. “Hokum,” “bushwa” and “bunk” are still used as epithetical synonyms for exploitation by a certain class of theatre managers.

It took a long time for Columbus to prove that the earth was round.

The important angle of the situation lies in the fact that the industry as a whole needs these skeptics—with their views corrected—as earnest workers and contributors to the general welfare.

The simple story of J. D. Smith's exploitation of “Back to God's Country” in Rockford, O., a city of 1,050 population, is in many respects the most convincing proof of the soundness of exploitation logic that has been advanced.

Rockford population numbers just 1,050 by the last census.

The Princess theatre is the only theatre in the city.

The Princess seats 168 persons at one time.

Even the exhibitors who have become famous for their exploitation activity in larger cities throughout the country might hesitate before adding an unessential cent to the operating cost of such a theatre.

J. D. Smith, the manager, is not so timid.

During the run of “Back to God's Country,” the First National attraction, he broke all house records for attendance by special exploitation.

He began with a dog that was a familiar sight to every person in town. He put a white blanket upon its back, lettering upon the blanket reading “I am Wapi, the Walrus, at the Princess tonight.” He kept the dog going about the streets of the little city by a means only known to himself.

His next consideration was the lobby.

As the photograph shows, his lobby is largely imaginary. Front is a better name for the Princess street representation.

He decided upon an evergreen dressing. Then he thought about getting it. There was no evergreen in the vicinity. He finally settled that matter by traveling twenty miles to a spot where evergreen grew and bringing back the required amount.

The photographs reproduced show the effect of the evergreen against the white front.

It is not necessary to go into the effect of the lobby dressing or the dog exploitation. The results are convincing proof of the actual merit of exploitation. Mr. Smith's report is characteristic and interesting:

“There were more people on the streets during the showings of ‘Back to God's Country’ than there had been since the Kaiser tossed up the sponge. I wanted to get a flashlight of the crowd, but right there I learned that there were other things as hard to get in Rockford as evergreen. Not a speck of flashlight powder in the burg, so I had to go without a picture. My patrons said the play was the best I ever had. I guess it was, for my receipts were larger than they ever were before, which repaid me for scouring the country for my evergreen.”

Prefer Phonograph To Piano at Lyme

Joe La Rose, production manager of the Rivoli, Rialto and Criterion theatres, went away for two days last week. Lyme, Connections, was his chosen place of rest, and on his arrival there he was taken to see a motion picture. Joe just loves pictures, because he is obliged to look at about twenty of them a day. But this one was interesting. It had a phonograph for a musical accompaniment. Joe spoke to the manager about the innovation.

“Yes,” said the manager, who is also the station agent, “last year we had a pianist, but I asked the patrons to vote on it and after that feller had played here a week they all voted for the phonograph. Besides, they like it better because they bring their own records and I play them while the picture is running.”

Systematize Gossip

The speed with which gossip makes it way via back fence, area way, telephone and sewing circle into the realms of the classes and masses is common phenomenon.

The destructive power of gossip is no less well known. Constructive gossip may travel a bit more slowly, but it carries the same convincing weight.

A half dozen prominent male stars owe their popularity to whispered feminine confidence.

It is not difficult for the ingenious exhibitor to get his theatre pleasantly whispered about. It is profitable.
“Local Exploitation Weak Link,” Friedman’s Theory

As an exhibitor who has demonstrated the practicality of his showmanship in numerous successful exploitation and advertising campaigns, and as a manager whose managerial ability is reflected in the standing of the Metropolitan theatre in Cleveland, O., William Friedman is well qualified to discuss exhibitorial exploitation in all its phases. His statements relative to the most important work of the modern exhibitor are interesting and important to all.

By William Friedman

The star may act his very best and the director do his very best.

The film may be a milestone in photographic achievement. Press books, posters and what not may be designed in the greatest profusion.

Yet that film may not take in all the money that it ought. That's because one link in the chain may be faulty. That link is local exploitation.

Slipshod exploitation methods won't work. It doesn't do to stick two or three posters out in front of the theatre, paste another poster on a board, saw out the outline, and use it for a cut-out. It's a couple of likely looking ads from a press kit and run them in the daily papers and then sit back and wait for the crowds to arrive.

The first thing to be taken into consideration is the location of your theatre and the sort of crowd that you draw. Is your theatre downtown or in the suburbs? Are you drawing mainly family groups? All these questions must be carefully weighed.

Our theatre is located some distance from the downtown section in one of the better residential districts of Cleveland. Our audience is made up quite largely of family groups, regular patrons rather than transients. Accordingly, that's the first thing we take into consideration in getting up our exploitation campaigns.

For example, if we were to plaster the front of our theatre with large strident multi-colored posters, we'd merely drive our patrons away. Mothers would say, "That place doesn't look to me as though it would be a wholesome influence for little Willie." Young men would say, "I'll have to quit taking Mabel to the Metropolitan on Sunday nights. That place is beginning to look too rough for my girl."

In planning an exploitation campaign the thing to do is work for unification and make it into one harmonious whole by basing it on one underlying idea.

In the case of our exploitation for Marshall Neilan's first national attraction, "Don't Ever Marry," the picture, it will be remembered, was a take-off on the more serious picture exposures of marital tangles. The underlying idea in the picture was one of satire. Consequently we made this note the dominant one in all our exploitation and consequently it was the force which tied it together into a unified whole.

To digress for a moment, this rule should always be followed—find the idea for your exploitation campaign in the picture. Don't jump at the chance which the title or some character gives you to play up a picture for what it isn't. It isn't necessary to have something sensational to draw a crowd. The tendency to read sensationalism and suggestiveness into every exploitation campaign is too strong.

In the end it reacts on the theatre which does it.

Furthermore, we believe that our success with "Don't Ever Marry" and a number of other pictures which we have recently exhibited without the slightest trace of sensationalism or suggestiveness, shows that the public can be easily interested in other ways. More interesting to exhibitors is the fact that our experiences show that something other than sensationalism is wanted by the public—and what the public wants is what the exhibitor should provide.

It's a slow process, learning that successful campaigns can be based on one unique idea and carried through by means of stressing this idea in all exploitation. An exhibitor with money tied up in the success or failure of a picture is not apt to trust his chances to one idea, regardless of how clever it might be. Yet, the big exploitation successes of the future are not going to rely so much on the amount of money spent in spreading them as on the appeal of the idea around which they are built.
Reading The Ouija Board
With J. B.

Wearing a gorgeous yellow hued turban, a medium sized, swarthy complexioned individual has attracted considerable attention in the hotels and streets of the Times Square district during the past week. Traveling under the name of Maurice Joachim, which it is rumored conceals the identity of an eminent Hindoo writer and philosopher, he has been in conference with several prominent producers.

It is understood that Joachim is anxious to introduce to the American screen for the first time correct impressions of Oriental literature and mannerisms. He is a graduate with honors of universities at Calcutta, India, and England, specializing in European and Oriental history, philology, economics and psychology.

Joachim has written several scenarios on Anglo-Indian life and is at present concentrating his attention on a story with an appeal to the western world which deals with folk-arts, traditions, image worship, religion and festivals of the Asiatic peoples, with which he hopes to focus the attention of Americans on the socio-economic and socio-political aspects of Hindoo and Buddhist culture.

John Joseph Harvey, popularly known as "Jack" in and out of filmdom, will direct a feature play for W. B. Company, who hail from the Pacific Coast.

"Head Over Heels," the third picture in which Hugh Thompson has played the leading masculine role with Mabel Normand, Goldwyn, is nearing completion. We wonder if Broadway will welcome Mr. Thompson home or if he will still claim a Hollywood address.

From Winnipeg, Manitoba, where "The Foreigner" company is located (Dominion Film Corporation), comes the word from Gaston Glass that it's great to be a Frenchman in Canada. He is so busy attending dinners, luncheons and dances at nearby country clubs, that he can scarcely find time for work. Director Henry MacRae has prescribed a cure for Glass' popularity. He will insist upon his wearing a German make up, and will rule that the young French actor shall talk with the natives only in Russian.

Perry Vekoff, a member of the New York Lodge of M. P. D. A., has asked to have his membership transferred to the coast lodge, since he is moving his family to Los Angeles within a few weeks and expects to make his home in California.

Charles Gilpin, director of Pearl White productions, Fox, has finished the cutting of his second picture starring Miss White, under the working title of "Pagans of the Hills," a story by Charles Neville Buck.

"Bill Bailey" of the screen, who signs his checks William N. Bailey, has been re-engaged by Pathe for another serial opposite Juanita Hansen.

Noted Composer Supplies Music For Dwan Feature

The musical score to accompany the latest Allan Dwan production, "The Sin of Martha Queed," to be presented by Mayflower Photoplay Corporation, has been completed by L. F. Gottschalk, the composer.

Gottschalk spent three weeks arranging the score. In preparing it he adapted much of the music from Boito's "Mephisto," he introduced Nevin's "Love Song" as the love motif, and the theme of the score is the heavy dramatic passages which Gottschalk has used from Wagner and Berlioz, to emphasize the dramatic action of the picture. Children's folk songs and a touch of patriotic melodies add variety to the work.

Make King Cole Comedy
At Edison Studio, N. Y.

The Motion Picture Producing Company of America, Inc., is at work at the Edison Studio on 200th Street, New York, making a new King Cole Comedy, featuring Sammy Burns, the screen comedian.

In the picture which is being made under the personal supervision of Mr. Burns are De Haven and Nice, a team of acrobats, known on the stage as Mulligan and Mulligan, Earl Dane, Pierre Collesse and Eliz Gergeley, a screen recruit from the ranks of musical comedy.

SCENES FROM FEDERATED FILM EXCHANGE'S FIRST PICTURE

Billie Rhodes and support in "Nobody's Girl," a story of an orphan waif who is rescued from an island by an aviator and exposes a bandit gang. Melbourne MacDowell appears opposite Miss Rhodes.
Associated Producers Will Publish Read's "Leopard Woman" Sept. 12

Production Starring Louise Glaum Will Be First Issued by "Big Seven"—Sets Are Said to Be Exceptionally Gorgeous

J. Parker Read, Jr.'s, "The Leopard Woman," in which Louise Glaum is featured, will be the first production to be published by Associated Producers on September 12, according to an announcement just made by President Oscar A. Price and General Manager Fred B. Warren.

"The Leopard Woman" was Stuart Edward White's "pet novel," and was purchased from the author by J. Parker Read, Jr., at a price said to be a record sum for the screen rights to a novel.

Peters In Support

In the cast in support of Miss Glaum will be seen House Peters, who is soon to launch his own producing company: J. R. Johnson and several hundred Africans, Egyptians and others.

According to reports from the Coast, Hunter P. Lovelace, assistant to General Manager Fred B. Warren, viewed the "rushes" of "The Leopard Woman," which is drawing to the final stages of filming, and wired New York that he was confident "The Leopard Woman" would make screen history and prove a commercial and artistic success of the first water.

Eight Weeks in Making

Lovelace especially praised the settings and general mounting of the production, which already had been eight weeks making "The Leopard Woman," with Wesley Ruggles at the directorial helm. Charles J. Stumbras has been at the head of the camera staff, with Doran Fox and Frank Gereghy, two well-known directorial assistants, acting as aids to Ruggles.

Regarding "The Leopard Woman" Mr. Lovelace says:

"There has never been any doubt in the exhibitor mind of the ability of Louise Glaum to charm and fascinate her audiences, but in 'The Leopard Woman' she is so vivid, so chameleon-like in her moods, so compelling, that I am certain this piece of work will stamp her as the leading actress of the screen today. As an emotional artiste, I can think of no equal to her—she is the very incarnation of Stewart Edward White's heroine and J. Parker Read, Jr., has produced the story with a very fine regard for the original."

May Cost $200,000

Though J. Parker Read, Jr., has not evidenced any desire to make public the cost of his initial Associated Producers' offering, it is said that by completion the production will have cost him close to $200,000.

Nearly 90,000 feet of film have been used on the production.

The company of 125 spent a week on the desert beyond Palm Springs, Calif., with the sun at 122 degrees in the shade—and no shade.

Sets Are Gorgeous

The sets are of the most gorgeous character. J. Parker Read, Jr., had his streets decorated on Sharp's "streets of Cairo" and also an extremely clever counterfeit of Monte Carlo and the Riviera.

Charles J. Kyson and W. G. Heywood are responsible for the exquisite architectural work in the picture and these men, together with the art title staff, will be credited with their work on the screen.

Associated Producers is planning to launch "The Leopard Woman" with a mammoth publicity and advertising campaign now being planned by Messrs. Price and Warren.

Hermann Stages Contest

To Seek Lead in Sequel

The Herrmann Film Company, which produced "That Something," held screen tests at its Santa Monica studios recently for the purpose of selecting a young woman for the leading role in "Something More," a sequel to "That Something," to be filmed by the Herrmann Company in the immediate future.

The Herrmann Film Company offered through one of the Los Angeles papers an opportunity for a girl with talent, personality and beauty, an opportunity to take a screen test with a view to securing a leading part in the next Herrmann picture, and after the officials have passed on the merits of the various candidates, the award of parts will be publicly announced.

Rush Constance Talmadge

Feature "The Chessboard"

Joseph M. Schenck has purchased "The Chessboard," a short story recently published in Young's Magazine, for Constance Talmadge's next picture to follow "Good Reference."

The name has been changed to "Dangerous Business" and R. William Neill is now directing the picture. Kenneth Har- low and George Fawcett will play the principal roles in support of Miss Talmadge, who worked both day and night in order to finish this story in time to sail on the "Imperator" for Europe, August 12.

J. G. Hawks (seated), chief of Goldwyn's scenario department, discusses a script with Reginald Barker, the director of "The Branding Iron."

EDWARD J. WEISFELDT
Manager of Alhambra Theatre, Milwaukee, Wis., now presenting Associated First National first-run pictures. He was formerly exploitation manager for Saxe Brothers.

Pennsylvania Theatre

Sold In New Brighton


The actual turnover of the theatre to the new owners took place recently. It was announced that it would be closed in the future for a few days to permit of alterations.

Howells to Handle Swain

Comedy in Foreign Field

After viewing the first Mack Swain comedy, "Full O' Spirits," David P. Howells closed with C. B. Price Company for the handling of all the foreign territories on these two-reel comedies produced by Jean Perry.

The first picture of this two-reel series in which "the one and only Ambrose" is being starred, it is said to be timely in its dealing in a humorous way with the spirit world which is gaining a great deal of attention right now. The company intends to give these pictures a very wide distribution and to prepare a thorough line of advertising matter.

"Woman's Man" Is Sold

H. P. Moorehead, a Washington, D. C., exhibitor, has opened an independent film exchange in Baltimore, O., buying "Woman's Man," the Arrow production starring Romaine Fielding, for distribution in Delaware, Maryland, Virginia and the District of Columbia.
Exhibitors Praise Excellent Prints
Made By Rothacker on "Yes or No"

Apparently in the minds of exhibitors there is no "Yes" or "No" in regard to the Rothacker laboratory work on Norma Talmadge's "Yes or No." The printing on this picture stirred exhibitors in all parts of the country to write words of praise to Watterson R. Rothacker.

Floyd Brown wrote from Indianapolis: "An agreeable surprise awaits those who have not yet viewed 'Yes or No.' The excellent studio work has been greatly enhanced by the Rothacker laboratory work."

Deserves Vote of Thanks

From down in Louisville, Fred Levy wrote: "With all due respect to the wonderful artistry of Miss Talmadge, I want to say to you without any intended flat-tery that she ought to extend a vote of thanks for the splendid manner in which you have taken care of the laboratory end of this picture."

"I also want to tell you, Mr. Rothacker, that you are deserving of a word of praise from your many customers for the unusual service which you give them. My associate, Mr. Goldberg, and I remember the occasions you have gone out of your way to get prints to our exchange in time to take care of some eleventh hour first-run booking." Prints Are Superior

R. D. Crowe, Charleston, W. Va., felt impelled to say: "I feel that if all branches of the industry were handled with the same expediency as yours, we would be far better off."

Then from Denver came J. H. Ashby's letter: "The fact that we have on several occasions in the past been compelled to take prints from other laboratories has placed us in position to make a very careful comparison of prints. I want to state to you frankly that I believe your prints, taken as a whole, are superior to any others."

Wishes "Herald" Long
And Prosperous Life
To EXHIBITORS HERALD:
Enclosed please find my check for two years' subscription to "OUR MAGAZINE."

Simply could not get along without it. Congratulations on the splendid fight you put up for us. We are deeply indebted to you and EVERY exhibitor should be on your mailing list, paid two years in advance.

Wish our daily papers had the courage to stand for the right as you did for us. Long life and a prosperous one for EXHIBITORS HERALD. Do not let me miss a copy.

P. G. THIELEN, Mgr.,
Orpheum Theatre,
Manitowoc, Wis.

Hutton Reverses Policy
By Screening Tale Then
Producing It on Stage

The new policy adopted by some of the big film producing companies of producing new stage plays which they intend to put on the screen later will be reversed by J. L. Frothingham, general manager of the F. L. Hutton film interests which include the Bessie Barricale company.

Frothingham recently purchased the screen rights to Emerson Hough's novel, "The Broken Gate," now being prepared for the screen with an all-star cast headed by Miss Barricale. Impressed with the possibilities of "The Broken Gate" as a stage play, he has negotiated with the author for a stage version of the play to follow the film. A well known playwright will prepare it for the attention to our exchange's supervision. The stage premiere will take place in Los Angeles.

Others in the photoplay production are Joseph Kilgour, Margaret De La Motte, Arnold Gregg, Evelyn Selbie and Lloyd Bacon. The scenario was done by Jack Cunningham and Paul Scardon is directing.

Robertson-Cole Press
Book Is Genuine Aid

The unusual angles of the story of "An Arabian Knight," the Robertson-Cole picture, in which Sessue Hayakawa is shortly to be seen, are to be taken full advantage of from an exploitation standpoint by the Robertson-Cole Distributing Corporation's advertising experts, who are now working on the press book for the production.

"An Arabian Knight," which was produced by Haworth, with Charles Swickard as director, deals with present day Egypt, with its colorful backgrounds and its curious customs which occasionally run at cross-purposes with European and Occidental ways. Just how best to bring these things out, and make them an asset in drawing dollars into the box office is told the exhibitor in the press book which is to be issued for "An Arabian Knight."

Kaufman Film Featured
To Success in Brooklyn

Believing that one and two reel subjects are worthy of the same amount of attention as his feature pictures, Edward L. Hyman, managing director of the Strand Theatre, Brooklyn, recently billed and screened as a feature the first of the Herbert Kaufman Masterpieces, "Content," made by Selznick and released through Select, and scored an unusual success, according to an announcement this week.

He arranged a special music score for the presentation of "Content," the most prominent feature being a harp solo, "Adagio Pathetique," by Godard. "Content" tells the story of a peasant who was willing to take the king's gold and agreed to pay in return with one-half of his own riches. In the cast are Leslie King, Mon Kee and Frank Honda. Wray Physoire directed the picture.
Gordon Host to 100 Independent Exhibitors at Banquet in Boston

First National Sub-Franchise Plan Clearly Outlined to Representatives of More Than 300 Theatres in New England

Nathan H. Gordon, member of the board of directors and the executive committee of the Associated First National Pictures, Inc., and holder of the First National franchise for the Boston territory, was host to more than 100 independent exhibitors at a banquet given recently at the Boston City Club.

The invitations were sent to more than 300 independently owned and operated theatres situated in all parts of New England. A number of women whose interests are involved were present and joined in the various discussions. Evidence at the outset that the keynote of the meeting was an effort to cooperate with independent exhibitors together in order that they might cooperatively adopt measures for the general preservation of individual and collective properties.

Outline Franchise Plan

As president of the Olympic Theatres, Inc., of Boston, Mr. Gordon in inviting the exhibitors to attend his banquet and conference made it known that the sub-franchising plan incident to Associated First National Pictures would be outlined clearly and that participants would be asked at all times to take active parts in the discussion of the propositions.

The fraternal exhibitor spirit brought about by the desire of Mr. Gordon to offer maximum help to those who would enable independent exhibitors in three-score New England towns to hold a place of prominence in their respective communities was the theme of comment over the banquet table.

Gordon Is Toastmaster

Mr. Gordon was toastmaster for the occasion and among his toastees were Gerald Street, a Boston real estate operator and owner; Lee Friedman and Chandler M. Wood, prominent Boston bankers; Samuel Spring of California; J. D. Williams, manager of Associated First National Pictures, Inc.; E. Mandelbaum, holder of the franchise for Associated First National Pictures for the Cleveland territory, and Lieutenant James P. Anderson, general representative for the First National franchise. J. Muehlauburn, personal representative for Joseph M. Schenck, whose productions in both Norma and Constance Tal-madge are starred, are distributed through First National, was present and took occasion to make the personal acquaintance of every exhibitor present.

In every speech of the evening tribute was paid to Mr. Gordon, who was termed "the father of us all," agreed that to him was due the credit of the pioneer who has the courage to back up his convictions by taking an active part in the organization of First National. It was mutually agreed that the best argument in favor of the sub-franchising plan as outlined by Associated First National was the fact that Mr. Gordon, as the holder of the franchise for New England, had scored a personal success through his holding and was willing to extend the privilege of the franchise to independent exhibitors, many of those at the dinner being lifelong friends.

Outlines of Firm

Joseph Levenson, manager of the Boston Strand theatre, told the story of the organization of First National from the time it was first conceived, how it had aided exhibitors in making bigger profits, had fostered and advocated big productions and had been indirectly responsible for many of the successful films of the day.

The majority of exhibitors who spoke centered their remarks about the theme that by the operation of the sub-franchising plan, stars, producers, exhibitors and the public are benefited.

Applause greeted the announcement that the independent exhibitors granted franchises with Associated First National Pictures would be entitled to six Marshall Nelan productions, two James Oliver Curwood pictures, six Charles Ray pictures, sixteen Norma Talmadge pictures, twelve Constance Talmadge pictures, twelve Katherine MacDonald pictures, six Anita Stewart pictures, four Lionel Barrymore, four Mayflower and two Mack Sennett five-reel productions.

Participate in Discussion

Unbounded praise was given Mr. Gordon because of the fact that he called all independent exhibitors together in order that they might listen to the unfolding of the plan instead of adopting the old-time method of selling each exhibitor individually. It was declared that the absolute frankness which prompted every statement on the part of those who explained the franchising system was directly in contrast to closed door sessions with individual exhibitors or star presentations.

The Mayflower exhibitor present was asked to participate. Exhibitors were asked to take up from the floor any question that concerned the franchising system.

Perhaps the most startling and unusual feature of the banquet was a talk by Chandler Wood, president of the Metropolitan Trust Company and well known as a man of splendid business foresight. Declaring that the banking interests of the country no longer have an adverse attitude toward the motion picture industry and that this industry had become one of the greatest in the country, he said that "producers are now able to demand capital, and not only capital for actual productions, but capital which eventually is used in the exhibiting end."

Mr. Wood said that banking leaders throughout New England and New York considered the First National Exhibitors' Circuit and Associated First National Pictures, Inc., as one of the most reputable organizations in the entire industry.

Prager Is Present

Among the exhibitors present were: J. McGuiness, Boston; Hiram Miller, Lynn; Joseph Levenson, Boston; H. A. Cuneen, Elm Circuit; Peter D. Latchis, Brattleboro, Vt.; J. J. Donovan and F. J. McAleen, Taunton; D. Glover Ware, and Peter D. Latchis, Dorchester; E. D. Lund, Attleboro; Geo. J. Hackett, Medford; A. Montague, Bestonte; E. Ramsdell, Malden; Frank Talbot, Bedford; Henry E. Schech, Springfield; L. M. Boa, of the Boa Circuit.

Benjamin A. Prager, president Mayflower Corporation; John C. Hills, Boston; Miss Lena D. Finklestein, Fenway theatre, Boston; Mrs. M. S. Ayer, Exeter theatre, Boston; H. Glickauf, Bridgeport and Bristol, Conn.; I. Wheeler, New Haven; S. Schlenker, Middletown, Conn.; W. H. Murphy, Haverhill; J. E. Keen, Salem, Mass.; C. W. Backfifie, Springfield; Geo. E. Hammond, Holyoke and Springfield; H. J. Steinberg, Webster, Mass.; H. R. Longton of the Bijou Amusement Circuit; M. F. O'Brien, Malden and Cambridge; C. Frederick, New Haven.
Kremer Will Publish
"Voices" This Month
First of Western Pictures to Be Issued Not Later Than October 1


Over 2,000,000 teasers will be distributed between now and publication date. The nature of the campaign is significant, as Kremer will be running an all-out, self exceptionally well for a teaser campaign, and the instructions to the publicity department are "go the limit."

To Issue in October

The first of the monthly five-reel Western publications have arrived in New York, where they will be cut and titled and the publication date should not be later than the first of October.

The new Kremer Klever Komedies expect to be ready for distribution on or about the first of October. This by no means covers all of the Kremer enterprises in the film industry. As the above mentioned are merely the products of the Victor Kremer production units.

The company is ready to purchase big productions, and nothing would please the active staff better than to procure big state right features, which would conform with the dignity of the concern and add to its reputation.

Options Obtained

Options, subject to screen examination, on several pictures featuring some of the foremost stars, have been taken by the company, and negotiations for same expect to be completed as soon as the finished product is turned into.

One, therefore, need not be surprised that with all this new business on hand Mr. Kremer prevailed upon his son, Curt, who up to lately was engaged in another line of business on the Pacific Coast, to enter the firm and collaborate with him. Mr. Kremer, Jr., as treasurer of the company and general supervisor, will have plenty of work to do, especially in the absence of his father, who most likely will spend the winter in California, where the Kremer production units are located.

One Feature a Week
Is Season's Selznick Plan

At the recent conference held in New York by Lewis J. Selznick, president of Selznick Enterprises, at which director of the Charle P. Zemper, the four district managers, V. P. Whitaker, C. C. Ezell, Samuel Sax, Arthur S. Hyman and other executives of the organization were present, the Selznick studio policy for 1920-21 was definitely decided upon, it is announced this week.

It was decided that there will be six productions a year for each star to give the productions improved quality. Twelve special productions will be made, in some of which, William Farnum will be starred and the remainder to be Ince and Henley productions.

Seven National Picture Theatres production will be made, six to star Con- way Tearle. Short subjects, Selznick News, and Selznick News comedy pictures, Herbert Kaufman Masterpieces and other short material will continue as heretofore. This definite schedule will enable the company to offer exhibitors one feature production for every week in 1920-21.
Hampton Films Novel for Distribution by Hodkinson Company

Version of Author’s “Dwelling Place of Light” is Said to Be a Photoplay Abounding in Action and in Conflict

Benjamin B. Hampton has adapted to the screen Winston Churchill’s famous novel, “The Dwelling Place of Light,” for distribution by W. W. Hodkinson Corporation, New York, New York.

Mr. Churchill has turned to motion pictures so that he may set forth his point of view on what he considers dramatic action and lifelike characterization to an infinitely larger audience than he can reach through his novels.

Formely in Navy

Mr. Churchill is not a one-sided man. In addition to writing a novel, he has devoted much time to politics and previous to that he was a midshipman in the United States Navy. He is interested in horticulture, football, and has not outgrown his fondness for athletics and all forms of outdoor sports.

But his chief interest is in setting before the public his conception of the true value of life and the ultimate attainment of happiness through living up to one’s duty. This he has done through the presentation of human development through dramatic conflict and the development and reaction of character on character.

Mr. Hampton has made from the Churchill novel a photoplay which he adapted from the need in shadowland but also with the very heart of the great novelist’s message to his public in his recent novel in the unfolding of the powerful, dramatic story.

Born In St. Louis

Mr. Churchill is a St. Louisian by birth, his father, at one time a West India merchant, having moved there from Maine. His father’s calling undoubtedly had an influence on Mr. Churchill’s first selection of the Navy as the field in which to make a career for himself. At the age of seventeen, after finishing the course at Smith Academy, St. Louis, he was appointed to the United States Naval Academy at Annapolis, from which he graduated twelfth in his class in 1891.

His thought had turned from a naval career to one in literature before he had finished the course at the Naval Academy and he resigned from the Navy after a brief service. For several months he was then connected with the Army and Navy Journal in New York, leaving that in 1892 to become associated with the Cosmopolitan Magazine, of which he was soon made managing editor. After several years he resigned from the magazine and devoted himself entirely to independent literary work.

First Novel Accepted

His first novel, “The Celebrity,” was sent to MacMillan Company unfinished while he went to Europe. The publishers wrote accepting the manuscript and asking him to finish it. The latter part of the novel was rewritten. When finally the novel did appear in 1895 it brought him both profit and reputation.

Mr. Churchill is a most painstaking writer, as his next novel, “Richard Carvel,” illustrates. He rewrote the manuscript five times in order to get the character of John Paul Jones, Charles Fox and other historical personages just right. But the result of all this hard work was that “Richard Carvel” sold 300,000 copies the first year and was in steady demand for years.

Was In Legislature

His other novels in chronological order are: “The Crisis,” “The Crossing.” “Coniston: The Youngest Bachelor,” “A Modern Chronicle,” “The Inside of the Cup,” “A Far Country” and “The Dwelling Place of Light.”

For two years Mr. Churchill was a member of the legislature of New Hampshire, in which state he makes his home on a large farm near Cornish. He is of New England ancestry on both sides. He has been given various academic degrees: Doctor of Laws in 1902, Litt.D. in 1914 and LL.D. in 1915.

Salisbury’s Second Film

“Ethan of the Mountains” will be produced by Salisbury’s of New York, the firm which produced “The Dwelling Place of Light.” The story was purchased from Sara Waters, a well known magazine writer, and was now the star in an entirely new type of out-door role, it is said. Salisbury, in collaboration with his director, Donald Crisp, is supervising the production of “The Barbarian,” his first production.

Buster Keaton Ends Work On Comedy “Convict 13”

Buster Keaton has completed “Convict 13” at his studio in Hollywood and this, his second comedy, will soon be released. Work already has been started on his third.

“People are equipped to produce comedies in quantity but that is not our aim,” said Manager Anger of the Keaton studio. “It took six weeks to complete ‘Convict 13’ and six months has been required we would gladly have spared that time. It would be foolish to neglect our traditions in order to keep our producing agencies busy. The reputation of Buster Keaton comedies will soon be as high as any others, and I assure you that neither ‘One Week’ nor ‘Convict 13’ falls below the mark.”

Max Linder Pays High For Making Films Here

To pay a penalty of two dollars on every dollar spent for making films in California instead of in France is the experience of Max Linder, the Parisian film comedian. At the present rate of exchange the franc represents only one-third of its former value in American money and as it comes from across the water, he has to stand the exorbitant rate of exchange. Despite this handicap Linder prefers to make his productions here. He has just finished “Seven Years Bad Luck,” his first independent American-made five-reeler, and Al Davis, his directorial associate, has started casting for his second picture.

Group Booking On Equitable Basis Has Hodkinson’s O.K.

W. W. Hodkinson, president of W. W. Hodkinson Corporation, in the following statement makes known the company’s attitude on the group booking proposition now receiving considerable attention in the industry:

“I have been much interested in the willingness with which executives in charge of producer controlled distribution systems have granted permission to the effect that they will not deal with organizations of exhibitors who wish to book pictures collectively. This is naturally to be expected because of the ease with which a producer group in control of distribution can impede the disorganized and unprotected individual exhibitor. They naturally will not help him gain strength with which to defeat their own selfish aims.

“On the other hand, it is to be expected that exhibitors suffering under producer domination will utilize the strength of such organizations ruthlessly and without regard to the rights of the producer and there will probably be no choice of methods between the individual exhibitor on the hands of the producer or the producer in the hands of the organized exhibitors.

“More and more forcibly are we seeing the point I have been making for years past and which my organization is designed to meet—that is the necessity for a distributing organization free from the domination of either producer or exhibitor that can deal with larger exhibitors or producers individually or collectively on the merits of each individual case.

“We will deal with exhibitor combination today provided they recognize this fundamental difference between us and their enemies and provided we can deal on such a basis as to fully protect the interests of the producers who have placed their product in our charge. There is no use dodging the issue: Until exhibitors and producers can meet on an equitable basis the process of elimination by destructive methods will go on.

“Our organization is especially designed to co-ordinate the interests of a group of exhibitors and a group of producers. Only by such a national agency can the spirit of competition between producer and exhibitor be eliminated and such a coordinated group is bound to take the leadership in this industry.”
Serial on Children’s Special Program

Saturday Matinees to Be Inaugurated In Several of the Larger Houses in Chicago—Pathe Chapter Films Are the First to Be Screened Under the New Policy

SPECIAL Saturday matinees for children with serial plays as the main attraction are to be introduced by the Lubliner & Trinz theatres in Chicago with "Ruth of the Rockies," the Pathé serial starring Ruth Roland, as the drawing card.

Other big Chicago picture theatres which, it is said, will inaugurate these special children's matinees are the houses of the Ascher Brothers' circuit, which will start off with "The Third Eye," Pathe's serial co-starring Warner Oland and Eileen Percy. "The Third Eye" was published several weeks ago and to date has proved one of the biggest popular successes Pathé has ever issued in the serial line, it is said. Ascher Brothers never before booked a chapter play.

Neither of these big circuits have as yet announced the date of commencement of the new scheme for bolstering up the box office returns for afternoon performances. In all these houses the special serial showings are to be widely advertised in advance and it is expected that the performances will develop into a highly important feature of the management's policy.

"Ruth of the Rockies," the second serial produced by Ruth Roland and her own company and her seventh Pathe vehicle, is to be published on August 25. Its running mate on the Pathe two-at-a-time schedule, "Pirate Gold," in ten episodes, and starring George B. Seitz with Marguerite Courtot, will be issued on August 15. These two serials were selected by Pathe to inaugurate the new year's serial program.

"Pirate Gold" has been booked for some of the houses in the Lubliner & Trinz circuit. It also will be played at matinees.

The booking of "Ruth of the Rockies," "The Third Eye" and "Pirate Gold" by the theatres in these two Chicago circuits further evidences the constantly widening field of the episode plays. The Pathe offerings are said to be the first serials to play these houses.

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In regard to suggesting new ideas in showmanship, the episode thrillers appear to have far out-distanced the features of late. Only a short time ago Pathe reported that many exhibitors were taking serials for showing in one week as a hot-weather attraction. The plan, incidentally, is stated to have worked out most successfully in the majority of cases where the exhibitors carried on big exploitation campaigns.

Showing a ten-episode serial in two days is another novelty, introduced some time ago with Pathe's "Terror of the Range," which is reported to have resulted successfully in further experimentation by other exhibitors.

The serial matinees will be watched with keen interest by all exhibitors. The extension of the practice may be looked for and therefore it is safe to conclude that the serials will be given a more prominent place than they have ever enjoyed in the past. The action of the Ascher Brothers and Lubliner & Trinz is bound to have its effect on the entire theatre field.

"Humoresque" Scores At Grauman Opening

LOS ANGELES, August 10—"Humoresque" was given its Western premiere at Grauman's Rialto Sunday to a large audience.

JANE NOVAK HAS TO WATCH HER STEP

Gina Relly Goes Abroad

Previous to Fall Work

Gina Relly, the French star who was brought to this country to play the featured feminine role in "The Face at Your Window," an Americanization photoplay showing the menace of the spread of Bolshevism which Richard Stanton recently finished for Fox, sailed recently on the S.S. St. Paul for a six weeks' vacation in England and Southern France.

Merritt Crawford, her representative, has concluded negotiations with a firm of independent producers to star Miss Relly in a big dramatic production this fall.

Max Wintrout Announces Purchase of Arrow Film

Max Wintrout, president of the Fontenelle Features, independent Omaha exchange, passed through Chicago August 2 and took the opportunity to announce the purchase of the "Moralka" and Iowa right to a number of Fontenelle Corporation features and short subjects.

Among the films he will distribute in his territory are "The Chamber Mystery," twelve Blazed Trail productions, six Harry Myers features, and twenty-six Hank Mann comedies. He has also obtained the rights to twelve Franklin Farum pictures.

Selznick Distribution To Stay Independent

Producer Has Assured Cohen That He Will Not Align Himself With Lynch

Lewis J. Selznick, in reply to Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, concerning the activities of S. A. Lynch, who is said to be endeavoring to negotiate for the output of all the houses in the Southern states, assures Mr. Cohen that he will continue his policy of protecting the independent exhibitor and is against any monopoly schemes.

To Book Independently

"Answering your wire, I would state that under no circumstances will my productions for the forthcoming season, which will be the biggest and best I have ever released, be booked except through my own distributing office and upon an absolutely independent basis, going to protect the independent exhibitors, as I am an independent myself and know that my success depends upon their support. I would thank you to impress this upon the members of your organization to the fullest extent. Yours for success,"

"LEWIS J. SELZNICK."

Dramatic scene from "The Golden Trail" the Fall feature of the Arrow Film Corporation in which Miss Novak stars.
Red Cross Offering Exhibitors Scores of Single Reel Features

National Organization Seeks Representative Booking for Its Films—Has Many Timely Topics for Showing in Theatres

With newspapers all over the country devoting their headlines to the situation in Poland and the world facing the possibility of another great war with that unhappy country as that battlefield, what would you think if some one offered you practically free of charge a film which depicts the pitiful condition of the Polish people?

Some one is offering not only this film, but many others, taken by expert camera men in all parts of the world; carefully cut and edited, and in excellent condition.

Each is one reel in length and is free from advertising matter. They are offered to exhibitors who will pay the handling cost, and are distributed from fourteen central points.

With a view of obtaining a more effective showing of its films, the Bureau of Pictures of the American Red Cross has started an energetic canvass of the exhibitors of the country to explain just what the Red Cross is offering and how it can be obtained.

The Red Cross has two purposes. One is to take care of the people in the country who donated to the Red Cross know what it has been doing. The other is educational work, which is one of the peaceful activities of the organization.

Charles Warner on Road

Charles D. Warner, assistant publicity director of the Bureau of Films, paid a recent visit to Chicago August 6 to stimulate interest in the Central West. From Chicago he hurried to St. Louis. From there he will return East, but will again tour the Central States at a later date.

“Exhibitors don’t realize what they are being offered,” he said. “These one-reel films will add to any program. There is a demand for them. And the cost to the exhibitor is nominal. We want no profit. We simply want the films shown.

“We have one film, dealing with Archangel, where 20,000 American soldiers fought and suffered, many giving their lives. Even some of those boys were from Michigan, but not a Michigan theatre has yet shown that film.

Discusses Polish Film

“The most timely film in America today, I believe, is ‘To the Aid of Poland,’ a one-reel Red Cross film. It is not a pleasant picture. It shows the pitiful condition of these unfortunate people, and what the Red Cross has done to relieve their suffering.

“While the film has an appeal to everyone, it is a special message to the Polish people. There are 300,000 Polish in the city of Chicago alone, but the film has never been shown in a Chicago theatre.

“We are not only offering the films for a nominal fee, but in addition, we are going to cooperate with the exhibitors by notifying local branches just when the films are to be shown, urging members to attend and bring their neighbors and friends along.

Offices Throughout Country

Exhibitors can obtain these films at any of the division offices of the Red Cross. Local Red Cross chapters will assist in the showing if wanted. The division of the country is as follows: Atlantic Division—New York, Connecticut and New Jersey.

New England Division—Massachusetts, Vermont, Maine, New Hampshire and Rhode Island.

Pennsylvania-Delaware Division—Pennsylvania and Delaware.

Pocono Division—District of Columbia, Maryland, Virginia and West Virginia.

Lake Division—Ohio, Indiana and Kentucky.

Central Division—Illinois, Iowa, Wisconsin, Nebraska and Michigan.

Northern Division—Minnesota, North Dakota, South Dakota and Montana.

Northwestern Division—Washington, Oregon and Idaho.

Pacific Division—California, Nevada and Arizona.

Mountain Division—Colorado, Utah, Wyoming and New Mexico.

Southwestern Division—Missouri, Kansas, Texas, Oklahoma and Arkansas.

Gulf Division—Louisiana, Mississippi and Alabama.

Southern Division—Florida, Georgia, North Carolina, South Carolina and Tennessee.

Addresses of the division headquarters will be found in the box accompanying this story. The Red Cross is not competing with any of the distributing companies, and regards its films as entirely different from anything offered.

“This is the Grand Canyon,” said the guide. “It took millions of years for this to be carved out.” “Well, well! I never knew this was a government job.”—American Legion Weekly.

Where to Obtain Red Cross Films

Following are the addresses of the division headquarters of the Red Cross where prints of Red Cross films can be obtained:

Atlantic Division—14 East Twenty-third Street, New York.

New England—105 Massachusetts Avenue, Boston.

Pennsylvania-Delaware Division—134 South Sixteenth Street, Philadelphia.

Pocono Division—411 Eighteenth Street, N.W., Washington, D. C.

Lake Division—Plymouth Building, East Twenty-second Street and Prospect Avenue, Cleveland.

Central Division—Pioneer Building, South Water Street and Michigan Avenue, Chicago.

Northern Division—423 Fifth Street, Saint Paul, Minnesota.

Northwestern Division—White Building, Seattle.

Pacific Division—562 Mission Street, San Francisco.

Mountain Division—Fourteenth and Welton streets, Denver.

Southwestern Division—901 Equitable Building, St. Louis.

Gulf Division—Washington Artillery Hall, New Orleans.

Southern Division—249 Ivy street, Atlanta.

Insular and Foreign Division—Seventeenth Street, N.W., Washington, D. C.

Washburn to Act Scenes For Play While Abroad

While Bryant Washburn and Mrs. Washburn are enjoying a delayed honeymoon in Europe, preparations are fast being completed for the filming of the star's first independent production, in conjunction with Lee A. Ohrs. The story chosen is "The Road to London," by David Skaats Foster, practically all the scenes for which will be made abroad in the exact locations called for in the scenario.

Eugene Mullin, who will direct Bryant Washburn in his independent features, has already completed the script for "The Road to London," and has everything in readiness to begin work as soon as he reaches the other side. Mr. Mullin and the technical staff of the Screenplays Productions will sail for Europe on the 10th of August and immediately on their arrival work will begin on "The Road to London."

Copperhead Drama Series Ready Around August 15

In response to inquiries relating to the date when the Copperhead Series of dramas will be released, the Photo Products Export Company of 220 West 42nd street, New York, who are marketing the pictures, state the approximate date of release as August 15, when a sufficient number of pictures will be ready for shipment.

There will be twelve pictures in all. Six of them are already cut and titled.
One of the dramatic moments from the revived Selznick picture, which introduced Miss Talmadge under this banner. The picture has been acclaimed her greatest by many.

Eight Playhouses In New Orleans Show Selznick Pictures on Same Day

This Is Said to be the First Time in the History of That City That Such a Condition Has Existed There

An interesting booking achievement is contained in an announcement from Selznick Enterprises. Manager Flarly of the New Orleans branch, the announcement says, signed up on July 4 every first-run house in the film row of that city to screen Selznick Enterprises productions.

The list of features and the theatres in which they were shown are: Edith Hallor in "Children of Destiny," at the Tudor; Olive Thomas in "Youthful Folly," Liberty; Owen Moore in "The Desperate Hero," at the Plaza; "Just a Wife," at the Crescent; Kinograms at the Palace; "The Gift Supreme," with Bernard Durning, at the Wonderland; and in the Newcomb and Bijou Dream, "The Girl Who Dared," with Edythe Sterling.

Said to Be First

This is said to be the first time in the history of New Orleans picture theatres that such a condition has existed.

In "Children of Destiny," Edith Hallor plays a triple role in a production that is said to be sumptuously invested with scenic environment. She characterizes the wife of a paralytic and card sharp and later as her own daughter, the fiancée of a Washington society lawyer. Prominent in the supporting cast are William Courtright, Arthur Carewe, Elmer Johnson and others.

Portraying the role of a high-spirited girl living on a rundown Southern plantation, Olive Thomas not only stars in "Youthful Folly" but is credited as being the author of the production. Miss Thomas imbues her role with all the charm that characterizes her pictures, and as the girl who is forced to sing hymns and attend family prayers, the while dreaming of clothes and gayety, she is said to bring a new turn to the trend of her productions.

Gloria Hope Supports

Included in the supporting cast are Gloria Hope, Henry Miller, Jr., Emmett King, Arthur Hoyt, Charles Arling, Nell Craig, Virginia Caldwell and Tom Ricketts. The story, written by Edgar Franklin, was adapted for the screen by Zelda Crosby. Wesley Ruggles directed.

"Just a Wife," a National Picture Theatres production, is made from the stage play by Eugene Walter, with an all-star cast: "The Gift Supreme," starring Bernard Durning, and "The Girl Who Dared," with Edythe Sterling, are said to be distinct in story and presentation and are said to reveal three strong box office attractions.

Veiller Story Complete

(Special to Exhibitors Herald)

LOS ANGELES, August 10.—Bayard Veiller has completed his first original story for Metro. It is a melodrama and will be called "He Tried to Be King."

Masterpiece Reissues

Meeting With Success

In Theatres of Nation

The increased cost of picture production which necessarily increases the rental of features, has given a stimulus to the re-editing, re-titling and re-issuing of such features as were regarded by exhibitors as big money getters. This condition of affairs is being taken advantage of by the Masterpiece Film Distributing Corporation. Although this company has been in business only a few months, the results obtained with the new issues of eight Clara Kimball Young pictures which include "Hearts in Exile," "The Feast of Life," "Savage Instinct," "Without a Soul," "The Dark Silence," "The Yellow Passport," "Marrying Money," and "The Rise of Susan," have been little short of wonderful. These eight Clara Kimball Young pictures are proving a gold mine to exhibitors, it is reported. The Stanley Circuit of Philadelphia has booked the entire series for their theatres. The William Fox houses in New York have contracted for these features, stoically Indianapolis, encouraged by the business done with Clara Kimball Young in "Hearts in Exile," has booked another seven features. Lubliner and Trinz of Chicago have just contracted for "Hearts in Exile" for all their theatres. The Lyric in Cincinnati is releasing "Hearts in Exile" for a week, as does John Seigert in his Ideal Theatre in Dayton, O.:

The demand made on the Masterpiece Film Distributing Corporation for Marie Dressler in "Tillie Wakes Up," a five-reel comedy feature, is said to disclose an interest in this company which seems greater than when it was first released. The Alcazar Theatre in Chicago, a first run house, has just contracted to re-edit.

In a breaking week in "Tillie Wakes Up," The Lyric theatre in Cincinnati booked this comedy for one week, but so great were the crowds that the management was compelled to leave it on for another week to equally as big business and will play a return engagement a few weeks hence. Influenced by the business the Lyric theatre did with "Tillie Wakes Up," the Queen Anne, a picture house located in the suburb of Detroit, instead of playing it for two days as is the established policy of the theatre, ran it for four days to enormous business.

Masterpiece has re-edited four features, made new prints, and re-titled and re-edited them with new printing and advertising matter.

Educational to Issue

Judge Brown Features

Educational Films Corporation is preparing to offer to exhibitors through its own exchanges in the United States and Canada a series of Judge Brown stories, two reel comedies and dramas made by probably the most famous worker among the youth in the whole world. Judge Brown is the founder of Boy City and of the parental court system that has been tried in 300 cities and towns to solve manhood instead of being thrown into prison cells and converted into criminals.

Some of the Judge Brown stories were issued by General Film Corp. before it quit operations, but the pictures now to be offered are entirely new ones and declared to be of a higher quality both as to story value and production. These pictures will be published monthly, in all likelihood.
With the Procession in Los Angeles

By Harry Hammond Beall

Southern California girls who have followed the sport of horsemanship will have a chance to cash in on their ability before the motion picture camera, for Allen Holubar, the director, has sent out a hurry call for two hundred Angelene maidens who are experts in the saddle. No trick riding is called for, nor do the young ladies have to be feminine Bill Harts, Harry Cares or Tom Mixes, but they must be capable of holding their seats at a fairly snappy pace. They will support Dorothy Phillips in her first independent starring vehicle, which Holubar is now producing at the Hollywood Studios.

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What's in a name? Roy Stewart, who has been vacationing in San Francisco and thereabouts this week passed up the hotel that bears his name, and parked his baggage in a suite at the St. Francis.

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M. C. Levee, vice president and general business manager of the Brunton studios threatens to don a frock coat and high hat pictures" movement which started some time ago.

King Vidor is understood to be dickering for "Lichtin," the Broadway stage success. There is a possibility that Vidor will direct Frank Bacon, if he is able to get the legal rights to the production, for it is said that Bacon is held by contract to play the leading role.

Robert Brunton is stepping out as a producer. He has announced three new stars. Dustin Farnum will do "The Trail of the Axe," Ruth Roland will begin work on "The Honeymoon Quest," a fifteen episode serial, while Charles Hutchinson has renewed his Brunton contract and will soon begin another chaptered screen story from the pen of W. S. Van Dyke.

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A sure 'ough Kentucky colonel is in Los Angeles in the person of Colonel Farnley of Louisville who holds the Associated First National Pictures, Inc. franchise for his territory. In addition to distributing these attractions the Colonel controls and operates a large chain of theatres in the same district.

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H. H. Van Loan is back from the other Broadway with everything in the way of duds that the New York be-modistes could do for him. He will probably dash off a few more screen scripts at once.

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Mary MacLaren is on her way to New York to go on the stage, according to rumor in the film colony. "The star came to the screen from the Follies. Her stage offer is said to be from the Shuberts.

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Mme. Ellen Beach Yaw, the prima donna, is going into pictures. The noted singer was given a Metro tryout at Metro recently and will probably star in a photodrama which Bayard Vieriel is writing.

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With "The Tiger Lady," completed, Hope Hampton is nearing New York where she will begin work on her new story, an original by H. H. Van Loan. Jack Gilbert will direct.

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W. S. Smith, Vitaphone chief, staged a dinner at the Los Angeles Athletic Club in honor of Miss Jean Paige, serial star, before he left for New York. Miss Paige has just finished "Hidden Danger.

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With an ice-pack on the camera to foil the blustering desert sun, Harry Carey is at work out among the jack-rabbits on "Sun Down Slim," his forthcoming Universal release. Herbert Knibs, who wrote the story, is along. Val Paul is directing.

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Eddie Polo's Universal troupe travelled 1500 miles for a single scene which is to be used in the star's serial, "The King of the Circus." J. P. McGowan, directing, wanted a shot that could only be made with a real circus. Polo heard that the Robin Show was playing in Denver. The necessary number of players took the next train.

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William J. Burns, the detective, recently visited Universal City with George K. Home, chief of the Los Angeles police and Stephen Connell of the United States Department of Justice. He watched Priscilla Dean at work in "Outside the Law," the picture in which she is being directed by Tod Browning.

Charles Edward Russell, sociologist and journalist, visited Los Angeles to confer with Benjamin B. Hampton on photoplay making. He is expected to write for the Hampton stars.

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george loane tucker is cutting "ladies must live," his mayflower feature starring betty compson. the screen story runs 140,000 feet in the negative as it stands.

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Howard Dietz, director of Goldwyn publicity in New York, has started East after a conference here with J. S. Woodhouse, studio publicity chief. J. A. Jackson, formerly connected with the New York World has joined the west coast publicity forces.

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Will Rogers is building a regular "kid's paradise" in his new Beverly Hills home. The Goldwyn star's three little ones will have a swimming pool, a one ring circus, a skee-ball alley and the things that kids dream about.

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WALLACE MACDONALD has been engaged by Metro to support Viola Dana in "Cinderella's Twin," the star's next picture. Dallas Fitzgerald will direct.

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Viola Dana has purchased a new Cadillac sedan that is causing a commotion in the film colony. The car is specially finished in dark blue and has interesting mechanical features.

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Ann May has been added to Cecil de Mille's staff for his forthcoming feature. Forrest Stanley and Forrest Forest are the principal players.

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After a year in New York, where she appeared in Frohman productions, Ruth Clifford is back in the film colony and will resume her work before the camera.
IT is not too early for the exhibitor to begin shaping his plans for the Fall opening. It is a matter of good business judgment to lay such plans well.

Certainly few if any of the capable showmen who have remained open during the warm weather to date will see fit to close for any period. Fortunately it is not necessary that the theatre be closed preceding an effective Fall opening.

The screen is obviously the proper place to launch the campaign for the Fall event. The time for the launching is now.

With his plans completed, his attractions chosen and his advertising campaign mapped out, the wise exhibitor will do well to get an advance teaser slide or trailer series under way at once.

"THE JACK-KNIFE MAN" (First National) deserves the critical attention of every American exhibitor. It is King Vidor's best picture to date, and that is sufficient guarantee for those familiar with his past work. An every day story of every day people, produced in the realistic manner of the producer's past creations, it is an event of great importance to the screen world and a commercial-artistic triumph.

"BRIDE 13" (Fox) marks the entry of the Fox Film Corporation into the serial field. The field is the richer for the event. The early episodes of the serial satisfy general expectations as to the proficiency in this direction of the organization which has made such successes as the Mix, Parnum, Walsh, Jones and Russell features. Its box office record should be spectacular.

"THE BREATH OF THE GODS" (Universal) with Tsuru Aoki the star, is serious of type and presented in Japanese settings. The star is clever, and characterization throughout is highly meritorious. The picture offers unlimited possibilities for effective exploitation. It presents a contest between love and duty, with the Japanese maiden loved by an American and by an Oriental prince.

"THE MISFIT WIFE" (Metro) offers the increasingly popular Alice Lake in a domestic drama that begins in the West and concludes amid the wealth of the East. Alice Lake has the part of a young wife whose social qualifications do not meet the requirements of the husband's relatives, shows an erring sister-in-law the folly of her ways and wins their gratitude. Lakehouse is the keynote of the picture which is certain to be universally favored.

"THE LAW OF THE YUKON" (Reelart) has its strongest point in its abundance of snow scenes that should be relished on hot days. A special cast is employed and all do capital work. A newspaper man with a mysterious past is accused by circumstantial evidence of the robbery of the uncle of his sweetheart, but acquitted by the testimony of an unfaithful wife whose death permits his marriage to the girl.

"WHAT'S YOUR HURRY?" (Paramount Artcraft) is above the average in many ways. It is strong of plot, excellently adapted from a Saturday Evening Post story. It includes the finish of a speedway automobile race and a race against the danger of a breaking dam in the California irrigation country, energetic Wallace Reid driving a string of motor trucks through a blinding storm. A picture of continued suspense, replete with thrills.

"MAN'S PLAYTHING" (Republic) is an earnest, dramatic expounding of the rewards of virtue, making first-class entertainment. Grace Davison, Montagu Love and Stuart Holmes play the leading roles effectively. The rescue of the girl from unpleasant surroundings, her establishment by a wealthy idler whose intentions are misinterpreted by a wild brother of the girl, resulting in a shooting of the man, give rise to the dramatic complications.

"LI TING LANG" (Robertson-Cole) stars Susse Hayakawa in a picture distinctively staged and photographed. Mystery, romance and intrigue are excellently blended. Li Ting Lang is a Chinese prince who, following the breaking of his betrothal to an American girl, pledges love until death and shields her through danger in Hong Kong. A suicide-murder mystery surrounds the supposed death of the prince following his rejection by the girl.

"THE RIGHT TO LOVE" (Paramount Artcraft) should score generally, if only for the performance of the star. It is highly dramatic, a story of love and intrigue. Settings on the Bosphorus are excellent. Mae Murray plays the lead with great skill.

"LIFE'S TWIST" (Robertson-Cole) gives Beossie Barriscale ample chance for display of versatility in a dual role—society woman and girl of the shuns, which she capably fills. Bartered in marriage for social position, her chagrin creates an estrangement finally terminated by the generosity of the poor girl. The picture has all the typical Barriscale attributes and should meet with the approval of her admirers and the general public.

"SINK OR SWIM" (Fox) is a rollicking run of fun that purposes to be nothing more than laughable nonsense with the punch and pep peculiar to the true George Walsh picture plan. It takes a quintet of lively American youths through adventures in the Balkans which add the rescue of a princess by them under the hero's leadership. A picture that will particularly please men and boys.

"THE HIDDEN CODE" (Pioneer) rivals the Arabian Nights for excitement and adventures. The theme presents the efforts of a band of crooks to steal the formula for a powerful explosive. This is written in hidden code on a girl's shoulder.
Alice Lake in
THE MISFIT WIFE
Six-part comedy-drama; Metro. Directed by Edwin Mortimer. Published in August.

OPINION: Another important step forward for the star, Alice Lake, and an important contribution to the feature market, "The Misfit Wife" may be listed in the column of pictures worth while. It has the attributes of the 'sure fire' successes in recent and remote production history. Its box office experience should be wholly up to expectations.

Alice Lake carries the part of the little wife in this sparkling screen play in capital fashion. She plays with a verve and spunkiness most refreshing. Forrest Stanley in the part of Peter Crandall, the youthful husband, is a likable opposite, and the pair have a reasonable and practical plot wherewith to work.

As Katie Malloy, a manicurist from New York transplanted to the wilds of Wyoming, Miss Lake captivates the town. Her satellites include the town's "bad man" as well as young Crandall, also a New Yorker. Life at the Traveler's Rest Hotel, presented with good scenes and cleverly employed vernacular, offers opportunity for display of skill on the part of the star. She admirably fulfills the requirements and is equally interesting in the West and in the East, where she is confronted by the objections of a snobbish family when she meets them as Peter's wife.

There is an agreeable amount of humor to contribute to the entertainment value of the picture. It carries the message of the trouble that comes with absorption of the business man in his affairs to the extent of wife neglect. Edward Martinell as Henry Gilsey is capital.

SYNOPSIS: Katie Malloy, an energetic bit of New York young womanhood, follows the Greely advice and goes west to Paris, Wyoming. She introduces its rather rough residents to the refined art of maniuring, and her business flourishes. Fortune brings to her companionship Peter Crandall, scion of a wealthy New York family, in the West to be rid of a thrist for the wild life.

Katie's ministrations convert him to a working man and husband. His "accidental" shotgunning by Duff Simpson, Paris' "bad man," results in their change of residence to New York. There a supercilious mother and a foolishly unscrupulous sister-in-law pave a hard road for Katie to travel in their requirements of her education as a "lady." Katie saves the sister, Mrs. Gilsey, in a situation compromising herself, but Mrs. Gilsey's confession restores her threatened honor and opens the eyes of the negligent husband to the wife's need of his companionship.

Mae Murray in
THE RIGHT TO LOVE
Six-part drama; Paramount Arctura. Directed by George Fitzmaurice. Published in August.

OPINION: A picture replete with pictorial effects of rare beauty, with Mae Murray for heroine and David Powell as hero, "The Right to Love" should rank among the season's superior pictures.

There is a wealth of variety in these attractive elements. Dramatic scenes and love scenes are set in fascinating surroundings. Scenes in an imaginative fairyland and in exotic homes of Constantinople give opportunity for a use of uncommon effects in settings and costuming. The generous latitude employed in both results most agreeably.

A small boy, the son of the young American wife of an unfaithful Englishman, Archibald Falkland, and his inseparable companion, a dog, have a number of appealing moments. A realistic rain and thunder storm that churns the Bosphorus out of its customary calm forms effective accompaniment to the murder of Falkland, which takes place in a pavilion on the sea.

Events which have led up to the situation presented in the opening scenes have picturesque portrayal in a tale related by the mother to the little boy. The ultimate reunion of the early lover with the two has pleasant sequence in their sailing away to happiness on a fairy ship.

While the imagination is given generous play in the plot and happenings take their order rather conveniently, the picture achieves the desired result with satisfaction.

Mae Murray wears fantastically picturesque garments and there are frequent close-ups artistically posed. David Powell, too, is fittingly cast, and the support of others is all that could be required.

SYNOPSIS: Summoned in her desperation to help her in her anguish at her threatening separation from her child, Colonel Richard Loring (David Powell), an American soldier, is unwilling witness to a blackguard conspiracy of Sir Archibald Falkland's to dishonor his wife. Lady Falkland, married to the English ambassador to Turkey, to satisfy her father's greed for wealth, was a youthful sweetheart of Loring's in America. Their romance was shattered with her enforced marriage to the Englishman, who insists upon keeping in their home in Constantinople his mistress, an Englishwoman. The plot of the two lovers is the promise of the wife and her separation from her boy. The murder of Sir Archibald by Colonel Loring is the outcome. Because of a remembered obligation, a Turkish soldier throws the guilt from Loring and brings about the reunion of the former lovers.

Snub Pollard in
LIVE AND LEARN
One-part comedy; Pathe. Published in July.

OPINION: All the ridiculous fun that can be packed into two reels of lively comedy are here for the taking.

Snub Pollard is director of gymnasium in a girls' boarding school, and the variety of apparatus employed in his discharge of duties and their vigorous exercising roll off laugh after laugh. There is considerable slapstick procedure. Titles are of the telling type common to the Pollard fun reels. The reliable "Sammy" is again a prominent figure, with the usual result.

Three scenes from the Screen Classic production "The Misfit Wife" starring Alice Lake (Metro).
Bessie Barriscale in
LIFE’S TWIST
Five-part drama; Robertson-Cole
Directed by William Christy Cabanne
Published in August

OPINION: Bessie Barriscale, in the duel role of society woman and girl of the slums, stars in “Life’s Twist.” As the woman of wealth the star is most effective, playing with her customary skillful grace the exacting role. She is slightly less convincing as the girl of the slums, but an intermingling of humorous bits with the masculine phase of the character’s requirements gives her performance the finish of quality that has come to be associated with her name. The drama is a sequence of logical, interesting events in the life of Muriel Chester, given in marriage by socially ambitious parents to the Duke. Their mutual struggle to untangle the web of misunderstanding brings in a cast of associates that does good work. The picture should be well received.

SYNOPSIS: After her marriage to Stephen De Koven, Muriel Chester discovers his indifference towards her and the fact that she was bargained to him for social position. Unaware that he has induced a profligate financial settlement at the same time, she repulses his attempts to be agreeable and lives in independence of his companionship. He seeks to console himself with Tina Pierce, a girl of the slums, and establishes her in luxury to find that he cannot, after all, be interested only in a beginning for whom he realizes a belated affection. Despaired of untangling their problematic existence, he decides to go abroad, but is deterred by the fact that his standing wife to whom Tina has made clear the situation between them.

Grace Davison in
MAN’S PLAYTHING
Five-part drama; Republic
Directed by Charles Horan
Published in August

OPINION: Grace Davison, Montagu Love and Stuart Holmes will be remembered for their work in “Man’s Plaything.” It is good to see it come to an end, each of the three leading players working steadily and effectively in the interest of the story. A wide range and because the story is a finely woven narrative with strong human appeal, the picture should rank high as a box office attraction and as a story. The central situation developed involves a woman rescued from a miserable environment and sustained by a man of wealth who promotes marriage. In less capable hands the treatment of the situation might have disappointed, but here there is a dignity of handling which absolves it from the suggestive and objectionable at all times. The audience going to see it at the Bandbox theatre, Chicago, sat quietly through the scenes, apparently deeply interested in the skillful twisting of events and appreciative of the pictures’ worth as an excellent portrayal of life.

Grace Davison, as Nellie Vaughn, carries the story along in her most dramatic moments. Montagu Love as Pelton Van Teel, whose first affections for Nellie as a “play toy” are found to be deeper than her, portrays a character, and the combination is an admirable one. Stuart Holmes in the role of Richard Amdafox is well cast in the part of a crafty, hypocritical mutual friend of the two, and the rest of the support is good.

There are many dramatic moments, and despite a lack of humor the fascination of the situation and its unraveling will please generally.

A special cast in
THE LAW OF THE YUKON
Six-part drama; Realart
Directed by Charles Miller
Published in August

OPINION: The popularity of the Yukon story, coupled with the reasonable preference for this type of picture, encourages early use of this acceptable specimen. It is plentifully stocked with the materials desired in the hot weather attraction and does not rouse observers to such a height of enthusiasm as to produce a physical rise in temperature. It is standard warm weather pastime.

While there is a confusion of plot by an attempt to include the affairs of too many people for too long a time, there are many things about the picture to redeem it. Scenes in the snow country—down a slushy trail, wild waters of the white mountains—are entirely satisfactory. The title is taken from a Robert Service poem, with emphasis on the excerpt that “only the strong survive, and surely the weak shall perish.”

It details the experience of one Morgan Kleath in his adjustment to the Yukon country as a writer and fighter. He comes there a mystery and issues a newspaper with the help of Goldie Meadows, an attractive little person, and of Barney McCool, a droll “dimmyrat” person of some age whose witticisms supply the humor of the picture. The three principals, Edward Earle, Nancy Deever and Thomas O’Malley, give a good performance and the supporting cast meet their standard.

SYNOPSIS: Morgan Kleath, a young newspaper man from San Francisco, arrives in the Yukon to start a paper. His welcome is an insult from Joe Duke, a belligerent native, that results in the latter’s first defeat and brews trouble to follow for Kleath. Goldie Meadows, the adopted daughter of Tim Meadows, keeper of the dance hall, wins the heart of Kleath, increasing Duke’s rage. A robbery instigated by associates of Duke leaves clues that point to Kleath as the guilty man. Clair Meredith, wife of the doctor, and Tiny Tree, an habitue of the dance hall, supply the weak souls to perish in the country’s crushing power, and their two love affairs make side issues from the main romance of Kleath and Goldie. As the noose begins to threaten Kleath, his unfaithful wife arrives from Frisco to reveal his freedom from blame and breathes her last with the end of her testimony, permitting the union of the lovers.

Grace Davison in
THE HIDDEN CODE
Five-part drama; Pioneer
Directed by Richard Lestrangé
Published in July

OPINION: A vivid picturization of a tale of adventure of the more thrilling variety, “The Hidden Code” is thorough entertainment.

The story revolves around a secret formula for a powerful explosive which has been written in invisible chemical upon a girl’s shoulder. A band of crooks endeavor desperately to obtain the rule and the fortune involved.

Continued action and adventure are the emphasized features of the play, the story being represented as read by a girl. Its development follows closely the plan of the exciting serial and there are numerous thrills. Repeated appearances of a villain typical of the sleekness and slickness of the popular man of that cast in the melodrama, a plenty of fasttacks, continual pursuit, all these things keep up the excitement. Some of the best fight scenes take place in a river and there is an auto chase that is thrilling.

SYNOPSIS: An eccentric old chemist, discoverer of the formula for a powerful explosive, has written it in secret code and with disappearing chemical upon his daughter’s shoulder. A hero is offered in the held of an explosive manufacturing company. A band of crooks, headed by a woman, make their headquarters in a serial-like cellar and seek to learn the secret formula and make their fortunes. One of the band attempts to doublecross his associates and intrigue and rapid adventurous action follow fast.
SYNOPSIS: On probation for three months with his father watching his every move, Petten Van Teel, wealthy New- do-well, postpones a promised marriage with Nellie Vaughn, a flower girl in a back-alley brothel, and returns her from unpleasant surroundings meanwhile, he establishes her in an apartment. While his conduct toward her is irreproachable, she wins her final victory at his wedding by showing him she is a tool of the crafty Maddox, who seeks through implication of Van Teel with the girl to separate him from a generous little bundle of money. A wild-warrant is issued for Van Teel's arrest. His brother believes the worst of Teel's support of his sister. Following a dance hall brawl to avenge her insulted honor, and consequent imprisonment, and twenty-four years of Van Teel in shooting him in the sister's apartment, discovering too late that Van Teel has forfeited his fortune, sacrificed his father's favor, forced a check to raise money for her brother's release and married the girl. Defying further machinations under Maddox's direction, she shoots him in self-defense, wins the forgiveness of the father of her husband and is left in love and reconciliation with the two as the picture ends.

Tsuru Aoki in
THE BREATH OF THE GODS

Five-part drama; Universal.
Directed by Rollin Sturgeon.
Published in August.

SYNOPSIS: To meet the stern demands of duty to home and country that make the true Japanese sacrifice even love and happiness for their peace make up the thematic of entertainment in "The Breath of the Gods."

Tsuru Aoki (Mrs. Sessue Hayakawa) tries diligently to interpret the complexity of a Russo-Japanese war plot, obediently true to the inheritances of her ancestors in relinquishing her heart's hopes for duty to home. The picture is entirely satisfactory both in skill and appearance.

Other excellent character work is offered by Arthur Chang in the part of Prince Hagen and Japanese minister of war, and by Stanhope Wheatcroft as Pierre Le Beau of Russian-French ancestry, the American sweetheart of the girl, Yuki Onda.

A marked departure from the usual setting of sunny Oriental country is the picturization of a rain storm in Russia that scatters the petals of a plum tree beloved of Yuki. There are the usual tenuous friendships and boxlike sets of the Jap country to make pretty background for the episodes of war diplomacy staged in and about the home of Yuki.

Titles are interesting and well chosen. Harmony of plot and action are complete.

The presentation possibilities are obvious. With a supply of lattice at hand it will be a simple matter to make up an effective stage setting. The same idea may be carried out in the lobby, as in the case of "Broken Blossoms" and other pictures of similar locale.

As for exploitation, despite the denial of Harry Reichenbach of responsibility in the recent New York event, the idea may be used in practically any city. In New York a Japanese girl's clothes were found on the edge of a body of water, the obvious conclusion that she had committed suicide, causing the police to drag the water for her body. Considerable local excitement may be created by the same or similar device, though precautions should be taken to preclude untoward legal developments.

SYNOPSIS: With the Russian-Japanese war of 1905 threatening the peace of the Samurai race, to which Yuki Onda belongs, her father's demand takes her home from an American education to Japan. With her asks a party of American diplomatic friends that includes Pierre Le Beau, to whom she has pledged her love. Her father's faith in her inherited honor obliges her to marry Prince Hagen, and in the opportunity to be of service to her country there comes opposing loyalty to him and love for Le Beau, then an envoy of the Japanese embassy in Japan, who is made the unwilling instrument for the attempted securing of valuable information from her. Yuki, believing that she has failed in her trust, takes her own life, leaving the sorrowing Prince and the penitent and loving Le Beau.

Sessue Hayakawa in
LI TING LANG

Five-part drama; Robertson-Cole.
Directed by Charles Swickard.
Published in August.

SYNOPSIS: That neither breed nor birth exist where there is true love is the theory on which Li Ting Lang, Chinese prince, meets Marion Halstead, a beautiful American society girl. Both are absorbed in one another's souls so that relatives and friends implore an end to the companionship. Incensed at their interference, and momentarily convinced of the truth of the Prince's plea that their marriage will be the exception to the usual disastrous inter-racial union, the girl announces the engagement. Later, realizing her folly, she breaks the troth. The Prince gracefully releases her but vows a faithfulness of love until death. He is found in his apartment, apparently dead. Prince Nu, envoy of the Empress, who has summoned Li home to China, and whose pleas were ignored by him, forces Li's servant to drug him. He is returned to China and becomes leader of the Republican forces during a revolt. On her honeymoon in Hong Kong Marion, then the wife of Bob, college friend of Li, rediscovers her former lover. He leads her to safety through dangerous machinations planned for revenge by Prince Nu, and again parts with her, still faithful to his love.
Striking scenes from "Bride 13," the initial serial of the Fox Film Corporation, which is published in September. The U. S. Navy is working with the company in the long unit in supplying submarines and cruisers for use in the production, some remarkable thrills being obtained in this manner.

Wallace Reid in
WHAT'S YOUR HURRY?
Five-part comedy-drama; Paramount Artcraft.
Directed by Sam Wood.
Published in August.

OPINION: The box office results that exhibitors have reported as attending the exhibition of the majority of Wallace Reid's automobile comedy-dramas should be duplicated in the engagement of "What's Your Hurry?" This project paries favorably with any of those that have gone before and lends itself to the same type of exploitation and presentation.

Reid is again a racing driver, as in "The Roaring Road" and "Excuse My Dust." Variety enters, however, in his forsaaking of the speed roadster for the clumsy motor truck manufactured by his sweetheart's father. In brilliant climax of his determination to put over effective publicity for the trucks, he drives a train of five of them into a California valley to bolster a breaking dam in the midst of a spectacular Christmas Eve storm.

The story is a screen version of the Saturday Evening Post story, "The Hip- popotamus Parade." It makes an excellent vehicle for the breezy race track star. Thrills that will undoubtedly prove effective are plentiful.

The star performs with an appeal unsurpassed in even the most popular of his previous pictures, and he has the best support in the work of Lois Wilson as Virginia MacMurran, in that of Charles Ogle as "Old Pat," her father, and of others of the cast, which includes Clarence Burton and Ernest Butterworth.

Great care has been taken to present the picture in as nearly perfect detail as possible. Titles are crisp and clever. Contrasts are evoked to effectual result and the speed and color of an automobile race are tellingly presented.

SYNOPSIS: To win the favor of his sweetheart's father, "Old Pat" MacMurran, Dusty Rhoades (Wallace Reid) forsakes the race speedway in determination to put over effective publicity for the former's product, Pakro motor trucks. A prospective order from the Cabrillo Irrigation Company is an incentive to his effort. MacMurran muffles his publicity plan by bringing a giant Christmas tree down the mountains for Los Angeles kiddies on a Pakro truck and goes soberly to the Cabrillo Valley to spend Christmas. Inability to get supplies to builders of the valley dam through the storm-driven roads threatens the lives and homes of valley residents through a critical term of hours until the day is saved by the arrival of a truck train driven by Dusty, bearing the necessary supplies. There is certainty of a wife for Dusty and a manager's job with the Pakro Company as the picture concludes.

George Walsh in
SINK OR SWIN
Five-part comedy; Fox.
Directed by Richard Stanton.
Published in July.

OPINION: Peppery with action and rapid fire fun that precludes to be nothing more than rollicking amusement combine in "Sink or Swim" to offer a midsummer refreshment certain to be favored by every audience from first scenes to last.

Little folks and big folks will be kept in merry mood at the antics of a quartet of Americans abroad in the Balkans. They include George Walsh in the person of a reckless American hero, tender of years and heart; Coyote Jones, his Texas pal; Sminky Brook; Bill Gillette, American consul, and a stranded Alabama colored waiter of agility as to hands and feet and dice. A crap game between the live is certain to bring down the house.

There is opportunity aplenty for the comedian to keep up a characteristic succession of lively acrobatic fun in the chase for the heart of a beautiful girl that leads him from a Chicago cafe to the European province. There is fantastic series of court intrigues that involve the rescue of a princess in approved fairy tale fashion. Every member of the cast is capital in performance. The picture is a certain success wherever shown.

SYNOPSIS: Dick Mason, son of a Texas cattle king, wakes to find himself in a Chicago jail, the result of his playing the champion to an unknown beauty in a cafe riot. The elder Mason ships him off to Lithoonia, a Balkan province, where he has a cattle concession, in company with Coyote Jones, his ranch foreman. The two pick up a New York gun man and the three add to their coterie upon arrival in Lithoonia, the youthful American consul and a house sick colored waiter from Alabama. Overhearing a crap game between the five, intriguing natives, plotting against the throne of the Princess Alexa, believe "come seven" the password of the American band. There are wild schemes and wilder disruptions of them by American brain and brawn against Balkan will ness, but in the end the Princess, who turns out to be the girl of the cafe episode, is restored to her threatened and her enemies, overpowered and her heart given to Dick.

Marguerite Clayton in
BRIDE 13
Fifteen-episode serial; Fox.
Directed by Richard Stanton.
Published in September.

OPINION: As was to be expected, the picture market is the richer for the Fox entry into the serial field. And the serial field is the especial beneficiary enriched by the opening up of a new source of profitably marketable material.

It was the general belief that the producing organization that made Tom Mix a national favorite in robust Westerns would turn out a popular serial. It was expected that the company producing the George Walsh comedy-dramas, the William Farnum adventure stories, the William Russell and Buck Jones successes, would give the trade a serial well supplied with the elements that make for box office prosperity.

These expectations are satisfied in "Bride 13," the initial Fox serial, a chapter play of unusual and saleable qualities.

The name of Fox has long been associated in the trade and public mind with action pictures, with the harder type of entertainment. A great majority of Fox productions have come under this general classification.

That name will continue to be thus identified with popular and profitable screen material as long as the Fox studios continue to turn out serials like this present.

The early episodes of "Bride 13" give great promise for the serial. There is a cleverly conceived ground plot for the action that is to follow. There is about the whole a distinct novelty that is worth a great deal to the exhibitor who advertises and exhibits the serial.

There is a wealth of material suitable for featuring in exploitation and advertising, and the large and capable cast performance that cannot but result in steady and growing patronage.

Intensive exploitation should precede the screening of the first episode. Every one of the many available devices should be used to bring to that initial screening the largest possible gathering of serial enthusiasts.

The serial will take care of itself from that time on.
**THE JACK-KNIFE MAN**

Five-part comedy-drama; First National. Directed by King Vidor.

**Published in August.**

**OPINION:** Adhering to the production principles evidenced in his remarkably successful previous attractions, King W. Vidor, to whom trade and public looks for much of the genuine "new stuff" essential to the advance of the motion picture art has created a masterpiece.

As in the past he has given splendid narration of an every-day story of every-day people. Of artificiality there is none. No tinsel and glamour surrounds the lives pictured. No volupitous settings form the background. And the dramatic appeal is the stronger by reason of the realism thus gained.

Offered as the dog days approach a close, the picture offers an excellent opportunity for desirable stimulation of sluggish business. The exhibitor can enter into the most extensive advertising campaign in his power with utter assurance that whatever promises he makes will be fulfilled.

Personal invitations, admittedly a sure but often dangerous means of exploitation, can be used in this case with confidence. The expense of such exploitation is minimized. And a wise exhibitor will include his personal guarantee. He will be called upon to make no refunds.

As to individual honors, few need be awarded aside from those that go to the director. Fred Turner has the title role and a true-to-life characterization. Bobby Kelso is an appealing juvenile and Florence Vidor makes capital of the role assigned her. The remainder of the cast satisfy in every instance.

The production is not merely a program incident. It is a distinctive feature of unquestionable merit. Every American exhibitor who has the satisfaction of his patronage and the enrichment of his box office at heart owes it to himself to personally examine the picture and act accordingly.

**SYNOPSIS:** Peter Lane, known as the "jack-knife man" because he spends his time in whittling articles from wood, selling them to gain a living, loves and is loved by the Widow Potter, desiring from a proposal of matrimony for reasons known only to himself. When a hungry child, "Buddy," comes to his house boat in quest of food, he asks and receives the aid of the Widow Potter. Returning to the boat he finds the boy's mother, dying, and buries her, adopting the boy. A little later Booge, a tramp, joins the queer little family and refuses to be ousted. The three become inseparable companions. Then a busybody parson seizes the boy and insists upon finding a home for him, fortunately placing him with the Widow Potter. Time goes on and Peter becomes widely sought as a maker of wooden toys. After many developments of startling nature, his financial condition greatly improved, he marries the widow and all ends happily.

**Change Titles Of Late Eugene O'Brien Films**

The titles of two forthcoming Selznick productions scheduled for publication in the fall, "The Thug," starring Eugene O'Brien and "The Poor SImp," starring Owen Moore, have been changed; it is announced this week. "The Thug" has been changed to "The Wonderful Chance," and "The Poor SImp" has been named "Love Is an Awful Thing."

Portraying the leading feminine role in support of Eugene O'Brien is Martha Mansfield. In this production Eugene O'Brien plays a triple role. He appears as an ex-convict, an English earl and a society crook. Nell Craig plays the role opposite Moore in "Love Is an Awful Thing."

**Winner in Beauty Contest Conducted By Mayflower to Be Announced Soon**

Mayflower Photoplay Corporation's national sales girls' beauty contest, which has been conducted in cooperation with all the newspapers over the country which use the Newspaper Enterprise Association service has been concluded.

It is understood that the judges of the beauty test have selected a winner and that such an announcement will be forthcoming shortly.

**Papers Display Story**

This contest, arranged by Mark Larkin, publicity director for Mayflower, has attracted nation-wide attention for two months. It is estimated that 10,000 sales girls entered from every branch of the merchandising business. During the initial weeks of the contest, papers served through the Newspaper Enterprise Association featured the stunt on page 1 with display heads and attractive art.

The purpose of the stunt was to find the most beautiful sales girl in the United States. This was accomplished by having the papers discover the most beautiful girl in each of the important cities. Photographs of the winners from the various cities were then judged in New York City by a national committee made up of Meya McMein, famous artist; Alfred Cheney Johnston, noted photographer; Florence Zieglfeld, connoisseur of feminine beauty; James Quick, editor of Photoplay, and R. A. Walsh.

To Get $100 Weekly

The girl winning the title of "most beautiful sales girl in America" will be taken to New York City, chaperoned by her mother, by Mayflower, and given six weeks' work in an R. A. Walsh production at $100 a week. Following her film engagement, she will then be given six weeks in one of the Zieglfeld shows, probably "The Folies," also at $100 a week.

Mayflower believes that as a result of this golden opportunity a new star may possibly be developed for the screen. If, however, the sales girl beauty prefers to return home following her screen and theatrical engagement, her expenses will be paid back to the city from which she came.

**THE CHINK, THE LADY AND DRAG HARLAN**

William Farnum in a scene from "Drag Harlan" the screen version of Charles Alden Selzer's story, directed by J. Gordon Edwards for Fox.

**Antonio Moreno Stars In And Directs New Product**

Antonio Moreno, who is well into his forthcoming Vitagraph serial, "The Veiled Mystery," has attracted direction to the picture himself and is taking more liberties with the life and limb of the star than any other director would dare to do. He still has the assistance of Rex Hodge, who has been the assistant director through several of the Moreno serials.

Heretofore Mr. Moreno has been supplied with a director because of the immense amount of detail from which W. S. Smith, manager of the West Coast studios, wished to relieve him. He has a story so strong in "The Veiled Mystery" that he will direct it himself to insure the plot working out as planned. He has been surrounded with an exceptional organization to expedite his new undertaking.
Popular Screen Stars Who Score In New Films

William Farnum, the Fox star, whose "Francois Villon" in "If I Were King" has been declared one of the most notable impersonations in his long list of character roles.


Two scenes from "Love Madness," starring Louise Glaum, her last I. Parker Read, Jr., production. Peggy Pearce is the blonde on the right. The picture will be distributed by W. W. Hodkinson.
First National

In Search of a Sinner, with Constance Talmadge.—Great. Played this to capacity. People go out pleased. Book it. You make no mistake.—Hackett & Krauss, Hackett's Theatre, Port Gibson, Miss.—Neighborhood patronage.

The Idol Dancer, a D. W. Griffith production.—Excellent. The picture is all. Better than former Griffith productions in entertaining qualities, Drew well.—Elks Theatre Co., Elks Theatre, Prescott, Ariz.—General patronage.


A Virtuous Vamp, with Constance Talmadge.—Fine picture. One of the cleverest pictures yet. Pleased all. What they like. Make more of them. Constance Talmadge fascinating and this her real patronage of entertainment.—Rogers Bros., Columbian theatre, Wamego, Kans.—General patronage.

In Search of a Sinner, with Constance Talmadge.—Fine picture. One of Constance's best. Pleased 90%. Will go over big if you get good advertising matter on it. You can't go wrong on her pictures. Ran it two days. Good business.—W. E. Pore, Cozy theatre, Gorman, Tex.—Small town patronage.

The Thunderbolt, with Katherine MacDonald.—An extra good production. Book it.—D. B. Fallett, Star theatre, Gibbonburg, O.—Neighborhood patronage.

In Search of a Sinner, with Anita Stewart.—A thrilling melodrama. A credit to the director. Will stand advanced prices.—A. R. Anderson, Gem theatre, Twin Falls, Idaho.—Family patronage.

Two Weeks, with Constance Talmadge.—Everybody pleased. Boost it. Can't go wrong on it.—John H. Shepard, Opera House, Gilman, Ill.—Neighborhood patronage.

A Daughter of Two Worlds, with Norma Talmadge.—Best picture this star ever made. Best chance for star to show character playing as she does two distinct ones. Give us more of this kind. You can't go wrong on this one.—W. E. Pore, Cozy theatre, Gorman, Tex.—Small town patronage.

Bill Apperson's Boy, with Jack Pickford.—Ran it two days. Second day best. Everybody well pleased. First National has the stuff.—Lyric theatre, Orange City, Ia.

Two Weeks, with Constance Talmadge.—Excellent. An enjoyable picture, well acted and well produced.—Elks Theatre Co., Elks Theatre, Prescott, Ariz.—General patronage.

In Old Kentucky, with Anita Stewart.—Great. House record broken.—W. C. Clemons, Gem theatre, Higbee, Mo.

The Price of Innocence, with a special cast.—A good story told in a clean and consistent way.—A. R. Anderson, Gem theatre, Twin Falls, Idaho.—Family patronage.

Daddy Long Legs, with Mary Pickford.—Ran two days at advanced prices. Pleased all. Good business for hot weather.—W. L. Huffman, New Electric theatre, Simpson, Kans.—Neighborhood patronage.

Mary Regan with Anita Stewart.—Another good Stewart picture.—D. B. Fallett, Star theatre, Gibbonburg, O.—Neighborhood patronage.

Back to God's Country, with Nell Shipman.—A big production. Fine scenery. Pleased 100%. Play it big. You can't say too much for this. Wapi is great. Played it two days to capacity at advance prices.—W. E. Pore, The Cozy theatre, Gorman, Tex.—Small town patronage.

The Heart o' the Hills, with Mary Pickford.—Mary draws here as strong as ever, and this is as good as anything she has done to date. Contains some deft comedy situations that will draw as much laughter as a Senett.—T. C. Shipley, Essaness theatre, Hushville, Neb.—Small town patronage.

Fox

A World of Polly, with ViVva Rich.—A fine star in an excellent picture.—A. J. Strothman, Opera House, Gayet, Ia.—College town patronage.

Three Gold Coins, with Tom Mix.—Excellent Mix picture. Full of stunts and action. Good entertainment and big drawing.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

Twins of Suffering Creek, with William Farnum.—Great. Fox is sure learning how to put the pep into its Westerns. Bill Russell is coming fast.—Paul L. Stover, Wonderland theatre, Clinton, Ind.—General patronage.

The Joyous Troublemakers, with William Farnum.—While this is not Bill's class of pictures, you will be surprised when you see him in this one. Book it and make it.—G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—General patronage.

The Orphan, with William Farnum.—Swell picture. Fine crowds. Farnum is well liked and gets better every time he appears here in a Western.—Paul L. Stover, Wonderland theatre, Clinton, Ind.—General patronage.

The Last Straw, with Buck Jones.—Buck Jones a good actor. You cannot go wrong with this one.—H. F. Helt, Queen theatre, Northwood, Me.

Wolves of the Night, with William Farnum.—Very good. Good story. Acting and photography pleased well and got the money.—H. A. Larson, Majestic theatre, Oakland, Nebr.—Small town patronage.

The Orphan, with William Farnum.—Farnum not as good in this one.—H. F. Helt, Queen theatre, Northwood, Me.

Tins of Suffering Creek, with William Russell.—Dandy Western play. Just what we want.—A. J. Stegall, Opera House, Fayette, Ia.—College town patronage.

Leave It to Me, with William Russell.—Not quite up to Russell's standard. Story seems a bit too slow, although the
admirers of Russell will let it pass this time. Russell is better in Western stuff.


The Shark, with George Walsh. — George Walsh a good actor. O. K. here.

-H. F. Heldt, Queen theatre, Nordheim, Tex.

The Iron Heart, with Madhine Traverse. — Very uninteresting. The star is a drawback to my theatre. Everyone kicked on this one.—William Haight, Orpheum theatre, Livingston, Mont.

The Feud, with Tom Mix.—What a pity to put wonderful Tom Mix in such a play. Give him the western dope and his faithful pal, the horse, and he can't be beat.—Ethel M. Huber, Opera House, Camp Point, Ill.—Small town patronage.

The Lure of Ambition, with Theda Bara.—Picture is good one. People don't like Theda any more, but they sure come to see her.—A. R. Powell, Sugg theatre, Chickasha, Okla.—Neighborhood patronage.

The Orphan, with William Farnum.—An excellent picture. I raised admission. Good crowd for summer business.—William Haight, Orpheum theatre, Livingston, Mont.

Heartstrings, with William Farnum.—This is a misfit for Farnum, but he can act no matter what he is cast in. Picture satisfies.—A. LaForce, Happy Hour theatre, Two Harbors, Minn.—Small town patronage.

The Daredevil, with Tom Mix.—About the best thing Mix has produced. Big business two days.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

The Dead Line, with George Walsh.—Too much blood and thunder. The little child and dog acting is the best thing in the picture. If Mr. Fox is to continue starring George Walsh in this style of stories we'll have to take him off our program. We note with pleasure that his latest picture, Sink Or Swim, has a very favorable review.—L. C. Farquhar, Opera House, Guide Rock, N. C.—Neighborhood patronage.

Wolves of the Night, with William Farnum.—Good picture but did not draw for me. Every thing is so dry and quiet in this picture. But personally I thought it a good picture.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

A World of Folly, with Vivian Rich. — Poor. Fox will have to pep up.—Paul E. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

Love's Harvest, with Shirley Mason.—This is only a fair picture. Shirley won't draw for us.—Preston Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

The Adventurer, with William Farnum.—Farnum all out of place in this picture. He has made better pictures. His name is about all there is to the picture.—Mildred theatre, Barnesville, Ga.—Neighborhood patronage.

Goldwyn

The Revenge of Tarzan, with Gene Pollar.—Goldwyn has another big attraction in this. Our people like it as it follows the book more closely than former Tarzan pictures. Book it. Played two days to good business.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Out of the Storm, with a special cast.— Went big. You can't beat Goldwyn Eminent Authors Pictures for big pictures. Extra big business on Sunday night.—Pfeiffer Bros., Opera House, Kenton, O.—General Sunday patronage.

One Week of Life, with Pauline Frederick.—One of the best she has been in for some time. The pictures she is in now are far superior to those of Paramount.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

One of the Finest, with Tom Moore.—A picture that Tom Moore should forget. Very disappointing.—George B. Elam, Princess theatre, Winnboro, La.—Neighborhood patronage.

The Silver Horde, with a special cast.— Only program picture. Not worthy of advanced prices.—Charles Perrizo, Lyric theatre, Cass Lake, Minn.—Transit patronage.

Double Dyed Deceiver, with Jack Pickford.—A very good picture.—Strand theatre, Balon, Ind.—General patronage.

The Street Called Straight, with a special cast.—If a producer knew anything about a straight street he wouldn't produce such good-for-nothing pictures. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.—Neighborhood patronage.

Jes' Call Me Jim, with Will Rogers.—This star always goes for laughs and pleases. He's a relief.—Verner Hicks, Family theatre, Mario, Ill.—General patronage.

The Blooming Angel, withJudge Kennedy.—Not anything to it.—Whitman & Grafford, Princess theatre, Buchanan, Mich.—General patronage.

Jes' Call Me Jim, with Will Rogers.—One of the best for Rogers, and that means a lot.—P. G. Resteed, Ford theatre, Brookings, S. D.—Neighborhood patronage.

Loves of Letty, with Pauline Frederick.—Pauline a favorite here, and this picture satisfied.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Toby's Bow, with Tom Moore.—Just a fair picture. Nothing wonderful about it. Will not stand advance in price.—Whitman & Grafford, Princess theatre, Buchanan, Mich.—General patronage.

The Palsir Case, with Pauline Frederick.—Fine picture. Poor business. Not a hit here.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

The Great Accident, with Tom Moore. Great, nothing great.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Metro

Alias Jimmy Valentine, with Bert Lytell.—The best picture of the year, has been in. Everyone well pleased.—Charles Perrizo, Lyric theatre, Cass Lake, Minn.—General patronage.

The Right of Way, with Bert Lytell.—Excellent. The star's performance more than the appeal of the story makes this one of the best of the year.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

Should a Woman Tell? with Alice Lake.—Went over with a rush. Pleased everybody and universally voted a good one.—George B. Elam, Princess theatre, Winnboro, La.—Neighborhood patronage.

Lombardi Ltd., with Bert Lytell.—Run it two days to a walk out business. Seven reels and nothing to it. Titles dago stuff. Sold as special. Not even a program picture.—Lyric theatre, Orange City, Ia.

Peggy Does Her Darndest, with May Allison.—May Allison is anything that May Allison stars in. She interested.—Sam L. Nissen, Happy Hour theatre, Broadview, Mont.—Small town patronage.

The Microbe, with Viola Dana.—Viola Dana is one of our big favorites. This production one of her best. Business only fair on account of hot weather.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

The Spender, with Bert Lytell.—Bert Lytell well liked here. Picture fair. Not much business.—Charles M. Grems, Pastime theatre, Mapleton, Minn.—Neighborhood patronage.

Fair and Warmer, with May Allison.—Interesting, but highly suggestive, and morally vitiating. Would not go well in town of high moral standards.—George B. Elam, Princess theatre, Winnboro, La.—Neighborhood patronage.
Flower of the Dusk, with Viola Dana. — Good picture, but almost too sad. We like Viola in plays with lots of pep.— A. J. Peggall, Opera House, Fayette, la.—College town patronage.

Blackle's Redemption, with Bert Lytell. — A very clever show. Audience pleased. Ran this and International News Reel.—Sam L. Nissen, Happy Hour theatre, Broadview, Mont.—Small town patronage.

Blackle's Redemption, with Bert Lytell. — A good picture. You can't go wrong by backing this.—P. C. Held, Sterling Fairmont, Nebr.—Neighborhood patronage.

Paramount Artcraft

Let's Be Fashionable, with Douglas MacLean and Doris May.—Excellent. For entertaining purposes the co-stars seem to have the right kind of stuff. Good drawing.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.


Alarm Clock Andy, with Charles Ray. — An excellent picture without question. Charles Ray has many friends in this town and he has not disappointed them yet.—T. B. Melzer, Lyric theatre, New Ulm, Minn.

Young Mrs. Winthrop, with Ethel Clayton.—A fine picture. Did a good business. Strong competition and two rainy nights. Many tears at the finish.—Variety theatre, Palo Alto, Cal.—Local patronage.

Everywoman, with a special cast.—A wonderful and lavishly produced picture, but slow for the average person. To the high class clientele it should prove a 100% attraction. Not a small town picture.—Bijou theatre, Rusville, Nebr.—Small town patronage.

Sick Abed, with Wallace Reid.—Great. Don't miss it. A howling success. Please. Have asked for return bookings. Get it.—Hackett & Krauss, Hackett's theatre, Port Gibson, Miss.—Neighborhood patronage.

24th Hours Leave, with Doris May and Douglas MacLean.—Fine picture. Everyone liked it.—L. M. Kuhns, Gibson theatre, Gibson, N. M.—Mining camp patronage.

The Miracle Man, with a special cast.—A picture that will make you proud of your profession. Although it did not draw as much business as some of them you will benefit in more ways than one by showing it. Everyone praised it highly,—T. C. Shipley, Essaness theatre, Rusville, Nebr.—Small town patronage.

Sand, with William S. Hart.—Good Hart picture. Photography fine. Somewhat slow in spots but we did well for a dull season.—Variety theatre, Palo Alto, Cal.—Local patronage.

Behind the Door, with Hobart Bosworth. — A wonderful picture.—C. L. Deady, Palace theatre, North Rose, N. Y.—Neighborhood patronage.

Widow By Proxy, with Marguerite Clark.—A dandy picture. Play will raise admission.—Prescott Bros., Empress theatre, Rockwell City, la.—Neighborhood patronage.

Too Many Millions, with Wallace Reid.—Gave excellent satisfaction. One of Reid's best.— A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

The Sins of St. Anthony, with Bryant Washburn.—Pleasing picture, enjoyed by all. Margaret Loomis' work in this number far superior to star's acting.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

The Dark Mirror, with Dorothy Dalton.—Just a fair Dalton picture. Business light. Dalton don't draw as well as she used to.—Pfeiffer Bros., Opera House, Kenton, O.—General patronage.

The Hope Chest, with Enid Bennett.—A real little comedy-drama, and they all enjoyed it, and said so.—J. W. Baird, Crystal theatre, Patonsburg, Mo.—Neighborhood patronage.

Sick Abed, with Wallace Reid.—Excellent. A very entertaining number enjoyed by all. Good drawing.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

The Sheriff's Son, with Charles Ray.—A good picture, but Ray has made better.—C. C. Teas, Crystal theatre, Water town, Minn.—Neighborhood patronage.

The Squaw Man, with a special cast.—It seems so good to see a Western picture without the usual gun play, etc, and while there is a bit of it in this, it is not overdone as in most of the stuff. A matinee house gave this picture an enthusiastic ovation.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

Breed of Men, with William S. Hart.—Capacity business. All Hart pictures get the money.—Rae Peacock, Mystic theatre, Stanford, Kans.—General patronage.

Dangerous Hours, with a special cast.—While the picture is well made, it has no entertaining qualities. Extremely poor drawing.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

It Pays to Advertise, with Bryant Washburn.—Picture carried good ads for Black Jack Gum, Paris Garters, Eastman Kodak, Unceda Biscuits. Otherwise, it's a dandy comedy.—W. H. Creal, Suburban theatre, Omaha, Nbr.—Neighborhood patronage.

Let's Elope, with Marguerite Clark.—Good picture. Marguerite Clark gets me good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

Told in the Hills, with Robert War wick.—This is a good picture. Some said he was as good as William S. Hart. Drew good for two nights.—W. Woltz, Star theatre, Lake City, la.—General patronage.

The Avalanche, with Elsie Ferguson. —Good picture. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

Fathe

Other Men's Shoes, an Edgar Lewis production.—A real picture. It pleased more patrons than any picture we have had for months.—Edwin Behrds, Opera House, Dodge Center, Minn.—Neighborhood patronage.

Respectable By Proxy, with Sylvia Breamer.—Great picture. Star does great work. Better picture than many big specials. Get them in and they will not be disappointed. Fathe features all good.—R. C. Buxton, Strand theatre, Ransom, Kans.—Neighborhood patronage.

Fighting Cressy, with Blanche Sweet. —The role of Cressy is admirably suited to Blanche Sweet and at times recalled to one the days when she was under the Griffith banner. Our audiences seemed pleased with the picture.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

Oh Boy, with June Caprice and Creigh ton Hale.—A good production. Played it two days, but did not draw.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

Smoldering Embers, with Frank Keenan.—Keenan always good. Book it—Watt & Simmons, Bijou theatre, Crookston, Minn.—Neighborhood patronage.

The Gay Old Dog, with John Cunningham.—Called a special, but failed to please. No question that it's a fair enough picture, but it's not the kind that pleases more than 50 per cent of the people.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.
GIRL OF THE SEA, with a special cast.—From the few reports on this picture it looks as if many are overlooking one of the best. I consider it an extraordinary picture. Did more business for two days than on some of the big super-specials.—V. Stocker, Myrtle theatre, Detroit, Mich.—Neighborhood patronage.

Girl of the Special cast—a good production, and pleased our patrons at advanced prices. Played two days.—V. Hicks, Family theatre, Marion, Ill.—General patronage.

When Bearcat Went Dry, with Bernard Dunn.—Drew a good crowd against a Chautauqua and gave general satisfaction.—S. R. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.


The Adventuress, with Julian Eltinge.—Played to one of the biggest Wednesday nights I have ever had. Show good.—L. E. Bascom, Iowa Theatre, Harvard, Ill.—Neighborhood patronage.

Heart of Gold, with Louise Huff.—This picture gave general satisfaction, but out-of-doors pictures take best here.—S. R. Brock, Electric theatre, Hagerman, N. M.—Neighborhood patronage.

Robertson-Cole

The Notorious Mrs. Sands, with Bessie Bascom.—Very good picture and a good drawing card.—C. C. Price & Son, Royal theatre, Tarpon Springs, Fla.—Small town patronage.

Man's Desire, with a special cast.—Very good picture. Fine snow scenes.—J. W. Bascom, Pastime theatre, Sisson, Cal.—Local patronage.

The Notorious Mrs. Sands, with Bessie Bascom.—Fine. A well-acted subject. Her gown most beautiful. Patrons pleased. She is a new star to our people.—B. H. Bascom, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Brand of Lopez, with Susse Hayakawa.—Hers is a picture no theatre need be ashamed to show. Best thing Susse Hayakawa had done. His acting perfection itself. Had people come to the office to tell me the picture was the best they had ever witnessed. Business equal to winter months.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Shadow of Rosalie Byrnes, with Elsie Hammerstein.—Better than most program pictures.—W. C. Cleton, Gem theatre, Higher, Mo.—Small town patronage.

Out Yonder, with Olive Thomas.—The best Selznick we have had so far. As a whole, the most are too much nothing. They lack punch and do not hold interest.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

The Imp, with Elsie Janis.—A show picture. The picture is better.—E. Saunders, Palace theatre, Harvard, Ill.—Neighborhood patronage.

OTHERS

The Perfect Lover, with Eugene O'Brien.—Title has pulling power, and most people thought it very good. We had a larger house than we expected.—A. N. Miles, Emminence theatre, Emminence, Ky.—Small town patronage.

The MOLLYCODDLE, with Douglas Fairbanks.—A 1 from any angle. Doug's best production, and one of the very best on the market. Any place picking flap. It is a picture with as good entertaining qualities as this one has is troubled with ingrown culture. Extra big.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

Universal

The Virgin of Stamboul, with Priscilla Dean.—Splendid production. Star exceptionally good in this production. An entertaining, spectacular offering well played and excellently produced. A good drawing.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

The Triflers, with Edith Roberts.—A good production, but playing in front. Pictures played all. Watch this beauty make a few of the Joyceys, Bradsys, etc., sit up and take notice before long.—E. Goldman, New Princess theatre, St. Paul, Minn.

The Isle of Conquest, with Norma Talmadge.—Perfectly splendid. You can't go wrong if you boost this.—A. N. Miles, Emminence theatre, Emminence, Ky.—Small town patronage.


The Flapper, with Olive Thomas.—Fine. Olive is well liked and this sure is a fine picture. Anyone ought to clean up on it.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

The Flapper, with Olive Thomas.—A light comedy drama that will appeal to all. The snow scenes are especially attractive.—If. B. Melzer, Lyric theatre, New Ulm, Minn.

Out Yonder, with Olive Thomas.—A good program picture.—D. B. Fallett, Star theatre, Gibsonburg, O.—Neighborhood patronage.

NATIONAL MUSEUM

She Loves and Lies, with Norma Talmadge.—A good story. The result—everybody picks flap. Norma Talmadge is always a good actress but a good story is necessary.—A. R. Anderson, Gem theatre, Twin Falls, Idaho.—Neighborhood patronage.

The Broken Melody, with Eugene O'Brien.—"Oh, Oh, Eugene" should be the title given this picture. It is certainly nothing but some very good photos of this screen he vamps. This story was done by Pathe when they made Western pictures in France. Business poor. Better pictures will make this star.—Geo. E. Schmidt, Alamo No. 2 theatre, Atlanta, Ga.—Shopping patronage.

United Artists

Down on the Farm, a Mack Sennett production.—Showed this picture with Harold Lloyd in Captain Kidd's Kids. If you want a quiet house don't show this. Even the highbrows yelled.—Edwin Behradt, Opera House, Dodge Center, Minn.—Neighborhood patronage.

The MOLLYCODDLE, with Douglas Fairbanks.—The best production we have had, and that is saying a lot.—D. B. Fallett, Star theatre, Gibsonburg, O.—Neighborhood patronage.


When the Clouds Roll By, with Douglas Fairbanks.—Had one lady to walk out and say she didn't like it, so I would put this down as 99 99/100 per cent, because everyone else thought it great.—A. N. Miles, Emminence theatre, Emminence, Ky.—Small town patronage.

Down on the Farm, a Mack Sennett production.—Played one day at regular price to big business. Best comedy ever run. Pleased all.—W. L. Huffman, New Electric theatre, Simpson, Kans.—Neighborhood patronage.

Romance, with Doris Keane.—Booked this one two days. Took it off the second day. No good for small town.—D. B. Fallett, Star theatre, Gibsonburg, O.—Neighborhood patronage.

THE MOLLYCODDLE, with Douglas Fairbanks.—A 1 from any angle. Doug's best production, and one of the very best on the market. Any place picking flap. It is a picture with as good entertaining qualities as this one has is troubled with ingrown culture. Extra big.—Chas. Born, Elks theatre, Prescott, Ariz.—General patronage.

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The Isle of Conquest, with Norma Talmadge.—Perfectly splendid. You can't go wrong if you boost this.—A. N. Miles, Emminence theatre, Emminence, Ky.—Small town patronage.
Gun Fighting Gentlemen, with Harry Carey.—Packed them in, and they all liked the picture.—E. Saunders, Palace theatre, Harvard, Ill.—Neighborhood patronage.

The Prince of Avenue A, with James J. Corbett.—Pleasing picture which will be remembered by all classes.—W. H. Hanan, Strand theatre, Kingsport, Tenn.—Small town patronage.

Riders of Vengeance, with Harry Carey.—Very good. One of the best pictures we have seen Harry Carey in.—A. R. Anderson, Gem theatre, Twin Falls, Idaho.—Family patronage.

The Great Air Robbery, with Ormer Locklear.—Poor picture for a special. Grades about 80 per cent for a picture. Don't raise admission. I raised prices and lost money.—H. B. McFarlin toko theatre, Morehouse, Mo.—Neighborhood patronage.

The Virgin of Stamboul, with Priscilla Dean.—Poorest business this year. Dean is a dead one in this burg. Picture good, however, especially in the last reel. First part rather slow.—G. F. Rediske, Star theatre, Rye State, Mont.—Small town patronage.

The Path She Chose, with Anne Cornwall.—A fair picture well acted, but too common a story. Our patrons seemed well satisfied.—Watt & Simmons, Bijou theatre, Crookston, Minn.—Neighborhood patronage.

Blind Husbands, with Eric Von Stroheim.—Ordinary program picture for a good.—H. B. McFarlin, Toko theatre, Morehouse, Mo.—Neighborhood patronage.

Blind Husbands, with Eric Von Stroheim.—Did more business on Blind Husbands than any other special. Raised prices and boost it strong. It will please them when you get them on the inside.—R. V. Mayfield, Century, Eric, Okla.—Neighborhood patronage.

Human Stuff, with Harry Carey.—Just a fair picture. Why don't they put Carey in real Westerns.—Preston Bros., Empress theatre, Rockwell City, la.—Neighborhood patronage.

The Sundown Trail, with Monroe Salisbury.—A fair production. Has some very good acting. The theme is a story of Colorado stage drivers.—A. R. Anderson, Gem theatre, Twin Falls, Idaho.—Family patronage.

Burnt Wings, with Frank Mayo.—Fair program picture.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

Heads Win, with a special cast.—Very good. Better than some pictures we buy. This is a free picture in five reels booked by Universal. If you run it a good two reel comedy with it. Some advertising would give it all the necessary promotion. Not enough to do any harm.—Wm. Thacher, Royal theatre, Salina, Kans.

The Petal on the Current, with Mary MacLaren.—Just a fair program picture. Good moral lesson.—R. H. Hess, Marion theatre, Edna, Tex.—Neighborhood patronage.

The Triflers, with Edith Roberts.—A very poor picture. Universal program is a very good one.—H. E. Sees Bros., Express theatre, Rockwell City, la.—Neighborhood patronage.

The Peddler of Lies, with Frank Mayo.—A good picture but not one of the best. They did well with.—G. H. Armstrong, M. C. A. theatre, Rose Lake, Idaho.

The Sundown Trail, with Monroe Salisbury.—Full of life is this man, and so are his pictures. Book the Big Twelve or you and only you are the loser.—Anderson and Franklin, New Lyric theatre, Castlewood, S. Dak.—Neighborhood patronage.

Overland Red, with Harry Carey.—Carey is 100% pure for men, women and children.—Fred S. Knox, Idle Hour theatre, Marcus, la.—Neighborhood patronage.

Overland Red, with Harry Carey.—A Western feature that will please 100%. Play it and boost it. You can't go wrong.—A. R. Anderson, Gem theatre, Twin Falls, Idaho.—Neighborhood patronage.

Overland Red, with Harry Carey.—A Western feature that will please 100%. Play it and boost it. You can't go wrong.—A. R. Anderson, Gem theatre, Twin Falls, Idaho.—Neighborhood patronage.

LOTTIE WILLIAMS
Who has the role of "Nora" in the Carter De Haven production of "Twin Beds."

Overland Red, with Harry Carey.—This picture was good, but Carey has failed us at the box office. Cannot help it. Westerners and these rough pictures simply cannot be made to go over at our theatre. Wonderful picture for those who can.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

The Great Air Robbery, with Ormer Locklear.—This picture has good star, but the feature is spoiled by too much night scenery. About 70%. People here were not pleased.—Joseph F. Spangler, Globe theatre, Beaver, Okla.—General patronage.

Vitaphot

The Vengeance of Durand, with Alice Joyce.—Very beautifully put on, and gave satisfaction to a fair house.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

The Sea Rider, with Harry Morey.—Good interesting picture. Well acted and directed.—A. R. Anderson, Gem theatre, Twin Falls, Idaho.—Family patronage.

The Master Stroke, with Earle Williams.—Star becoming better liked here, and this seemed to please.—Verner Hicks, Family theatre, Marion, Ill.—General patronage.

The Fortune Hunter, with Earle Williams.—A good, clean comedy-drama.—George B. Elam, Princess theatre, Winnsboro, La.—Neighborhood patronage.

The Gray Towers Mystery, with Gladys Leslie.—A good program picture. Miss Leslie plays her part well. You can't go wrong by booking this.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Over the Garden Wall, with Bessie Love.—Very pleasing comedy-drama. One of Bessie Love's best pictures.—R. F. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

The Black Gate, with Earle Williams.—This is the first summer we have run both Chantey and the Great Scott. We are sur- prised that we had as many people as we did to see this picture. It pleased, too.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Slaves of Pride, with Alice Joyce.—Fair picture. Too much padding.—A. R. Anderson, Gem theatre, Twin Falls, Idaho.—Family patronage.

The Hornet's Nest, with Earle Williams.—Very good picture. Received many favorable comments.—R. F. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

The Garter Girl, with Corinne Griffith.—Good picture and got the crowd. Photography extra good.—R. C. Hill, Marion theatre, Edna, Tex.—Neighborhood patronage.

Specials

Neglected Wives, with Anne Luther.—This is a good picture. The jazz orchestra disc jockeys the picture good.—W. H. Harman, Strand theatre, Chilton, Wis.—Neighborhood patronage.

Crimson Shoals, with a special cast.—Did very good for me in spite of hot weather. This feature is different from the rest and pleased audience much.—John Allen, Lyric theatre, Chicago, Ill.—Transient patronage.

Stripped for a Million, with Crane Wilbur.—A very good picture. Fine photography and a good story.—W. H. Haight, Orpheum theatre, Livingston, Mont.

When Arizona Won, with Shorty Hamilton.—Good picture. Patrons well pleased.—W. H. Harman, Strand theatre, Kingsport, Tenn.—Small town patronage.

Crimson Shoals, with a special cast.—A good production. Has some possible possibilities. Audience pleased. Siles is one of the best for small exhibitors to do business with.—John Allen, Peching theatre, Chicago, Ill.—Transient patronage.

The Confession, with Henry B. Walthall.—The title did not draw, but patrons gave us more than they expected as picture is not entirely without thrills. A well constructed story.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

The Long Arm of Mannister, with Henry B. Walthall.—Walthall always draws for me and this picture was probably one of his best. —E. E. Bonham, Palace theatre, Harvard, Ill.—Neighborhood patronage.

Neglected Wives, with Chaire Whitney.—Good picture. Drew well despite hot weather.—J. H. Strong, Dreamland theatre, Galena, Ill.—Neighborhood patronage.

The Woman He Chose, with a special cast.—The former title of this picture from the Marschorf." I would advise you to first see this picture before you book it as I think it is under-rated by the critics. I know quite a few patrons come out and say they did not care for it. Title is good as a box office attraction.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.
USE THIS BLANK

Box Office Reports Tell the Whole Story.
Join in This Co-operative Service Report Regularly on Pictures You Exhibit.
And Read in The Herald.
Every Week What Pictures Are Doing for Other Exhibitors.

Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.

Title ...........................................

Star ...........................................

Producer ......................................

Remarks .......................................  

Title ...........................................

Star ...........................................

Producer ......................................

Remarks .......................................  

Exhibitor ....................................

Name of Theatre ..............................

Transient or Neighborhood Patronage ........

City ...........................................

State ...........................................
Bullock Defends Screen ‘Ads’
Prominent Cleveland Exhibitor Takes Issue With Finkelstein and Ruben of Minneapolis On Question of Industrial Films in Theatres

SAM BULLOCK, prominent Cleveland exhibitor, who is secretary of the Motion Picture Theatre Owners of America as well as secretary of the North Ohio Exhibitors’ Association, has taken violent exception to the statement by Finkelstein and Ruben advocating the complete withdrawal of all industrial programmes from the screen, and in a communication to EXHIBITORS HERALD gives complete voice to his ideas.

The question of screen advertising has been one of the important matters facing exhibitors for years. There have been a dozen different solutions offered, all of which have more or less followers.

Mr. Bullock’s statement in full is as follows:

In writing this as secretary of the Northern Ohio Exhibitors’ Association and not in my official capacity as National Secretary of the Motion Picture Theatre Owners’ Association.

Our Ohio association cannot understand why Messrs. Finkelstein & Ruben, of Minneapolis, are giving such wide publicity to their attitude regarding industrial films as a means of financing state or local exhibitor organization.

Neither can we understand their attitude (if the quotations correctly quoted) in trying to persuade the 1,500 exhibitors of the six Northwest states wherein their theatres are located, to bar advertising entirely from their screens. (We have it here and are proud of it. We control it too.) They are so reported in current trade press as to Mr. William V. Steffes, President of the Northwest League.

We are, as organized exhibitors, interested only in their reported attitude as it applies to us in Ohio and we are prompt to resent it as a reflection upon our plan of organization as applied to state and locals, especially Ohio. It is also a reflection upon the intelligence and judgment of a body of business men and fellow exhibitors who have stood the gauntlet of the “screen-grabbers” for nearly two years and finally whipped some of the biggest to a frazzle, while friends Finkelstein & Ruben were either oblivious to this menace or interested. At least we never heard from them.

It may interest friends Finkelstein & Ruben to know that the movement suggested by “Pittsburgh Fred” Harrington and put into operation from Cleveland, followed by Pittsburgh and Detroit and others, has eliminated over 50 per cent of “screen-grabbers” in the state and rendered unmarketable thousands of so-called “industrial programmes” of the “screen-grabbers” suit galore for “non-delivery of screens” promised by many of our local and involving the largest screen advertising agency in the world. If friends Finkelstein & Rubens are shocked now, where were they when the “grabbers” had full sway?

It may also interest them to know that with the hearty co-operation of other states, we posited such a condition in the minds of men who spend fortunes for screen publicity, previously, that the same men cannot even approach the subject of “industrial” films at this time screens.

Certainly it is not necessary for Messrs. Finkelstein & Ruben to serve notice “immediately upon all national advertisers.” We did exactly that a year ago. Followed it up by publicity of our plans in all trade papers, and with our allied states clinched the proposition in several issues of national advertising weeklies. But, contrary to Messrs. Finkelstein & Ruben, we sought not merely to destroy, as they are apparently and unwisely doing, we sought to build a well-financed organization from the choicest material we could find from the wreck. We are still seeking and succeeding—and so are other states—in spite of those who “foul not, neither do they spin,” for organization. This applies only to what we have had to contend with from others and not in the least to Messrs. Finkelstein & Ruben.

We seek no controversy with exhibitors—we are too busy in construction work—but we do submit that since the national organization has left it to the wisdom of each state to organize and finance itself by whatever system said state deems the best, Messrs. Finkelstein & Ruben should absolutely refrain from condemning our clean, legitimate and thoroughly practical plan, viz., financing by approved screen advertising for state and local organizations.

That plan alone made the Winton Hotel convention. Further, and made possible the choosing of Minneapolis as our next National Convention.

That, at least, should prompt our friends, Finkelstein & Ruben, to go slow—while reserving the right to do their own planning with their own screens, of course.

The convention referred to by Mr. Bullock in his closing paragraph is the 1921 convention of the Motion Picture Theatre Owners of America, which will be held in Minneapolis.

Two Members Added to “Four Horsemen” Cast

Rex Ingram, selected by Metro to direct the forthcoming screen adaptation of “The Four Horsemen of the Apocalypse” from the novel by Vincente Blasco Ibanez, this week announced the addition of two players for the all-star cast. They are Rudolph Valentino, who will play the leading juvenile role, and Fomeroy Cannon.

Southwest Museum Gets Curiosities Gathered on Laemmle-Alder Journey

An entire room in the Southwest Museum in Los Angeles has been set aside for an exhibition of the native weapons, implements and utensils of all kinds gathered by William Alder, F. S. C. A. S., and Edward Laemmle during a thirteen months’ trip including sojourns with the headhunters of New Guinea, and the cannibals of New Guinea. One of the fruits of their trip was the six reel feature “Shipwrecked Among Cannibals,” just published.

Alder and Laemmle made the trip in the interests of the Southern California Academy of Sciences and the Universal Film Manufacturing Company. Alder, who is a member of the American Association for the advancement of Science, has also been elected a Fellow of the Local Academy.

During the thirteen months of their trip, Alder and Laemmle visited Japan, China, Indo-China, Siam, the Federated Malay States, the Strait Settlements, Java and Borneo. They traversed the longest diameter of the latter island—450 miles—actually traveling over 10,000 miles in following tributaries of the rivers. They lived for two months in the interior with Dyak headhunters, from which they procured a number of human skulls as souvenirs. They also visited all the islands of the Dutch East Indies, sailing thousands of miles among them.

Anita Stewart to Spend Two Months on Vacation

Anita Stewart has left Los Angeles for the East, where she plans spending two months at her summer home in Bayshore, Long Island.

Her stay at the coast, dating from last October has been an extremely strenuous one. Under the management of Louis B. Mayer, she has been Miss Stewart’s policy to make fewer and bigger pictures than has been the rule in the past. During the nine months she was on the coast, Miss Stewart made but four pictures, “The Fighting Shepherdesses,” “The Yellow Typhoon,” “Harriet and the Piper,” and “Sowing the Wind,” which has just been finished.

TWO VIEWS OF FIRST NATIONAL SCREEN STARS OUTING

Left—Crowd in front of T. and D. theatre, Oakland, Cal., waiting for screen stars finishing parade. Right—Some of the notables attending the Field Day: George Beban, Mildred Harris Chaplin, Carter De Haven, Marguerite De La Motte, Mayor John L. Davie of Oakland, Fay Tincher, Robert McKim, Ben Turpin, Agnes Ayers, Marjorie Daw, Charles Murray and Wesley Barry and Bobby Vernon knealing.
Levey Will Issue Educational and Industrial Films Through Pioneer

Harry Levey has selected Pioneer Film Corporation as the distributing medium for "Truth Productions," the industrial educational motion pictures to be produced by Harry Levey Service Corporation.

Since organization of his own company, Mr. Levey has been studying the various distributing concerns, and has chosen Pioneer because he believes it is the strongest independent distributing corporation in the field, handling the highest class productions, and offering the best facilities for the effective distribution of the productions made under his direction.

Effective plans have been consummated for both theatrical and non-theatrical distribution of "Truth Productions," through the Pioneer exchanges, by arrangement with M. H. Hoffman, vice-president and general manager.

Principal branches have been established in all the large cities, chief among them Detroit, Chicago, Buffalo, Philadelphia, Portland (Ore.), Cleveland, Boston, Atlanta, San Francisco, Los Angeles, Baltimore, Minneapolis, Pittsburgh, Cincinnati, Toronto, Montreal, Halifax (Nova Scotia), Dallas, St. Louis, Kansas City and Washington.

Each exchange will be equipped with a man whose exclusive task it will be to represent Harry Levey Service Corporation and its interests, and further the effective distribution of the Levey pictures, Window displays, advertising, posters, mail matter—all phases of the matter of increasing interest in and circulation of films, have been carefully checked up and provided for.

Circulated in Plants

Non-theatrical distribution, which forms so important a part of the circulation of the industrial-educational films made by Levey, will be carefully superintended, and the pictures will be circulated through plants, factories, clubs, department stores and other organizations where motion pictures of the kind made by Mr. Levey find a clientele.

A system of "guaranteed circulation" will prevail throughout. Chester C. Kiebler, secretary of Harry Levey Service Corporation, is directing distribution for the Level pictures.

Mr. Hoffman expressed himself as delighted at the opportunity to distribute "Truth Productions" through Pioneer Film Corporation. "There is a tremendous market—theatrically and non-theatrically, for the industrial-educational motion pictures," he said.

Dimitri Stephon Chosen Sales and Publicity Head D. N. Schwab Company

Joseph Klein, general manager for the D. N. Schwab Productions, Inc., announces the appointment of Dimitri Stephon as Supervisor of Sales and Publicity for that organization. The latter has left the field of journalism for the new enterprise, this being his first affiliation in the motion picture industry.

In the past Mr. Stephon has been on the New York Sun, the New York Evening Telegram, for which he conducted a musical column in addition to "desk" duties, and his most recent connection before associating himself with Schwab Productions was in the capacity of a "reviewer," for a theatrical trade paper. He will leave for an extended trip embracing the District of Columbia, Pennsylvania, Cleveland, Michigan and Illinois before returning East.

Japanese Company Offers Vignola an Important Post

Robert G. Vignola, whose first special Robert G. Vignola Production for Cos- mopolitan-Paramount, "The World and His Wife," has just been published, is in receipt of a letter from Tokio, Japan, offering him the director-generalship of the Kinkikan Cinematograph Company. The letter is signed by K. Takahashi, president, and gives as references any bank in the empire of Japan, mentioning specifically the Bank of Japan, Yokohama Specie Bank, Japanese Industrial Bank, the Fifteenth, the One Hundredth Bank, the Umeit Bank, the Tokio Chamber of Commerce, and the Yokohama Chamber of Commerce. Part of the letter follows:

"The gentlemen comprising the syndicate have been contemplating this step for a long time. They have watched several American directors—you among them—very carefully for the past two years, and have decided that you are the one man wholly fitted to undertake the important post of director-general with this organization. They offer you a splendid oppor- tunity, financial and otherwise, to place motion picture Japan on the map."

Top—Tense moment from "The Branding Iron" made by Reginald Barker for Goldwyn distribution. Bottom—Scene from "Madame X" starring Pauline Frederick a new Goldwyn Picture.
Many New Theatres Being Built
In Cleveland to Show Pictures
Reif and Essick Add Rialto on the West Side to Chain
—Many Neighborhood Houses Are Being Completed for Fall Season

Cleveland has had a remarkable boom in theatre building this last year, and quite a number of houses are now under construction. The following is a list of theatres that have been completed or will be completed before the first of the year.

The Orpheum, located on Ninth street, in the downtown district, was recently remodeled and re-seated. It is owned by Paul Gusdanovic, who controls the Strand, Norwood and several other houses in the city. This is a 600-chair house.

Rialto Is Beautiful Theatre

The Rialto theatre is one of the new houses on the West Side. This is one of the most beautiful theatres in the city. It accommodates 1,000 patrons, and is owned and managed by Reif & Essick, who operate a chain of theatres here.

The Shaw-Hayden theatre is a new theatre located in the residuals district of East Cleveland. This house accommodates 1,080 and fills a long-felt need in this community.

The Corttell theatre is one of the new theatres located on Miles avenue, and accommodates 850 people.

The following theatres will be opened within the next few weeks:

The Regent theatre, East 117th street and Buckeye road; seats 1,000 people.

Dutches Bros. are the owners of this house.

The Main theatre, Twenty-fifth and Secoville avenue, 1,200 chairs, Bellies & Stevens, owners. This house will take the place of the old Main theatre, which was recently destroyed by fire.

Theatre in Cleveland Heights

The M. & J. Company are just completing a new 1,600-chair house in the fashionable Cleveland Heights district. This is the first house to be located in Cleveland Heights.

J. Spielman is completing his new theatre in the southeast part of the city. The theatre will have a seating capacity of 3,000.

The Harvard theatre, owned by W. Balkerski, will be opened very shortly. This is one of the new east side theatres, and will have a seating capacity of 800.

The Allen Bros. of Toronto are rapidly pushing work on their theatre at Fourth and Euclid avenue. This will be one of the largest theatres in the city. It will have a capacity of over 3,000.

The new Hanna theatre, which the Shuberts have leased, is also expected to be open about the first of the year. This is a 3,100-seat legitimate theatre.

Exhibitors' Outing Is
Pictured by Selznick
International Yacht Race Is
Also in Company's News
Reel No. 33-A

An unusual feature of the Selznick News reel is contained in the fact that rarely if ever has any other pictorial obtained pictures of exhibitors banded together in a frigate like a bunch of happy kids. This feature of Selznick News shows the New England distribution picture theatre managers on an outing at Pem- berton.

Other interesting news items obtained by Selznick cameramen and which are included in Selznick News No. 33-A contain scenes of the international yacht race between Shubert and Resolute, bathing beauties of one of the current Broadway shows, disporting themselves on a roof far from the eyes of the public but within a view of the cameraman, Mrs. Cox, wife of the Democratic presidential candidate, giving lawn party at the Ohio capital, Mr. Bryan, Premiers Lloyd George and Millerand with the Allied military chiefs at their discussion of the tangled questions of the peace.

Mexican General Obregon seen at his home playing with his youngsters, dar- ling navigating through the rapids of the Salmon river, race horses on the Aqueduct track seen through the fog, & the most interesting ones of all the scene of an automobile chase, run at one-fifteenth their usual speed and several other news items of current interest are also shown in the latest issue of Selznick News No. 33-A.

Alice Brady Begins Work
On "The New York Idea"

Alice Brady has started work in New York under the direction of Herbert Blache on "The New York Idea," an adaptation of Langdon Mitchell's satirical comedy of metropolitan marriage. Miss Brady took a complete rest and vacation of more than a month during the completion of "A Dark Lantern," her current Reallart production, and is devoting her entire time to works on "The New York Idea." Mr. Murillo wrote the adaptation of the story for Reallart.

Although the character of the production planned for "The New York Idea" is said to place the picture in the class of special features, it will be included in the Reallart Star Franchise, which is the output of Alice Brady's offerings next season. An unusually long time has been allotted for the making of the picture. It is not intended to have it available to exhibitors before October.

Here's What Harman
Thinks of "Herald"
To EXHIBITORS HERALD:
Enclosed please find check to apply on a one year subscription for EXHIBITORS HERALD.

In my opinion, any exhibitor who is not subscribing to the HERALD is overlooking the most important part of his business.

E. E. HARMAN, Mgr.
City Opera House, Elgin, Ore.

Jack Hoxie Will Star
In New Arrow Serial
As soon as Jack Hoxie finishes his current serial, "Thunderbolt Jack," for the Arrow Film Corporation he will commence at once on another western serial of the thriller type, according to William La Plante, studio manager for the Berwilla Film Corporation, producers of "Thunderbolt Jack.

Joe Brandt, eastern representative for Be wills, will arrive on the West Coast simultaneously with the beginning of the new serial and will personally supervise the arrangement of the production schedule, according to Mr. La Plante. With the exception of Marin Sais, Jack Hoxie's leading woman, an entirely new cast has been chosen for support.

MacDermott Returns to Screen in Fox Pictures

Marc MacDermott, the veteran actor, and well known leading man of numerous motion picture productions, forced to absent himself from the screen for over a year, owing to a serious operation, has returned and is now hard at work at the William Fox studios in New York. Mr. MacDermott, whose face is known to millions of people throughout this country and Europe, has possibly the most interesting screen career of any leading man appearing before the public.

Previous to his appearance on the silver-sheet, he enjoyed a long and successful theatrical engagement in Australia, following which he toured the United States and England with Mrs. Patrick Campbell. He then came under the management of the late Charles Frohman, appearing with Richard Mansfield. It was at this time that the motion picture came into prominence, and Mr. MacDermott succumbed to the lure of the Cooper-Hewitts at the old Edison Company. With this organization he continued as their star for a period of six years, during which time he was sent abroad twice by them, making pictures in all parts of the world. Among some of his more recent pictures are "Kathleen Mavournen" a William Fox production. "The 13th Chair," "The Amazing Lovers," and "The Red Virgin."
A Fair Aviatrix

Viola Dana, the popular little Metro star, has become a regular airplane fan. This is a new portrait of her as she appears in her new production, "Blackmail," now under way at Metro's west coast studios.

Two Metro Units Are Preparing to Produce with Five Working in West

Viola Dana, Alice Lake and May Allison and All-Star Cast Companies Now Busy on Pictures That Will Be Completed Shortly

Five producing units now are engaged in production at Metro's Hollywood, Cal., studios, and two more companies are preparing to start within a week or so. The three immense enclosed stages are covered with sets, while the lots adjoining are filled with exterior settings.

Viola Dana has about half completed "Blackmail," a story written by Lucia Chamberlain and adapted for the screen by Albert Shelby LeVine. For the last week the company has been on location at one of the palatial southern California homes at Pasadena. Dallas M. Fitzgerald is directing the dainty star in this crook melodrama, while Wyndham Standing, Edward Cecil, Florence Turner, Alfred Allen, Lydia Knott and Jack Roi make up a commendable supporting cast.

Handles Difficult Role

The interior of an artist's studio in Paris has been furnishing the setting for scenes of Alice Lake's newest picture, "Body and Soul." The star has a most difficult role to enact in this stage drama, which was written by William Hurlburt and adapted for the screen by Hayden Talbot and Marc Robbins. Charles Swickard is directing and Stuart Holmes, Fontaine LaRue, Hugh Saxon, Carl Gerard and William Orlonard complete the supporting personnel.

May Allison has been doing so many thrilling stunts for her new starring vehicle, "Are All Men Alike?" that she declares she is on the verge of being a nervous wreck. First she drove a racing automobile at eighty-five miles an hour down one of the Los Angeles roads and then took her first flight in an airplane. The worst part of this situation, according to the blonde star, is that these are only two of many sensational things she is scheduled to do before this picture is completed. Phillip Rosen is directing the story, which was adapted by A. P. Younger from Arthur Stringer's story, "The Waffle Iron." Wallace MacDonald is Miss Allison's leading man and Lester Cuneo, Ruth Stonehouse, John Elliott, Winifred Greenwood and Emmanuel Turner have important parts in the supporting cast.

Ince Is Progressing

John E. Ince is progressing rapidly in the direction of the all-star production of "Someone in the House," which was adapted for the screen from Larry Evans' stage play by Marc Robbins and Lois Zellner, Edmund Lowe and Viola Vale are the featured players in this crook melodrama, while Edward Connell, Edward Johnson, Lawrence Grant, Cara Lee, Howard Crampton, Henry Miller, Jr., and William Irving complete the all-star cast.

The third Jack London story to be produced by C. E. Shurtleff, Inc., for publication by Metro, "The Star Rover," will be completed in a short time. Edward Sloman is directing this picture, the script for which was prepared by Albert Shelby LeVine, Courtenay Foote, Thelma Percy, Marcella Daley and "Doc" Cannon head the all-star cast.

The filming of "The Four Horsemen of the Apocalypse" will be started soon. June Mathis has nearly completed the script for Vicente Blasco Ibanez's widely read novel and Rex Ingram, who is to direct, is selecting the locations.

Mme. Doraldina will start work on her first Metro starring vehicle, "The Passion Fruit," in about a week. Work has already been started on the initial settings and Doraldina is preparing her costumes for this picture. "Passion Fruit" was written by Carey Wilson and Edward T. Lowe wrote the scenario. Edward Sloman will direct.

Universal Creates New Sales District in East

An important re-arrangement in the alignment of its sales force has just been made by Universal, it was recently announced by H. M. Bernard, general manager of exchanges. A new sales district has been created, embracing a large section of the Atlantic seaboard, with headquarters in Philadelphia.

A new sales district, to be known as the Atlantic Division, will include such important centers as Philadelphia, Baltimore, Washington, Pittsburgh, New York and Richmond. Parts of New Jersey, Pennsylvania, Maryland, Delaware, and Virginia, are included in the new territory. It is expected to include the Carolinas. The new district will be supervised by E. J. Smith, as District Sales Manager. For the last year he has been manager of Universal's Cleveland exchange.
ANDY AND MIN
Champion Gloom Chasers of the World

NOW

BEING SHOWN IN MORE THEATRES THAN ANY OTHER REEL OF SIMILAR NATURE

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SERIALS

THAT

"THE TIGER BAND"
"THE LURKING PERIL"
"THE LOST CITY"

ARE

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COMEDIES:

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BEN TURPIN
Released Every Other Week

and

CHRISTIE SPECIALS

TWO-REEL SURE WINNERS

DRAMAS:

NORTH WOODS
Released Every Other Week

CELEBRATED PLAYERS FILM CORP. 207 So. Wabash Ave. CHICAGO
A Terrific Punch!!

"The House Without Children"

By Robert McLaughlin

A Play of the Day

Featuring

Richard Travers

NOW READY FOR BOOKINGS

The Greatest Lobby Display Ever Made On a Single Picture

For Illinois Only

CENTURY FILMS, INC.

Maurice A. Salkin, President

207 So. Wabash Ave - - - Chicago, Illinois
Frank Flaherty of the Unity exchange has returned to his desk after a vacation, during which he autod to Detroit with his family. Flaherty found that the price of "gas" varied as much as the cost of film running from 25¢ up to 38¢, depending upon how much the garage men thought they could touch him for.

George Levy, well known film purveyor who specializes in the Indiana territory, is spending a week in Wisconsin summer resorts looking over these "let your conscience be your guide" bathing beauties.

J. Ray Murray of the editorial staff of Exhibitors Herald received word of the death of his father August 5. He left immediately for Rochester, N. Y., where the funeral took place August 7.

Special Pictures Corporation is now comfortably located in the Unity exchange and is pulling up contracts for Comedysart and its other short features.

Branch managers and salesmen are arranging their work so that they can send a big delegation to the Elgin National Road Race, August 21. Next to a good exhibition of festivities, automobile racing is the favorite sport of the film men of this neck of the woods, and with Elgin only an hour out, it's too good a chance to miss.

Joe Rhode, the new president of the Wisconsin Exhibitors Association, is puzzled. He left Kenosha the other day, expecting to arrive in the Windy City at 19. Although no delay was occasioned by a wreck or the knocking of a cow off the track, he didn't arrive until 11:30. President Joe is now aware that Chicago is traveling about the globe on an advance schedule.

Clyde Eckhardt, the esteemed manager for Fox in Chicago, motored to Milwaukee last week to present the company's initial serial to the exhibitors of the state who were in convention. Clyde was on his good behavior from sun-up to sun-down; for in company with him was the head of the household, Mrs. Eckhardt.

Joe Hopp, the aggressive president of the Illinois Exhibitors Alliance and vice-president of the Motion Picture Theatre Owners of America, offers the statement that although a once popular brew made Milwaukee famous that same brew has certainly left the town dry and cold. Joe should know for he attended the state exhibitors convention there last week.

Purveyors of film from Chicago took advantage of the state exhibitors meeting at Milwaukee last week to talk up the product of their respective houses. Private confab in every nook and corner of the Way's "Loctel" as well as at the soda bar in the lobby of the hostelery were familiar scenes. Charles Knickerbocker, resident sales manager of Goldwyn Pictures Corporation, was one of those who was making friends with the exhibitors.

Post cards have been received about town from Julius Lamm, owner of the Shakespeare, New President and Emmett theatres, who is resting at Elkhart Lake, Wis., preparatory to a busy Fall and Winter. While there, he met Ludwig Shindler, who is also enjoying a brief vacation.

Pathé Exchange has completed the work of moving into its new quarters on Walsh Avenue. By spring Walsh Avenue south of Van Buren Street will be a regular "film row."

Al正常, now selling for Special Pictures, held a tagging bee with Frank Flaherty of Unity the other day. With I. L. Lesserman, they claim to be the first film salesmen in Chicago—which opens the way for an argument. Other "first" salesmen please write.

That was a happy crowd assembled about Manager F. C. Aiken's desk the other day, when the architect's drawing of the new Vitagraph Chicago building arrived. Verily, we agree with E. F. Tarbell, district manager, that the scenery of the Windy City should be mighty proud of this structure of monumental beauty soon to blossom forth on South Walsh Avenue near Eighth Street. With Holabird and Roche, peer of 'em all in the architectural field, in full charge we are all fussed with excited curiosity to welcome the opening of this new cinema building.

We noted young Jack Ericson, former well known film representative, stepping about the various exchanges several days ago glad handing his many sales buddies of the days gone by. At present Jack is located down on "Motor Row." What's up, Jack? You know, of top—always room for one of the old crowd. With Jack O'Toole comfortably covering the managerial swivel chair at Minneapolis, Minn., for the Selznick exchanges, it seems apropos that if Jack Ericson will only dust off that "middle name" of his and have the cards read, "Ole J. Ericson," the metropolis of the Northwest looks like a good bet.

Just received an inquiry as to the whereabouts of Jack "King Joy Lo" Flanagan, last seen hovering about the Hoosier capital. Might get in touch with Lois Goulden of Frank Levy, the accomplished guide of Indiana happenings. That's all right, call again.

Chicago to Continue "All Night" Theatres

Injunction Granted to Halt Enforcement by City of Closing Ordinance

The "all night" theatre, which for years has been one of the institutions of Chicago's "Loop," is to be permitted to continue under the terms of an injunction granted by Judge John F. McGorty August 5.

The city is restrained from enforcing the amendment to the 1911 amusement ordinance in the cases of the following theatres:
Rose and Alcazar, 63 and 69 West Madison, owned by the Moir Amusement company.
Lyric, 290 South State, owned by Jones, Linick & Schaefer.
Star, 64 West Madison, owned by John Keane.
Pastime, 66 West Madison, owned by Harry W. Thompson.
Cyclone, 52 West Madison, owned by Emma Cohen.

The theatres were represented in the litigation by Attorney Joseph P. Grossman. The district attorney.

City officials of Chicago recently inaugurated a campaign to strictly enforce the ordinance for the purpose of closing cabarets and dance halls at 1 a.m. The letter of the ordinance also prohibited theatre's from remaining open after 11 p.m. When the police ordered the "all night" theatres closed, there was a strong protest voiced by patrons as well as owners.

To Wed in Fall

Helen Ferguson, Chicago girl, who received her first experience in films at the old Essanay studios and who is now one of the most sought after feminine leads on the West Coast, is to become the bride of William Russell, Fox star, in December, declares reports from Los Angeles.

Miss Ferguson has appeared opposite most of the men stars and in several all-star productions has had the featured role.
Cosmopolitan's "Humoresque" Is Now The Attraction at Chicago Theatre

Jesse L. Lasky, vice president of Paramount-Artcraft, distributors of "Humoresque," who returned recently from Europe, saw "Humoresque" for the first time at the Criterion.

"It is a remarkable fact," declared Mr. Lasky, "that although "Humoresque" has been shown only in New York and in Chicago, its fame has spread to Europe. All of the picture people abroad have heard of its wonderful success and naturally are clamoring for it, while the public have heard so much of it that they are already making inquiries as to when they will have an opportunity of seeing it.

Is Great Picture

"I had heard so much talk about it and such favorable reports that I availed myself of the first opportunity of seeing it. I was tremendously impressed. It is truly a great picture."

With a long line in front of the box office most of the day, "Humoresque" opened an indefinite pre-release engagement at Orchestra Hall, Chicago, beginning August 8. This is the theatre in which all of Chicago's musical concerts are held, and is truly the home of Chicago's art. It has a seating capacity of 2,800 and contains a fine pipe organ which will be utilized in the musical accompaniment of "Humoresque."

J. F. Gillespie, manager of Orchestra Hall, and Walter Bhaluss, its musical director and author of many songs, came to New York for a week confering with officials of Cosmopolitan Productions, Paramount, and with Dr. Hugo Riesenfeld, the producer of the picture in Chicago.

"Humoresque," Cosmopolitan Productions' wonderful photoplay of mother love, entered the eleventh week of its indefinite pre-release engagement at the Criterion theatre, Broadway and 44th street, New York, on August 8. Last week was again one of "Humoresque"'s biggest weeks at the Criterion. All records for attendance on a Monday night were broken, and all records for a Wednesday night were broken, despite the fact that both nights were hot.

Director Hugo Riesenfeld of the Criterion is announcing in electric lights, the number of weeks that this great picture from the Cosmopolitan Magazine story by Fannie Hurst has been running.

Clergy Endorses It

One of the most remarkable things in connection with the attendance during the more recent weeks of "Humoresque" has been the number of Catholic priests who have seen the performance. On one evening during the past week, no less than thirty-five were present, one party of eight having come in a body.

All were enthusiastic, declaring the photoplay to be one of the greatest they had ever seen. Protestant ministers by the score have seen and endorsed the picture, while every prominent rabbi in New York and vicinity has been to the Criterion one or more times during the run.

Indiana Theatre Reopened Following Reconstruction

Walter F. Easley, manager of the New Princess theatre, Rushville, Ind., opened his theatre May 25, his program being the Constance Talmadge production, "The Virtuous Vamp," distributed by the First National Exhibitors Circuit. Manager Easley has owned a motion picture theatre in this city for over seven years, and his last place of business at the time he took charge has a seating capacity of only 500, and seeing the dire need for a bigger theatre he closed down shortly after the holidays and remodeled the interior of his theatre and took in a larger space, his new theatre now seating almost 1,200.

His opening program, with Miss Talmadge as star, drew capacity houses and broke all records for attendance in the city. The stage settings were designed and painted by the artist at the Circle Theatre in Indianapolis. While Rushville has only one motion picture theatre, the patrons of the theatre have learned to be guided more by the producer's name than by the title of the play, and producers rank along with the actors and actresses in drawing large crowds, in the opinion of Mr. Easley.

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1070 Film Exchanges ................................................................................. $7.50
313 manufacturers and studios ........................................................ $4.00
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Further Particulars:

A. F. WILLIAMS, 156 W. Adams St., Chicago.
Initial Publication of Aywon Is Announced
First Is "The Woman Above Reproach" Which Stars
Florence Chase

Nathan Hirsh, president of Aywon Film Corporation, has announced the
names of the features and comedies now ready to be put on the market by Aywon in
the near future.

The first super-feature in which Florence Chase, the "find" of Mr. Hirsh, will star has been completed. It is "The Woman Above Reproach" and is in seven parts telling a story that is said to be highly sensational and with plenty of punch and fast action.

Has Other Features
Other features include what Mr. Hirsh describes as a real novelty and a positive
sensation. It is "The Evolution Of Many, Many Things," story played by an
unusual cast with numberless surprising features never before presented in a
motion picture. This picture will present and distribute through Aywon's "The Woman Of Mystery," a five-reel thriller with Grace Cunard prominently cast. "The Chopper: The Story of a young girl who marries a man almost
twice her age and enacted by an all-star cast.

At the present time Aywon is distributing Gerald Bacon's unusually strong feature photodrama, "Blind Love," in which Lucy Cotton is starred. The company also is issuing the champion travesty reel "When Quackel Did Hide," a burlesque of great dramatics of Jekyll and Mr. Hyde. In the travesty Charlie Joy plays the dual role and he is also the chief comedian in the famous Joy comedies also being published by Aywon.

Has Western Feature
In addition to the fifteen two-reel Joy comedies Mr. Hirsh announces that he will shortly issue a series of fifteen two-reel Western features in which Harry
Carey is the star supported by an all-star cast.

Goldwyn Sells Foreign
Rights for Third Year

Getting Record Figure

The entire third year product of the Goldwyn Pictures Corporation has been sold for Cuba, Porto Rico and San Do-
miguo by Arthur Ziehm, foreign sales
manager for the Goldwyn Distributing
Corporation. Just for good measure he in-
cluded all the Capitol Comedies released through the Goldwyn organization during its third year. The price paid for the
Goldwyn third year product for the West
Indian republics is said to have exceeded
by a good deal the best figure obtained for any previous Goldwyn productions in Caribbean waters.

Goldwyn stars are said to be especially popular in the West Indian countries. They are as well known to screen fans there as they are in the country and their following
is loyal. Another deal closed by Mr. Ziehm, last week, places Edgar Rice Bur-
grough's "Tarzan of the Apes" in Italy.

Foreign buyers regard this ape-man story as a sure-fire success with Continental
audiences.

Romance Leads Her Into Films

It may have been due to romance but whether or no it's a fact just
the same. Raised with boys it is little wonder that she is a past
master of boys' games and, the spoiled daughter of Dame Ro-

__elance herself.

Here are the facts. Judge for

Margaret Beecher, 19 years of age, grand daughter of Henry
Ward Beecher, has entered pictures as a member of the cast of Hem-

Superior Productions, Inc., of which Edward H. Breese is Presi-
dent. The initial production has been completed and will be ready for
publication soon.

Looking backward through her life o infant one is led to the irreprovable conviction that romance and not am-
bition prompted her desire to

pictures. From the third year of
her birth up until her nineteenth birthday almost every week,
boys clothed her in the best of,
boys. Her summers have been spent in the Canadian wilds where her mother

Due to summer environment and
her associates, Miss Beecher is a cr
uch of a story of a young girl who marries a man almost
twice her age and enacted by an all-star cast.

Now that you know her career do
you still doubt it was romance that led her to choose motion pictures as a
alling? The story of the picture in which she appears is a romantic drama in
which pictures without number for emotional acting are given the
principal. Situations pile up rapidly and interest is sustained to the closing
scene. Sydney Mason is featured
while diminutive Maud Sylvester, new screen "find" of Mr. Hemmer, is cast in the ingenues leading role.

Finch, known to movie fans through the
country because of playing opposite Maud Sylvester fills one of the
important roles. The actor of the
Raymond, character man, is another asset of the picture, also a story that for

Live. Other members of the cast are:
Mabel Wright, Bessie Stinson, J.
Norman Wells, Opie Reed, Milton
Berlinger, three, Peggy
Parnell and many others.

Pirating of Films in
Germany Is Prevalent

Picture Business in Austria,
Says Cromelin, Is Very

Prosperous Now

Paul Cromelin, president and general
manager of J. A. Berlinger's picture
firm, in an address before the Associated
Motion Picture Advertisers, told of the
pirating of films in Europe, particularly in

In Cologne, for instance, he stated, he
was face to face with glaring announce-
ments of the importation of a serial to

which his firm held the foreign
distribution rights and of which he had no
knowledge. "No, not Heimat, the Austrian—

The Man with the Red Eyes)—stolen
lock, stock and barrel to be exhibited
in the waiting Cologners, but even the
exploitation methods of that serial were
brazenly copied without fear or favor.

Piracy Is Stopped

True, the wily Han had switched the
villain's part to a Frenchman—which.

of course, was baled to be as likely to

further popularize the picture with the
natives. It took drastic measures and a
deposit of $75,000 as security with the

law authorities to put the stop-

on this particular instance of piracy, said
Cromelin.

A high light in the address was the
statement that, despite the

appalling domestic conditions in Austria, the

film business was there an organized state, according to the

Committee Named

Preceding the address a business ses-

sion of the A. M. P. A. was held at

which the committee to nominate offi-

cers for the coming year starting Sep-

ember 1 was appointed, as follows:
Arthur James, chairman; F. A. Parsons,
Horace Judge, H. Mayer, Harry

Silver cup was presented by Harry

Reichenbach to the winner of the A. M.

first annual "humoresque" golf
tournament. Though played two weeks
ago, the tournament, it was explained,

had only just terminated due to the

fact that the winner in had crossed
the line only this week. Tom Wiley and

Vivien Trotta tied for first place in the

as registered by the official adding ma-

chine; the cup, however, went to Trotta by virtue of the fact that he lost nine
more holes than any other competitor.

Hodkinson Sales Manager
Praises Canadian Showmen

A. W. Smith, Jr., assistant sales man-
ager of the W. W. Hodkinson Compan-

y, learned last week from a confer-

ence with various exhibitors in Canada,

says as follows on conditions on

other side of the border:

"Canadian Exhibitors Exchange, Ltd.,

in the Province of Ontario, Canada, who

handle the distribution of Hodkinson

productions for the Dominion of Canada,

are making rapid strides toward signing

up exhibitor members. Under the

present conditions which are in Canada,

where certain producer-exhibitors are

proving a menace to the progress of

the industry by increased and exorbitant

rentals for their pictures and building

and buying theatres where they cannot

get such rentals, an organization such as

Canadian Exhibitors Exchange, Ltd., of-

ers independent exhibitors a wide

avenue of escape."
ALEXANDER FILM CORP.  
Mar. 15—"Lonie Hand," five reels, with Roy Stewart.  
Mar. 22—"Cahenating Under Difficulties" (Kattejohn Comedies), one reel.

AMERICAN FILM COMPANY  
Distributed Through Pathé Exchanges.  

FLYING "A" SPECIALS  
"Eye in Exile," seven reels, with Charlotte Walker.  
"Valley of Tomorrow," five reels, with William Russell  
"The Honey Bee," six reels, with Margarita Sylva.  
"Dangerous Delilah," five reels, with Margarita Fisker.  
"The Thirteenth Floor," five reels, with Robert Carter.  
"The House of Toys," six reels, with Seena Owen.  
"Peggy Rebels," five reels, with Mary Miles Minter.  
"The Week End," five reels, with Milton Silva.  
"A Live-Wire Hicc," five reels, with Wm. Russell.

ARROW FILM CORPORATION  
"Vigilantes," seven reels.  
"Polo's Gold," six reels, with Mitchell Lewis.  
When the Desert Smiled," five reels, with Neal Hart.  
"The Mystery of Mr. Browning," five reels, with Walter Miller.  
"The Frontier," six parts, with Alma Helms.  
"The Eight-Trackers," five parts, with Dorothy Dunn.  
"Miss Arizona," five parts, with Gertrude Bondich.  
"Wolves of the Street," six reels, with Cobb and Johnson.  
"The Desert Scorpion," six reels, with Cobb and Johnson.  
"The Chamber Mystery," five reels.  
"Circumstantial Evidence," five reels.  
"The Wall Street Mystery," five reels.  
"The Unseen Witness," five reels.  
"The Trail of the Cigarette," five reels.  
"The Bromley Case," five reels.  
"Woman's Man," five reels, featuring Romaine Fielding.  
"Love's Protege," five reels, featuring Orca Carrow.  
"The Black Lagoon," five reels, with all-star cast.  
"Bachelor Apartments," five reels, with Georgia Hopkins.  

ARROW-HANK MANN COMEDIES  
One issued every other week.  

MURIEL OSTRICH PRODUCTIONS  
Two-reel comedies, one each month.  

BLAZED TRAIL PRODUCTIONS  
One issued every other week.  

LONE STAR WESTERNs  
One every other week.

ARROW-NORTHWOOD DRAMAS  
"The Exiles," two reels.  
"Bread of the North," two reels.  
"A Fight for a Soul," two reels.  
"Beloved Bruin," two reels.  
"Quicksands," two reels.  
"Border River," two reels.  
"In the River," two reels.  
"Three and a Girl," two reels.  
"Raiders of the North," two reels.  
"A Knight of the Pines," two reels.  

CELEBRATED PLAYERS FILM CORPORATION  
GUMP'S CARTOON COMEDIES  
"Andy Takes a Dancing Lesson."  
"Flat Hunting."  
"Andy Visits His Mother-in-Law."  
"A Quiet Day at Home."  
"Andy Pays Off."  
"Andy on a Diet."  
"Andy's Wash Day."  
"Andy's Night Out."  
"Andy and Min at the Theatre."  
"Andy Visits the Orphans."  
"Andy on Skates."  
"Andy's Mother-in-Law Pays Him a Visit."  
"Andy's Inter-Ruben Guest."  
"Andy Redecorates, a Flat."  
"Andy the Model."  
"Accidental Will Happen."  
"Malignant Min."  
"Andy Fights the H. C. L."  
"Ice Box Epistles."  
"Wim and Wigg."  
"Eugentian."  
"Andy, the Hero."  
"Andy Picnic."  
"Andy, the Chicken Fancier."  
"Andy, the Actord."  
"Andry on the Beach."  

EDUCATIONAL FILMS CORPORATION OF AMERICA  
Distributed through Educational Film Exchange, Inc.  

CHESTER COMEDIES, TWO REELS  
"Four Times Foiled."  
"An Overall Hero."  

CHRISTIE COMEDIES, TWO REELS  
"Kiss Me, Caroline." (Bobby Vernon).  
"A Seaside Siren." (Fay Tincher).  

TORCHY COMEDIES, TWO REELS  
"Torchy." (Johnny Hines).  
"Torchy Comes Through." (Johnny Hines).  

MERMAID COMEDIES, TWO REELS  
"A Fresh Start." (Marvin Rae).  
"Duck Inn." (Lloyd Hamilton).  

SPECIALS  
"The Why of a Volcano."  
"The Valley of Ten Thousand Smokes."  
"A Day With Carnarvon."  
"Modern Centaur."  

ROBERT C. BRUCE "SCENICS BEAUTIFUL," ONE REEL  
"The Chilkat Cabs."  
"The Wandering."  
"The Leg of the LaVajera."  
"The Song of the Paddle."  
"By Schooner to Skagway."  
"Solitude."  
"Falling Waters."  
"The Hope of Adventure."  
"The Great Mixture."  
"The Castaway."  

CHESTER-OUTING SCENICS, ONE REEL  
"Adam and Eve In the Andes."  
"Wanted, An Elevator."  
"Pipe and Rattles."  
"Dreams Come True."  
"Feet!"  
"Bear With Us."  
"Pyramids and Wooden Legs."  
"Take in Boarders."  

SCREENICS, SPLIT REEL  
"Two Abdousards of the Sky" and "Infant Icebergs."  
"Forbidden Faces" and "Barks and Skopera."  
"Horseshoe and Bridal Veil" and "In a Naturalist's Garden."  
"Dark Days" and "Foam Fantasies."  

EQUITY PICTURES  
"Eyes of Youth," with Clara Kimball Young.  
"The Forbidden Woman," six reels, with Clara Kimball Young.  
"For the Soul of Rafael," six reels, with Clara Kimball Young.  
"Keep to the Right," six reels, with Edith Talafour.  
"Whispering Devils," seven reels, with Conway Tearle.

FAMOUS PLAYERS-LASKY CORP.  
PARAMOUNT-ACTRIC PICTURES  
May 9—"Why Change Your Wife?" seven reels, De Mille special.  
May 9—"Mrs. Temple's Telegram," five reels, with Bryant Washburn.  
May 16—"The Sea Wolf," six reels, a George Melford Special.  
May 16—"A Lady in Love," six reels, with Dorothy Dalton.  
May 16—"The Dark Mirror," five reels, with Dorothy Dalton.  
May 23—"The Dances," five reels, with Wallace Reid.  
May 30—"A Lady in Love," five reels, with Ethel Clayton.  
June 6—"Humoresque," six reels, with Alma Rubens.  
June 6—"Old Wives for New" (reissue), five reels, a De Mille production.  
June 13—"Pertie Green," five reels, with Charles Ray.  
June 13—"Remodeling Her Husband," five reels, with Dorothy Gish.  
June 20—"The City of Masks," five reels, with Robert Warwick.  
June 27—"Sick Abedo," five reels, with Wallace Reid.  
July 4—"Sand," five reels, with William S. Hart.  
July 4—"Sins of St. Anthony," five reels, with Bryant Washburn.  
July 11—"Away Goes Prudence," five reels, with Billie Burke.  
July 11—"Let's Be Fashionable," five reels, Maclaren and May.  
July 11—"Ladder of Lies," five reels, with Ethel Clayton.  
July 18—"Homer Comes Home," five reels, with Charles Ray.  
July 25—"The World and His Wife," five reels (Cosmopolitan Production).  
Aug. 1—"The Fighting Chance," six reels, with special cast.  
Aug. 8—"Prince of Clay," six reels, with Thomas Meighan.  
Aug. 8—"Crooked Streets," five reels, with Ethel Clayton.

FILM MARKET, INC.  
The House Without Children," seven reels, with Richard Travers.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.  
"A Day's Pleasure," with Charles Chaplin.  
"The Greatest Question" (D. W. Griffith production).  
"Two Weeks," six reels, with Constance Talmadge.  
"Even as Eve," seven reels, with Grace Darling.
EXHIBITORS

The Turning Point, five reels, with Katherine MacDonald.
The River's End, six reels (Marshall Neilan production).
The Fighting Shepheredess, with Anita Stewart.
The Inferior Sex, with Mildred Harris Chaplin.
The Family Honor, a King Vidor feature.
The Idol Dancer, D. W. Griffith production.
The Woman Gives, with Norma Talmadge.
Bully of the Storm Country, with Mildred Harris Chaplin.
Don't Ever Marry, six reels, a Marshall Neilan Production.
The Love Experiment, with Constance Talmadge.
Passion's Playground, six reels, with Katherine MacDonald.
The Yellow Tornado, with Anita Stewart.
Yes or No, with Norma Talmadge.
Curtain, with Katherine MacDonald.
The Jack Knife Man, a Kit Walker production.
45 Minutes from Broadway, with Charles Ray.
The Splendid Hazard, six reels, with Madge Kennedy.

FOX FILM CORPORATION

FOX SPECIALS

"Checkers," with All Star Cast.
"Evangelie," with All Star Cast.
"Kathleen Mavourene," with Theda Bara.
"Should a Husband Forgive?" with All Star Cast.
"The Strongest," with All Star Cast.

WILLIAM FARNUM SERIES

"Wings of the Morning."
"Heart Strings."
"The Adventurer."
"April—The Orphan."
June—"The Joyous Troublemakers," five reels.
"If I Were King," eight reels.

TOM MIX SERIES

May—"The Daredawil."
April—"Desert Love."
May—"The Terror."
June—"Gold Coins."

FOX ENTERTAINMENTS

"Leave It to Me," with Wm. Russell.
"The Tatters," with Madeline Traverse.
"The Dead Line," five reels, with George Walsh.
"Love's Harbinger," five reels, with Shirley Mason.
"Forbidden Trails," five reels, with Buck Jones.
"The Spirit of Good," five reels, with Madeline Traverse.
"The Iron Heart," five reels, with Madelines Traverse.
"Wild Life," five reels, with Gladys Brockwell.
"Twins of Suffering Creek," five reels, with Wm. Russell.
"A Sister to Salome," five reels, with Gladys Brockwell.
"Number 17," five reels, with George Wash.
"The Square Shooter," five reels, with Buck Jones.
"The Spirit of Good," five reels, with Madeline Traverse.
"The Little Wanderer," five reels, with Shirley Mason.
"The Rose of Noma," five reels, with Gladys Brockwell.
"Firebrand Television," five reels, with Buck Jones.
"Her Honor the Mayor," five reels, with Eileen Percy.

FOX NEWS

Twice a Week

SUNSHINE COMEDIES

"Oh! What a Night."
"Harry's Little Lobster."
"His Musical Sneeze."
"The Jazz Bandits."
"Money Talks."
"Ten Nights Without a Barroom."
"A Lady Bellhop's Secret."
"Sleeping Feet."
"Virtuous Husbands."
"A Writer's Wasted Life."
"His Wife's Caller."

MUTT AND JEFF

May—"The Private Detectives."
May—"The Wrestlers."
May—"The Paper Hangers."
June—"The Toy Makers."
June—"Three Rainins and a Cake of Yeast."
June—"The Great Mystery."
June—"The Tango Dancers."
June—"One Round Jeff."
July—"Depastinated Spirits."
July—"The Mystery of the Galvanized Ash Can."
July—"{The Breakfast Food Industry."

FIDELITY PICTURES COMPANY

"Frowivous Lives," six reels.

FORWARD FILM DISTRIBUTORS, INC.

"Youth's Desire," five reels.

HARRY GARSON

"The Unpardonable Sin," eight reels, with Blanche Sweet.
The Busted Hour," five reels, with Blanche Sweet.

MURRAY W. GARSSON

"A Dream of Fair Women."

GOLDWYN PICTURES CORPORATION

GOLDWYN STAR PRODUCTIONS

"Farmers of the Night," six reels, Eminent Authors Special.
"The Strange Boaster," five reels, with Will Rogers.
"Dangerous Days," seven reels, Eminent Authors Special.
"Trimmed with Red," five reels, with Madge Kennedy.
"The Woman and the Puppet," seven reels, with Geraldine Farrar.
"Love is a Madman," seven reels, Rex Beach Special.
"Out of the Storm," five reels, Eminent Authors Special.
"Jef Call Me Jim," five reels, with Will Rogers.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mabel Normand.
"Roads of Destiny," five reels, with Pauline Frederick.
"Doubled-dyed Deceiver," five reels, with Jack Pickford.
"The Truth", five reels, with Madge Kennedy.
"Scratch My Back," five reels (Eminent Authors).
"Officer 669," five reels, with Tom Moore.
"Cupid, the Cowpuncher," five reels, with Will Rogers.
"Man Who Had Everything," five reels, with Jack Pickford.
"Girl With the Jazz Heart," five reels, with Madge Kennedy.
"It's a Great Life," five reels, (Eminent Artists).

GOLDWYN SPECIALS

"The Border Legion," six reels.

FORD EDUCATIONAL WEEKLY

"The Story of Zinc."
"Meat" Again.
Eventide.

CAPITOL COMEDIES

"The Little Dea." two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

BENNISON STAR SERIES

"High Pockets," five reels, with Louis Bessinos.
"A Miss Fit," five reels, with Louis Bessinos.

GOLDWYN-BRAY PICTOGRAPHS

"As Far Away New Zealand."
"Girl Pottery Makers of the Caribbean."
"Taos Indians."

GREIVER'S EDUCATIONAL

"Serpent's Teeth."
"Speeding Thru Dixie."
"Royal Eggs."
"Goblets of Roads."
"The Spirit of the Birch."
"Soda."
"Precisely as Polly."
"Legend of the Corn."
"Jupiter's Thunderbolt."

GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Marguerite Marsh.

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

"A Veiled Marriage," five reels, with Anna Lehr.
"Carmen of the North," five reels, with Anna Boz.
"Chains of Evidence," five reels, with Anna Lehr and Edmund Breese.
"Wits vs. Wits."

HALLMARK-BURTON KING PRODUCTIONS

"The Discarded Woman," five reels, with Grace Darling and Rod La Rocque.
"Love or Money," five reels, with Virginia Lee.
"The Common Sin," five reels, with Grace Darling and Rod La Rocque.

SPECIAL PRODUCTIONS

"Life's Greatest Problem."
"False Gods," eight reels, with Grace Darling.

W. W. HODKINSON CORPORATION

Distributed through the Pathé Exchange.

ARTCO PRODUCTIONS

"The Capitol," six reels, with Leah Baird.
"Cyniska-of-the-Minute," six reels, with Leah Baird.

ZANE GREY PICTURES, INC.

"Desert Gold," seven reels, with E. K. Lincoln.
"Riders of the Dawn," six reels.

BENJAMIN H. HAMPTON PRODUCTIONS

"The Westerners," seven reels, with Roy Stewart.
"The Sagebrusher," seven reels, by Emerson Hough.
J. PARKER READ, JR. PRODUCTIONS

"The Lone Wolf's Daughter," seven reels, with Louise Glau.
"Sex," seven reels, with Louise Glau.

DEITRICH-BECK, INC.

"The Bandbox," six reels, with Devis Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS

"King Spruce," seven reels, with Mitchell Lewis.

LOUIS TRACY PRODUCTIONS

"The Silent Barrier," six reels, with Sheldon Lewis.

ROBERT BRUNET PRODUCTIONS

"$30,000," five reels, with J. Warren Kerrigan.
"The Dream Cheater," five reels, with J. Warren Kerrigan.
"No. 99," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RHODES PRODUCTIONS

"The Blue Bonnet," six reels, with Billie Rhodes.

JOSEPH LEVERING PRODUCTIONS

"His Temporary Wife," six reels, with Special Cast.

HALL-ROOM BOYS PHOTOPLAYS, INC.

May 27—"Tit for Tat.
June 10—"Misfortune Hunters.
June 24—"Back on the Farm.
July 8—"Stung Again.

JANS PICTURES, INC.

"Love Without Question," seven reels, with Olive Tell.
"Nothing But a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

JUNGLE COMEDIES

"Caught With the Goods.
"Stopping Bullets.
"Circus Bride.
"Perils of the Beach.

VICTOR KREMER PRODUCTIONS

Mar. 1—"Jinny Elmore," two reels, with Charles Chaplin.
Apr. 1—"Work," two reels, with Charles Chaplin.
May 1—"By the Sea," one reel, with Charles Chaplin.

METRO PICTURES CORPORATION

METRO SPECIALS

"Old Lady 31," six reels, with Emma Dunn.
"Shore Acres," six reels, with Alice Lake.
"Elias Comes to Town," six reels, with Viola Dana.
"Joda," six reels, with May Allison.
"Alias Jimmy Valentine," six reels, with Bert Lytell.
"The Hoos," six reels, with a Special Cast.
"The Best of Luck," six reels, with All-Star Cast.
"The Cheater," six reels, with Mae Allison.
"Parlor, Bedroom and Bath," six reels, with all-star cast.
"The Mirth Wife," six reels, with Alice Lake.
"Held in Trust," six reels, with May Allison.
"The Chorus Girl's Romance," six reels with Viola Dana.
"The Hope," six reels with All Star Cast.
"The Sappho," six reels, with Crane Krause.
"Clothes," six reels, with All Star Cast.

NAZIMOVA PRODUCTIONS

"Stronger Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.
"Billionaire," six reels, with Nazimova.
"Madame Peacock," seven reels, with Nazimova.

TAYLOR HOLMES PRODUCTIONS

"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

HOPE: HAMPTON PRODUCTIONS


PATHE EXCHANGE, INC.

PATHE: SPECIAL FEATURES

Apr. 20—"Ris Grande," seven reels, with Rosemary Theby.
June 6—"The Little Cafe," five reels, with Max Linder.

FRANK KEenan PRODUCTIONS

Feb. 20—"Smoldering Embers," five reels, with Frank Keenan.
May 2—"Dollar for Dollar," five reels, with Frank Keenan.

EDGAR LEWIS PRODUCTIONS

Feb. 1—"Other Men's Shoes," seven reels.
May 20—"Sherry," seven parts, with Pat O'Malley.
Aug. 28—"Lebeau," seven reels.

ALBERT CAPELLANI PRODUCTIONS, INC.

Mar. 7—"In Walked Mary," five reels, with June Caprice.

J. STUART BLACKTON PRODUCTIONS

June 20—"Pussers By," six reels, with Herbert Rawlinson.
July 18—"Man and His Wife," six reels, with Herbert Rawlinson.
Sept. 5—"House of the Tolling Bell," six reels, with Bruce Gordon and May McAvoy.

J. D. HAMPTON PRODUCTIONS

May 22—"Simple Souls," six reels, with Blanche Sweet.
July 4—"A Broadway Cowboy," five reels, with William Desmond.
Aug. 15—"The Girl in the Web," six reels, with Blanche Sweet.

HOBBIT HENLEY PRODUCTIONS

Nov. 2—"The Gay Old Dog," six reels, with John Cumberland.
May 9—"The Miracle of Money," five reels, with Margaret Sadow.

PIONEER FILM CORP.

"Bubbles," five reels, with Mary Anderson.
"Dr. Jekyll and Mr. Hyde," five reels, with Sheldon Lewis.
"Were Is My Husband?" five reels, with Jose Collins and Godfrey Tearle.

REALART PICTURES

SPECIAL FEATURES

"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Chautard), six reels.
"The Luck of the Irish" (Dwan), six reels.
"Deep Purple," six reels, R. A. Walsh production.

STAR PRODUCTIONS

"The Stolen Kiss," five reels, with Constance Binney.
"Sinners," five reels, with Alice Brady.
"Nurse Marjorie," five reels, with Mary Miles Minter.
"Jenny Be Good," five reels, with Mary Miles Minter.
"Miss Hobbe," five reels, with Wanda Hawley.
"A Cumberland Romancer," six reels, with Mary Miles Minter.
"A Dark Lantern," five reels, with Alice Brady.

REELCRAFT PICTURES

BILLY WEST COMEDIES

"Happy Days," two reels.
"Cleaning Up," two reels.
"Foiled," two reels.
"The Dodger," two reels.
"Masquerader," two reels.
"Brass Buttons," two reels.
"Hard Luck," two reels.
"Beauty Shop," two reels.
"The Artist," two reels.
"Going Straight," two reels.
"What Next?" two reels.
"That Dreamer," two reels.
"Hands Up," two reels.

TEXAS GUANAN WESTERNs

"Fighting the Vigilantes," two reels.
"The Lady of the Law," two reels.
"Nun's Guilt," two reels.
"Letters of Fire," two reels.
"Outwitted," two reels.
"My Lady Robin Hood," two reels.
"The Wonder," two reels.
"The White Squaw," two reels.
"A Moonshine Fraud," two reels.
"The Desert Vultures," two reels.
"The Girl of the Rancho.

ALICE HOWELL COMEDIES

"Distilled Love," two reels.
"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.
"Cinderella Cinderella," two reels.
"Rubes and Romance," two reels.

WILLIAM FRANEY COMEDIES

"The Dog Catcher," one reel.
"The Paper Hanger," one reel.
"The Water Plug," one reel.
"The Glutton," one reel.
"The Hanger," one reel.
"Hard Cider," one reel.
"Tarred and Feathered," one reel.
"Play Hookey," one reel.

GALE HENRY COMEDIES

"Kids," two reels.
"Chicken a la King," two reels.
"Don't Chase Your Wife," two reels.
"Her First Flame," two reels.
"Pants," two reels.
"Her Honor the Scrublady," two reels.
"Stung," two reels.
MILBURN MORANTI COMEDIES

"His Wedding Day," two reels.
"The Kick," two reels.
"Love, Where Art Thou?" two reels.
"Installment Plan," two reels.
"Wild West," two reels.
"Simp and Sani," two reels.
"Jealousy," two reels.
"Bungalow Bungle," two reels.
"Barber Shop Gossip," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"The Luck of Geraldine Laird," five reels, with Beulah Barriere.
"The Brand of Lopez," five reels, with Sessue Hayakawa.
"Bright Skies," five reels, with Zazu Pitts.
"Devil's Claim," five reels, with Sessue Hayakawa.
"Notorious Mrs. Sands," five reels, with Beulah Barriere.
"Unshaken Hands," five reels, with H. B. Warner.

SPECIALS

"The Third Woman," five reels, with All-Star Cast.
"The Bottom of the World," five reels, Antarctic expedition.
"The Butterfly Man," five reels, with Lew Cody.
"The Fortune Teller," seven reels, with Marjorie Rambeau.
"The Wonder Man," seven reels, with Georges Carpentier.
"Li Ling Lang," five reels, with Sessue Hayakawa.
"Moon Madness," six reels, with All-Star Cast.

MARTIN JOHNSON PICTURES

"Lonely South Pacific Missions."
"Recruiting in the Solomon.".
"City of Broken Old Men."
"Marooned in the South Seas."

ADVENTURE SCENICS

"Sheep O'Leavenworth."
"Sons of Saloonskin."
"Chants of Romance."

SUPREME COMEDIES

"In Room 202.".
"Come Into the Kitchen.".
"Take Doctor's Advice.".
"Oh, You Kid!"

LEWIS J. SELZNICK ENTERPRISES

SELZNICK PICTURES

Distributed by Select Exchanges.

"The Shadow of Rosalie Byrnes," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.
"The Flapper," five reels, with Oliver Thomas.
"Whispers," five reels, with Elaine Hammerstein.
"The Valley of Doubt," five reels, with special cast.
"The Desperate Hero," five reels, with Bessie Love.
"The Servant Question," five reels, with William Collier.
"The Gilded Head," five reels, with Eugene O'Brien.
"Panther's," five reels, with Norma Talmadge.
"Darling Mine," five reels, with Olive Thomas.
"The Point of View," five reels, with Elaine Hammerstein.
"The Poor Slip," five reels, with Owen Moore.

SELECT PICTURES

Distributed by Select Exchanges.

"Faith of the Strong," five reels, with Mitchell Lewis.
"Have I Conquered?" five reels, with Norma Talmadge.
"The Last of His People," five reels, with Mitchell Lewis.
"She Loves and Lies," six reels, with Norma Talmadge.
"The Seeds of Vengeance," five reels, with Bernard Durnin.
"Just Outside the Door," five reels, with Edith Hallor.

SELZNICK NEWS

One reel weekly.

HERBERT KAUMAN MASTERPIECE

"The Scarlet Letter," one reel.
"Johnny," two reels.

NATIONAL PICTURES

Distributed by Select Exchanges.

"Just a Wife," five reels, with special cast.
"Blind Youth," five reels, with special cast.
"The Invisible Divorce," five reels, with special cast.
"Masqueraded Hearts," five reels, with Constance Talmadge.
"Out of the Snows," five reels, with Ralph Ince.

REPUBLIC PICTURES

Distributed by Republic Exchanges.

"Mr. Wu," five reels, with special cast.
"Baby," five reels, with special cast.
"Mountain Madness," five reels, with special cast.

KINOGRAMS

Twice a Week New Reel.

PRIZMA PICTURES

"Death, Where Is Thy Sting?" one reel.

---

**MILE AFTER MILE OF EASTMAN FILM**

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

*Eastman Film never has an opportunity to be anything but right.*

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

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**Monsson Cooling System**

Makes your theatre PAY
- all summer

Send for booklet 10
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The outstanding success in the motion picture field today—the largest selling screen in the world.

Distributors everywhere
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St. Louis, U. S. A.
Music Which Can Be Played in Any Theatre

Following is a list of music publishers who are not members of the Society of American Authors and Composers whose music can be played by either orchestra or music roll, tax free:

Asher, Emil... 1155 Broadway, New York, N. Y.
Bond, Carrie Jacobs... 746 S. Michigan Ave., Chicago, Ill.
Boosey & Co. 9 E. 17th St., New York, N. Y.
Boston Music Co. 28-28 West St., Boston, N. Y.
Brooklyn Music Co. New York, N. Y.
Brown, Ted, Music Co., Inc. 323 Madison St., Chicago, Ill.
Carlson, M. L. & Co... 1131 Masonic Temple, Chicago, Ill.
Cary & Co. London, England
Craig & Co. 145 North Clark St., Chicago, Ill.
Ditson, Oliver & Co. 178 Tremont St., Boston, Mass.
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Eicher, Composing Co.
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Gilbert & Friedman, Inc. 238 W. 46th St., New York, N. Y.
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Jenkins, J. W., Composers Music Co., Kansas City, Mo.
Junghickel, Ross, 15 Whitehall St... New York, N. Y.
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Astor Theatre Bldg., New York, N. Y.
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Smyth, Thomas, Music Co.
J. 24 W. 45th St., New York, N. Y.
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Stone & Thompson... 143 N. Dearborn St., Chicago, Ill.
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Wright, E. Publishing Co.
Winn School of Popular Music... 135 N. 25th St., New York, N. Y.
Circulation *Plus* Readers' Interest

The fact that Exhibitors Herald prints *exclusively* every week many of the most important news stories of the industry—and displays them so they may be easily and quickly read—is just one of the many reasons that has made Exhibitors Herald the publication of pre-eminent interest among the exhibitors of America.

An advertisement must be seen and read to be of value to the advertiser—
Ask any exhibitor which trade paper he finds most interesting.
In the eyes of the world she was guilty—she had stolen not only jewels, but the other woman's husband.

More than four thousand exhibitors in the United States present Blanche Sweet productions. Cold Box office logic dictates this record. Does this fact not clearly indicate to you that it would pay to immediately see her latest release?
Associated Producers' pictures are—this year especially—the key to exhibitor independence. Exhibitors know these things definitely about our big new organization:

1. All seven Producers have established high standards of production and technique. 2. Our pictures will be big. 3. There will be 30 productions, with first release September 12th. 4. Associated Producers, Inc., will not attempt to compete with exhibitors by owning, leasing or operating theatres.

MACK SENNATT  MARSHALL NEILAN  ALLAN DWAN
GEORGE LOANE TUCKER  MAURICE TOURNEUR
J. PARKER READ, JR.  THOMAS H. INCE

ASSOCIATED PRODUCERS, INC.
729 SEVENTH AVENUE, NEW YORK CITY
Marie Wal-Camp
The woman who knows no fear
in her
Gigantic Overseas Serial
Universal-Made

"The Dragon's Net"

The only serial ever filmed amid the teeming mysteries of China, Japan and the Philippines

Directed by Henry McRae
Owen Moore in "The Poor Simp"

by J. Shakespeare Sap
Directed by Victor Heerman

Lively Comedy Linked with Reason. A Frolicsome Feature for First Class Theatres.

DISTRIBUTED BY SELECT
“How Green the Hills Look Far Away”

HOW DO YOU book your pictures—on future promise or past performance? Take future promise, for instance: it means tons of verbal description, dressed up in silk—beautiful anticipation, lovely hope, enthusiastic expectation!

They all look good when they’re far away.

Do you book pictures on hope?

Box-office lines are not formed on the public’s hope of seeing a good picture. The public discriminates in favor of what it knows. Folks don’t need to waste quarters nowadays in experimenting on their picture entertainment. They’ve learned this logic:

Take an organization that has back of it the ideals and the resources of men, money and material to put forth such entertainment as Cecil De Mille’s “Male and Female” and “Why Change Your Wife”, George Loane Tucker’s “The Miracle Man”, George Fitzmaurice’s “On with the Dance”, John Barrymore in “Dr. Jekyll and Mr. Hyde”, George Melford’s “Everywoman”, William D. Taylor’s “Huckleberry Finn”, William S. Hart in “The Toll Gate” and “Sand”, Wallace Reid in “Double Speed” and “Excuse My Dust”, Douglas MacLean and Doris May in “23½ Hours’ Leave”, Maurice Tourneur’s “Treasure Island”, Thomas H. Ince’s “Below the Surface”, and a hundred other week-in-and-week-out, constant, consistent, dependable knock-outs.

Add the fact that, jealous of its established position, sure in its proven knowledge of what the most popular entertainment really is, and possessing (in the way of stories, stars, directors, studios, scenarioists, authors, artists and money), a wealth of resources unequalled in the history of the theater,—such an organization is going on producing—lavishly, wisely, humanly,—motion pictures that shall be week-in-and-out, constant, consistent, dependable, better and better sure-fire public entertainments.

Future promise backed by past performance—and the future promise actually surpassing the past.

It’s an unbeatable combination for exhibitors.

How do you book your pictures?
Booking Now!

September
A George Fitzmaurice production, “The Right to Love”  
Charles Ray in “A Village Sleuth”*  
Elsie Ferguson in “Lady Rose’s Daughter”  
Wallace Reid in “What’s Your Hurry”  
Cosmopolitan production, “Humoresque”  
Dorothy Dalton in Sir James Barrie’s “Half an Hour”  
Hugh Ford’s production, Thomas Meighan in “Civilian Clothes”  
Dorothy Gish in “Little Miss Rebellion”

October
Cecil B. De Mille’s production, “Something to Think About”  
Douglas McLean in “The Jailbird”*  
Roscoe (Fatty) Arbuckle in “The Round Up,” a George Melford Production  
Maurice Tourneur’s production, “Deep Waters”  
William S. Hart in “The Cradle of Courage”  
Ethel Clayton in “A City Sparrow”  
William Gillette’s “Held by the Enemy”  
Bryant Washburn in “A Full House”  
Cosmopolitan production, “The Restless Sex”  
Charles Ray in “An Old Fashioned Boy”*

November
George Melford’s production, “Behold My Wife!”  
Ethel Clayton in “Sins of Rozanne”  
Wallace Reid in “Always Audacious”  
Enid Bennett in “Her Husband’s Friend”*  
Billie Burke in “Frisky Mrs. Johnson”  
Bryant Washburn in “Burglar Proof”  
A George Fitzmaurice production, “Idols of Clay”  
Dorothy Dalton in “A Romantic Adventuress”

* Thomas H. Ince Productions

Paramount Pictures
August 28, 1920

ROBERT W. CHAMBERS' GREATEST NOVEL

"The Fighting Chance"

A Paramount Artcraft Picture

Gosh What a Punch!

No wonder the audiences gasped at the Rivoli! No wonder the newspapers raved about it! No wonder everybody's talking about it.

Because it's got a regular knock-out punch in every scene. In story, in settings, in situations and in acting it stands clear at the top.

The Tribune said it was the best thing seen in New York recently. And when a New York critic talks like that you know he's seen something big.

The fame of Chambers, the fame of the all-star cast, the luxurious production and the marvelous direction are conspiring to help you break records.

Go after it!

Directed by Charles Maigne
Scenario by Will M. Ritchey
AND SO THROUGHOUT THE YEAR—

IT'S ALWAYS—

PARAMOUNT.
You know the feeling—you get it only now and then, and when you do get it the whole world looks young and rosy.

You get this feeling as never before when you see Tom Meighan in "The Prince Chap." It's so wholesome and altogether delightful that men, women and children see it and feel happy for a week afterwards.

The exhibitor gets a pleasant feeling, too, when he shows "The Prince Chap." A feeling around the pocket-book that only comes when the crowds have been storming his doors all day long, and when the old bank balance is as fat as the Muggins' Food Baby in the ads.

From the play by Edward Peple. Scenario by Olga Printzlau.
Yes, Mr. Gunning, We Have Figured It Out!
[And So Have the Country's Exhibitors]

Seven of the directors who are generally recognized by exhibitors as possessing the abilities to do work ranking with the best the industry has ever known—

Are working for themselves this year and for many years to come.

Seven producer-directors are no longer carrying weak stars or sustaining uneven-strength programs with their best work.

Seven producer-directors working out their ideals, doing the kind of productions that exhibitors themselves have told them mean the heaviest public patronage of picture theatres—such a seven-man alliance is a very high percentage of the twenty-five directors about whom "Wid" Gunning asks.

We believe that thousands of exhibitors must have noticed that we have issued no publicity for weeks; that we haven't sent a piece of publicity to the trade journals in a month. We are working, not talking. Evidently, on the basis of contracts already signed, the exhibitors of the country have a measure of the confidence in us that we have in ourselves.

Our hearts are in our work. You, the exhibitors, will reap the benefit of our ambitions and our efforts.

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

Associated Producers Inc.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
We herewith announce that our first production for nation-wide release in the great first run theatres of the country is a

THOMAS H. INCE
Associated Producers
SPECIAL
HOMESPUN FOLKS
A Modern "Old Homestead" and "Way Down East"—a Heart-Drama of Ten Thousand Small Towns and Sixty Million Small Town People
By Julien Josephson
Directed by John Griffith Wray
Featuring
LLOYD HUGHES
and the most natural and perfect cast ever assembled for a great native American drama.

Here is a story with tears in it. A story with healthy laughter in it. A story with thrilling excitement and action in it. A story that does not burlesque the country and its wholesome people. A story that fills your brain with a memory of the old home town.

First Run Release Date: SEPTEMBER 12, 1920.

The twenty-two Resident Managers in charge of Associated Producers offices are now notifying our first runs of their play dates. One hundred prints are being issued on this remarkable production which means that more than three hundred of the largest cities in the country can play "Homespun Folks" within thirty days from its first release on September 12th.

Watch for the "Homespun Folks" insert in next week's trade journals.

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

ASSOCIATED PRODUCERS INC.
HOME OFFICES • 729 SEVENTH AVE, NEW YORK CITY
WE are pleased to announce the completion of another notable first production by a member of Associated Producers, Inc.

FOR EARLY FALL SEASON RELEASE
We announce for release on September 26th the first spectacular

J. PARKER READ JR.
Associated Producers
SPECIAL
A rich, colorful, magnificent production starring

LOUISE GLAUM
in
THE LEOPARD WOMAN
From the world-known novel by Stewart Edward White
Directed by Wesley Ruggles

Step by step, with tremendous rapidity, J. Parker Read, Jr.'s. production standards and Louise Glaum's personal popularity and drawing power have increased through a sequence of great successes. First "Sahara," then "The Lone Wolf's Daughter;" next "Sex," later "Love Madness," a tremendous picture; and now "The Leopard Woman," the greatest of all of them.

This production has been purposely deferred two additional weeks, or till September 26th, to enable Mr. Read and his staff to add to it those final little touches that have still further increased the power of "The Leopard Woman."

Watch for the remarkable trade paper insert in the motion picture trade journals week after next.

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

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
"LOVE WAS THE ONLY MOTIVE THAT MADE HER A CRIMINAL. LOVE -- AND LOVE ONLY!"

He did not know, as he stood there pleading for her life, that this pitiful, broken creature was his mother.

The opinion of press and trade journal experts who have seen "Madame X" is that it is one of the greatest productions of the last ten years.
Now at the very peak of his wondrous popularity—offers showmen an extraordinary chance for big summer holiday business.

PUT ON A FAIRBANKS FESTIVAL WEEK

With his newest and admittedly his greatest picture.

"THE MOLLYCODDLE"

Story by Harold Mac Grath
Scenario by Tom Geraghty

And his first two United Artists Releases

"HIS MAJESTY, THE AMERICAN"

and

"WHEN THE CLOUDS ROLL BY"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH,
HIRAM ABRAMS, PRESIDENT
MARY PICKFORD
in
"SUDS"

IS DEMONSTRATING AGAIN AND AGAIN
THAT AUDIENCES WILL RISE TO WHAT
EVER HEIGHTS REAL ARTISTRY LEADS

From the Charles Frohman Production "Op O' Me Thumb"
By Frederick Fenn and Richard Pryce. Screen Adaptation by

AND THERE'S "POLLYANNA"
THE FIRST MARY PICKFORD-UNITED ARTISTS
TRIUMPH, PLAYING ON AN EVER GROWING
WAVE OF POPULARITY

From Eleanor H. Porter's Famous Novel. 'Pollyanna' Published
by the Page Company, and the Four Act Comedy by Catherine
Cristofin Clinger. Screen Adaptation by Frances Marion. Photographed by Charles Rosier.
KESSEL & BAUMANN

in presenting

Babe Ruth

The Great American Personality in

Headin' Home

call attention to 3 points of supreme interest:

1. The story is of the greatest
2. The production is of the best
3. The star holds the heart of America in his hands

A great opportunity for great cash returns in your territory and all territories

KESSEL & BAUMANN
LONGACRE BUILDING: NEW YORK
### A BENJ. B. HAMPTON PRODUCTION

#### RIDERS of the DAWN

**by ZANE GREY**

**From San Francisco Bulletin**

The San Francisco Bulletin says: "Filled with thrills and romance, 'Riders of the Dawn' from Zane Grey's pen is a medium to portray the gamut of emotions. *** Good photography, embracing scenes of the jungle occupied by the radicals and the night rides of the vigilantes, is of the highest type. The supporting cast is strong. The points of appeal in the picture are manifold and timely."

**From San Francisco Examiner**

The San Francisco Examiner says: "A photoplay to satisfy the most jaded taste of the movie fan for red blooded action and thrilling battles is Zane Grey's 'Riders of the Dawn.' A powerful human drama of the times pulsating with heart interest and realism."

**From San Francisco Call**

The San Francisco Call and Post says: "Action piled upon action until the thrills, it seems, are never going to cease. The story (Riders of the Dawn) is logically and consistently told and underneath the more exciting episodes is a love theme that is sweet and appealing." Also; "There is a thrill in nearly every foot of 'Riders of the Dawn.'"

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**San Francisco News says** "Bristles with Action!"

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**Clemmer Theatre**

Seattle, Wash.

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**W.W. Hodkinson Corporation**

527 Fifth Avenue, New York City

* Distributing through PATHÉ Exchange, Incorporated
* Foreign distributor: J. Frank BrockliSS
Productions
Affiliations

***

HENRY MAC RAE
Supervising Director

***

Dominion Film Company, Inc.
Production rights to works of Ralph Connor and other famous authors

Catherine Curtis Corporation
Studios, Los Angeles

Winnipeg Productions, Ltd.
(Winnipeg, Canada)
“The Foreigner”
by Ralph Connor

National Film Corporation
RE-ISSUES of
“Tarzan of the Apes”
and
“A Romance of Tarzan”
(First National Attractions)

Northern Pictures Corporation, Ltd.
(Calgary, Canada)
“Cameron of the Royal Mounted”
and
“The Patrol of the Sun Dance Trail”
by Ralph Connor

“Back To God’s Country”
by James Oliver Curwood
(First National Attraction)

Legend Film Productions, Inc.
New Series of Two-Reel Comedies

Cable
“ERNSHIP”
Phone: Bryant 4730
6 West 48th St.
New York City

James Oliver Curwood Productions
“Nomads of the North”
(A First National Attraction)

Winnipeg Productions, Ltd.
(Winnipeg, Canada)
“The Foreigner”
by Ralph Connor

Northern Pictures Corporation, Ltd.
(Calgary, Canada)
“Cameron of the Royal Mounted”
and
“The Patrol of the Sun Dance Trail”
by Ralph Connor

Legend Film Productions, Inc.
New Series of Two-Reel Comedies

Cable
“ERNSHIP”
Phone: Bryant 4730
6 West 48th St.
New York City
PRODUCTIONS

Separate producing units, each complete in itself, will make these Ralph Connor stories.

*****

"Telling the truth in Pictures" will be the slogan—each production will be made upon the identical locations described by the author.

*****

Scenes will be "Shot" in vast outdoor studios ranging from the snow-capped Rockies to the storm swept shores of Newfoundland.

*****

Each director will SPECIALIZE upon the story in hand, and compete for supremacy with the other producing units.

*****

Keen competition between these producing units will result in greater artistry and more entertaining screen drama.

*****

In due season each company will make its own individual announcements to the trade.

Management of

Ernest Stojanoski

6 West 48th Street
New York, N. Y.
To The National Board of Review of Motion Pictures,  
70 Fifth Avenue, New York City.

Dear Sirs:

Received pamphlet containing subjects from April 1, 1918, to April 1, 1919. Worth ten times its price. Enclosed find check for $1.50 for lists for coming year and back catalogs.

Thanking you,

Respectfully,

COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog (which contains no advertising matter) entitled:

“A Garden of American Motion Pictures”
covering pictures seen by the Board, April 1, 1919-December 31, 1919.

Price 25 Cents

Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the “Garden” up to date may be had for an annual subscription of one dollar.

Both catalogs and monthly lists give release date (in many cases this year's), title, distributor, number of reels, “star,” a brief characterization, and the source when drawn from standard or current literature. Especial suitability for young people, aged 12-16, or of any age, is also indicated.

WHY NOT USE THE “GARDEN” AND BUILD UP AND HOLD A NEW AND DISCRIMINATING CLIENTELE?

To the National Board of Review,  
70 Fifth Ave., New York City.

Gentlemen:

Enclosed is $ . . . . . . . for which please send me the items checked:
“A Garden of American Motion Pictures”—April 1, 1919-Dec. 31, 1919...$0.25
“A Garden of American Motion Pictures”—April 1, 1918-March 31, 1919... .25
All available older “Gardens” ........................................................... .25
Monthly selected lists for the year 1920. ........................................... 1.00

(Name) ..........................................................................................

(Address) ......................................................................................

(Space contributed by EXHIBITORS HERALD in the cause of BETTER PICTURES)
Edgar Lewis Productions, Inc. presents

LAHOMA

A story of early days in Oklahoma

from the novel by
John Breckinridge Ellis

personally directed by Edgar Lewis

A picture as warm hearted, as big, as courageous as the pioneers who blazed the trail is "Lahoma." It is a rugged, healthy story as dramatic in the telling as the careers of the men who made the West.

We are confident that exhibitors will support our opinion in believing that Edgar Lewis in this masterly effort has achieved another striking dramatic success and has again offered the public a production which will register big at the box office.

Pathé Distributors
Jesse D.

BLANCHE
THE GIRL IN THE WEB

Directed by Robert Thornby

A Splendid Production From All Angles

Jesse D. Hampton has produced one of the most beautiful pictures the writer has ever seen, as far as production qualities go, in "The Girl in the Web." It is really a pleasure to sit and watch the screening of a picture of this type where scene after scene is flashed upon the screen showing either beautiful landscape shots or interiors that are up to date in arrangement. The exterior in this feature stand out because of the fact that they have been taken in the right angle, casting plenty of sunlight to fall upon the faces and forms of the actors which gives a splendid effect. And then again they have been selected with exquisite care.

Careful direction of a good story is another important factor in the making of this feature, for the action is never blurred, but is brought out in such a quiet, natural pain-taking way that the audience could be eliminated, so to speak, and yet the action could be understood.

The story has a rather new twist in that it is an erring daughter and not a son who turns thief and robs the family safe of its valuable jewels in order to pay off old gambling debts. But she repeats in the end through a splendid performance. She has to share honors, however, with a good actor among whom are Thomas Jefferson, Adele Farrington, Raymond Mark, Christine Mayo and Negel Barrie.

The picture which is full of incident and dramatic moments has a substance which should interest those who see it.—Length, 6 reels.

"Thief!"

That's what they called her.

They said she had stolen another woman's husband; that she had robbed her employer's safe.

It looked as though she was guilty BUT---!

Popular Blanche Sweet in a powerful picture.
Hampton presents

SWEET in WEB

from the story
"Miss Maitland, Private Secretary"

by Geraldine Bonner
OUR OPINION

A Virile Melodrama Pleasing to All Classes

A strong constructed scenario assisted by capable direction makes this a production that is presentable to all classes of audiences. The story moves along smoothly and consistently, with a strong element of suspense that is well defined and that adds to the picture's appeal and interest. The action of the play extends over a period of only a night and a day and the producers have shown good judgment in keeping it down to the five reels, for there was so much room for introducing unnecessary incidents. It is a society play and the picture is beautifully staged and enhanced by splendid photography. Practically all of the action of the play takes place in the interior of a luxurious home.

Screen Opinions
One Hour Before Dawn," on
w last week at the Capitol, is a
del murder mystery. Of mur-
 mysteries in general one would
inclined to say that there is
hing new under the cinema, but
Hour Before Dawn" is origi-
and ingenious and wholly
rent from the cut and dried
ol-in-the-drawer-body-on-the-
or stuff that most mysteries are
de of. Moreover, this picture
the merit of beginning at the
inning and ending at the end.
st feature photos are over be-
e the director suspects the truth.
One Hour Before Dawn" the
ctor knew it first.

The Morning Telegraph.
READ his letter.

It will tell you how to make money.

We have quoted in our advertising on this knock-em-dead serial the enthusiastic endorsement of scores of exhibitors who are mopping up with it.

We have received hundreds just as enthusiastic which lack of space prevents us from printing.

EMPRESS THEATRE
GLENN CARVER, Manager

Pathe Exchange, Inc., Omaha, Nebr.

Dear Sirs:

Last Monday and Tuesday I ran the first episode of the Jack Dempsey Serial "DAREDEVIL JACK" and, say, it sure went over with a bang, despite the fact that the weather was very hot. I am not going to boast of the big crowds that will continue to come but I take this opportunity to tell you that it pleased my patrons and I thoroughly believe it will be a business builder. I consider "DAREDEVIL JACK" one of the few great and successful serials of the year. All my former attendance records for serials were knocked cookoo last Monday at this theatre and of course I will have to place it in the foreground. Along with Dempsey "The Winner" "DAREDEVIL JACK" is one also.

Yours very truly,
(Sgd.) GLENN CARVER, Mgr.
ALBERT E. SMITH PRESENTS

EARLE WILLIAMS IN

THE PURPLE CIPHER

The most mysterious, the most dreaded of secret societies—the Chinese tong—cast its baleful shadow over the group of white men and women who have incurred its displeasure, an offense which never goes unpunished. Strange adventures and intrigues, the glamor of ancient China debased, leaving only cruelty and amazing craft, weave through the fascinating tale. The death symbol of the tong glows for each, and the tong sinks fangs into its victims despite every precaution. But one sturdy figure keeps out of its clutches, and causes its unmasking in an amazingly dramatic climax.
HERE'S an entirely new characterization by Hayakawa, which will charm all his old friends, and vastly widen his appeal.

It will win for the exhibitor, on the simple ground that greater appeal means more patrons, and more patrons, more money.

Briefly: "An Arabian Knight" is the greatest Hayakawa picture, so far, from the exhibitor's standpoint, because it has the greatest box-office possibilities.
A LOVE STORY, hot and compelling as the desert's heat, the mystery of the African borderland, and the glitter of the Paris boulevards all exert tremendous drawing power for this production.

Add an all-star cast, and one of the most artistic backgrounds ever seen, and the result is told in added profit to the exhibitor.
CLEAN CLEVER CROWD COMPELLING

YOUR PHONE'LL BE BUSY ASKING FOR MORE LIKE IT

"He got his troubles before he married em"

BOBBY VERNON AND DOROTHY DEVORE IN

SEVEN BALD PATES

A Furious Farce that Never Falters

fourth of the new CHRISTIE COMEDIES 2 reels 2 every month

EDUCATIONAL FILMS CORPORATION OF AMERICA
729 Seventh Ave. New York
William Fox presents

WILLIAM FARNUM

acclaimed by trade
and daily press!

William Farnum has never appeared to better advantage. The presentation is splendid from every point of view.—N.Y. Tribune.

Delightfully entertaining picture adapted from famous romance. William Fox has a money-maker for you in "If I Were King."—Wid's.

The flavor of romance, of picturesque adventure in a colorful world has been caught. A spectacular and swiftly moving melodrama is the result. Farnum's performance one of the best things he has ever done.—N.Y. Times.

Presenting William Farnum in a finely staged version of "If I Were King," William Fox has scored strongly, for the star has not been seen to greater advantage and the play has had a long and honorable career.—Moving Picture World
William Fox has never sponsored a better picture. It combines distinction with story and production. William Farnum as Villon is at his best. It moves with the breathless suspense of a Jack London story.—N. Y. American.

Justin Huntly McCarthy's story is ideal film material, and an ideal vehicle for William Farnum, who repeats the success he made in "A Tale of Two Cities." The production has great charm.—Louella O. Parsons, Morning Telegraph.
William Fox presents

PEARL WHITE

"The White Moll" is excellent entertainment. The name of Pearl White is a box office attraction in itself, but when she is given a part in a story of underworld life that carries suspense to the nth power, that grips the audience till the final climax, she becomes a "one best bet." In "The White Moll" we have such a story.—Exhibitor's Trade Review.

The time spent in serial work on the screen is comparable to stock experience on the stage. It has enabled Pearl White to flash a finished technique—a skill at pantomime which some, who have reached stardom through the medium of five reelers, might well emulate. Miss White won't lose any of her following here. She should gain many new admirers.—Motion Picture News.

William Fox, in presenting Pearl White as a dramatic star, has seen to it that she has made her debut under the most auspicious circumstances. In "The White Moll" he has given her a feature that will be remembered. It is a perfect picture for Pearl White.—N. Y. Telegraph.

For Pearl White's introduction in feature-length pictures William Fox has selected a crook-and-mystery story of compelling interest. In no place does the story lag, and the situations are registered with uncompromising effectiveness. This story gives Miss White the occasion of appearing in a multitude of adventure and escape situations in which her work is sincere and telling.—Exhibitor's Herald.
in

"THE WHITE MOLL"

The first Fox presentation of this World-Famous Star in her first Special Feature Attraction.

By FRANK L. PACKARD

Scenario by E. Lloyd Sheldon

Directed by HARRY MILLARDE
William Fox Presents

"WHILE NEW YORK SLEEPS"

1920 Cinemelodrama of Life in the great Metropolis!

A fabric of magic, of beauty and delight; a thing of thrill and wonder—a sensation.

Staged by CHARLES J. BRABIN

The scenes here shown are from only one of the three episodes in this great picture.
Fox Entertainments

Hailed as a sensation!

William Fox Eight Reel Melodrama, "While New York Sleeps," Is Great

"While New York Sleeps" is a high-strung trinity of stories whose scenes move in tragic revelation, dark soul interiors suddenly illumined, with lightning flashes on criminal tendencies. The picture is admirably balanced amid the upper and under worlds of a great city.

—Moving Picture World.

"While New York Sleeps" is a three-act drama which shows three phases of life in the metropolis. This picture, unique in theme and produced upon big scale, will stand big advertising. It should be a box office sensation of the Fall season.

—Exhibitor's Herald.

"While New York Sleeps" Grips the Attention

Everybody concerned in the making and production of this picture is to be highly complimented. Not in a long time has such a decided novelty been made available for exhibitors and in this eight reel photodrama they have something that should be a real, not a fancied, box office record breaker. From beginning to end it grips the attention and the spectator finds himself deeply absorbed in the many exciting scenes of the three episodes.—Exhibitor's Trade Review.

Offers a distinct novelty.—Wid's.

The suspense is overwhelming as the action progresses.

—Motion Picture News.
Ten per cent of the profits of "THE SKYWAYMAN" exhibition throughout America will be given to the families of Lieut. Ormer Locklear and Pilot Milton Elliott by Fox Film Corporation.

William Fox presents

Lt. Ormer LOCKLEAR

in

"THE SKYWAYMAN"

A drama of Life and Thrills above the Clouds

By Julius G. Furthman
Directed by James P. Hogan

Locklear—a Crusader in the conquest of the air
A drama of adventure, not on the earth, not on the sea—but in the air; a fight waged above the clouds for love of adventure and for love of a woman; a screen drama of breath-taking achievement brilliantly presented.
That's what Col. Fred. Levy says of Arthur S. Kane's presentation of
CHARLES RAY
in George M. Cohan's great play
45 MINUTES FROM BROADWAY
A story of rubes and wise guys

Directed by Joseph de Grasse
Photographed by Chester Lyons
Adapted by Isabel Johnston and
Bernard McConville

There'll be a Franchise everywhere
Read

What Sol Lesser and John McCormick say of Charles Ray's first independently produced picture
Go and Get It, an Interesting Melodrama

That large percentage of movie patrons which delights in highly Interesting melodramas will find "Go and Get It" finely made and unusually interesting. The plot is simple, but the acting is excellent, and the story is told with a rapidity and effective character development that make it a hit. The supporting cast is strong and well chosen, and the photography is excellent. The film is a complete success and will undoubtedly be a great favorite with all classes of patrons. It is highly recommended for exhibition in all theaters where melodramas are shown.

Supporting Cast: The supporting cast consists of many well-known actors, including leading lady, who gives a fine performance. The cast is uniformly excellent, and the acting is of the highest order. The story is well told and the dialogue is natural and effective. The film is a complete success and will undoubtedly be a great favorite with all classes of patrons. It is highly recommended for exhibition in all theaters where melodramas are shown.

Scenario by

MARION FAIRFAX

Photographed by

DAVID KESSON

Art Director

Ben Carre


display and stock. It is an excellent choice for exhibition in all theaters where melodramas are shown.

Points of Appeal: The film is well made, the acting is excellent, the photography is fine, and the story is well told. It is a complete success and will undoubtedly be a great favorite with all classes of patrons. It is highly recommended for exhibition in all theaters where melodramas are shown.

A MARSHALL NEILAN PRODUCTION
Get This Picture
advice of experts
"Go and Get It"

Neilan Has Done It Again—This One is a Sensational Knockout

Marshall Neilan's
"GO AND GET IT"
First National.

DIRECTORS: Marshall Neilan and Henry Symonds
AUTHOR: Marion Fairfax
SCENARIO BY: Frances Marion
CAMERAMAN: David Kazan
AS A WHOLE: Great stuff—remarkable combination of thrills, humor and romance.

STORY: Very wild but it "gets" you

DIRECTION: Excellent; airplane stuff remarkable; comedy good; suspense built up admirably.

PHOTOGRAPHY: Excellent.

LIGHTING: Same.

CAMERA WORK: Wonderful in airplane sequence.

LEADING PLAYERS: Pat O'Malley and Agnes Ayres do fine work; Wesley Barry handles comedy.

SUPPORT: Good throughout.

EXTERIORS: Very good.

INTERIORS: Very realistic; include some actual shots of newspaper plant.

DETAIL: Fine.

CHARACTER OF STORY: Reporter scoops newspaper world on weird story and increases value of paper for owner who is heroine.

LENGTH OF PRODUCTION: About 6,300 feet.

"Go and Get It," must be recorded as a knockout. It is a marvelous combination of pop-eyed melodrama, romance, comedy and big thrills. It contains a story that, modestly speaking, is awful. There isn't a bit of common or garden logic in the story. But, as the censor boards would say, there's a wonderful moral effect. The moral is the same one that ran through the pages of Nick Carter and his companion heroes of the old attic but, and Irvin Cobb backs up the statement; it's a great old moral. You're with Kirk Connolly, newspaper reporter supreme, all the way through "Go and Get It," while he is going and getting his startling scoop and, 20/1000, at the end you're liable to stand up and cheer him.

Kirk doesn't believe in frequenting a saloon's backroom and "phoning" the town over for his story, not much. His tale is to chart an airplane, chase after the French consul's plane in midair, jump on his plane again and chase an express train and do it all on a ocean liner headed in the

Don't Worry About This—Go and Get It

Box Office Analysis for the Exhibitor

Follow the command of the title. Go and get this whatever you have to cancel or whatever it costs you. Here's a picture that certainly is going to get all the audiences in creation. It's perfect audience stuff and there are bets down that this breaks other Neilan records.

Tell them it's a story of a newspaper reporter.

Speak of the thrills. Get them in any way you can. But after you get them coming nothing on earth is going to keep them away. You can be sure enough

A First National Attraction
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In a class of its own!
A picture made with brains

WHITMAN BENNETT presents his personally supervised production of

LIONEL BARRYMORE in

THE MASTER MIND

From the thrilling and powerful drama by DANIEL G. CARTER.

Directed by KENNETH WEBB

A FIRST NATIONAL ATTRACTION --
A Late September Release
Why Pay Rent?
Own Your Own Film!

Then nobody can take it from you.

Certainly you have to buy your home and pay for its upkeep but you've got something for your money and its yours. There's a satisfaction and security about owning a thing instead of renting it. The same satisfaction you feel in your own home you'll feel with a First National Franchise if you get the one apportioned to your town or zone. There'll be a Franchise in your town sooner or later. Ask the nearest First National Exchange about it.
PERSONAL BITS

A RATHER striking testimonial to the memory of a fast-moving industry is to be seen in the widespread interest that has been occasioned by the return to production activities of the celebrated firm of Kessel and Baumann.

* * *

FOLLOWING the initial presentation of "Earthbound" in New York City last week T. Hayes Hunter, the director, had the pleasurable experience of realizing that the initiated of the industry are not slow to recognize and compliment a work of unusual artistry.

* * *

EXHIBITORS are afforded a glimpse into the troubles of the producer which make the production of pictures anything but a long sweet holiday in the news from Los Angeles that Metro has been compelled to halt production of a picture featuring Doraldina, the dancer, because of a difference in opinion which arose between her and the director while out on location. There is in many pictures an interesting story behind the story which appears on the screen.

* * *

UNIVERSAL'S reward for giving Eric von Stroheim a chance to direct seems to have been the encouragement for another experiment, this time in the case of one Marcel de Sano. New talent must be given a chance and Universal's attitude might be duplicated elsewhere to the general benefit of pictures.

* * *

EDGAR LEWIS refuses to temporize with a bad story. Recently he came East with a view of producing a certain story. In preparation for the work the technical staff had been brought on from the West Coast studios, a cast engaged and other arrangements completed. Then Mr. Lewis, after more mature consideration of the story, decided that it would not do and instead of yielding to the natural temptation of getting the best sort of a picture possible under the circumstances in view of the expenses that already had been incurred, he threw the whole thing overboard and made a fresh start.

* * *

ON MANY occasions W. W. Hodkinson has made it plain that he does his own thinking, but in no instance has this been brought forward more forcibly than in his recent statement relative to group bookings. Announcing a policy opposed to that expressed by a majority of distributors, Mr. Hodkinson states that he will deal with exhibitor combinations for group bookings.

* * *

MR. HODKINSON has designed his company to be a mediator between exhibitor and producer rather than a mere distributing agency for the producer. Mr. Hodkinson believes that such a neutral factor is indispensable for the welfare of the industry. Very obviously a great good can be accomplished by a distributing organization with such an ideal before it. The exhibitor and the producer viewpoints naturally are at variance on many questions and in such cases where an intermediary with authority and with sympathy and understanding for the diverse viewpoints can step in it means the introduction of a thoroughly constructive force.

* * *

A RATHER unfortunate example of a rash plunge into print is to be had in a recent statement of Frank E. Woods, Los Angeles studio supervisor for Famous Players. Mr. Woods contended—probably for no better reason than to see how it would look in print—that the individual in this industry should not attempt to hew a path of his own but should meekly follow the road that has been opened to him by large organizations. Any effort aimed to discourage the ambition of individual accomplishment is decidedly out of tune. Nowhere is the ambition for individual accomplishment more vital than in every detail involved in the making of a motion picture.
Heraldgrams

EDWARD BOWES, managing director of the Capitol Theatre, New York, has returned to New York from a month's visit to the scenes of his youth in and around San Francisco. It was his first vacation in more than three years.

NORMA and CONSTANCE TALMADGE, accompanied by Joseph M. Schenck, have sailed for Europe, where they will combine business with pleasure. Mr. Schenck expects to secure the rights to three English and French stage plays. They will visit England, France, Italy, Belgium and Switzerland and will return early in October.

RALPH B. STRAUZ post cards from Fairbanks, Alaska, that he is on his way to Mt. McKinley to get some snow pictures.

DAVID P. HOWELLS sailed for Europe on Saturday, Aug. 14, on the Kaiserin Augusta Victoria, on an inspection trip of his foreign offices. He expects to establish an office abroad which will take care of the business of all continental Europe and the near East.

Twenty aviators followed the hearse bearing the body of Lient. Ormer Locklear, who was killed while making a Fox picture, to the station in Los Angeles and dropped thousands of flowers along the way.

JANER SULLIVAN is to be the head of the newly formed Annette Kellerman Production Company, Sol Lesser having withdrawn from the production end.

The Inter-Continent Films of Melbourne, of which C. C. Wyndham is the head, has made ROSEMARY THEBY an offer to star in Australian pictures. The contract calls for eight years' service.

THOMAS MEIGHAN and CYRIL RING were Chicago visitors last week. They were en route West and delayed their trip long enough to call on a sick friend who is recuperating at the American hospital.

VIRGINIA VALLI, who has been free lanceing of late, cut short her stay with relatives and friends in Chicago and Marquette, Wis., to return to New York, where, it is understood, a nice contract awaited her.

A. S. KIRKPATRICK, vice-president and general manager of Robertson-Cole, paid his respects to the Chicago office this last week.

BETT ADLER, Allan Dwan's Eastern representative, and Reginald Ward were in Chicago just long enough on August 11 for their friends to hear about it, but their stay was so short that few were able to find them.

HAL HOPE is continuing his spare time and otherwise to stimulating interest in Chicago in Pearl White's, "The White Moll," a new Fox special.

RALPH T. KETTERING, general representative of the Jones, Linick & Schafer's theatre chain, Chicago, left for New York City August 13 on his annual pilgrimage for new exploitation ideas for the J., L., & S. houses. He will return September 1.

JOSPEH H. MAIER, director of publicity for Universal, after launching Eric Von Stroheim's "The Devil's Passkey" to a successful run at the La Salle Theatre in Chicago, departed the latter part of last week for Cincinnati, where he will attend to business matters before returning to New York.

AARON JONES, of Jones, Linick & Schafer, owners of several Chicago theatres, is spending two weeks at the estate of Adolph Zukor in New York. Golfing and more golfing is the daily program.

MAX LINDER, the French comedian, is having more than his share of bad luck while making "Seven Years of Bad Luck." Lucile, Universal's pet lioness, bit him on the arm when Max attempted to caress her last week.

ALICE JOYCE will continue with Vitagraph for two years more. Her attorney having advised her that she cannot arrogate her contract with that company, must honor the agreement.

GAIL KANE, it has just been announced, was married two weeks ago to Henry I. Ottman, of New York City. The ceremony took place at Saratoga, N. Y. Mr. Ottman is a son of the New York packer.

It is reported that NAGINI CHILDBERS, who has appeared in several Goldwyn productions recently, is engaged to Luther Reed, the well known scenario writer.

RE-TAKES of the News

BY G. S. C.

Why Not Set 'Em Down?

Going further into the demand of the Hazelton, Pa., exhibitor's demand that the fillers for the card samples. How's a salesman going to sell anything with his arms full of fillums?

Open a Fresh Box

The striking musicians in Chicago, the operators and Allied Amusements Association officials held another conference the past week. These cigar appropriations gotta be used up.

Beach Nuts

An audience in rocking chairs on the beach, the picture projected on a screen erected in the ocean, is the latest in outdoor theatricals. If the fish become sufficiently interested, the lazaretto wills may give the old-fashioned angle worm and the shimming minnow the good-by and use up some of the retired masterpieces for bait.

Or Open Face Pies

A couple Eastern papers bewailed loudly the fact that the Ike-Walkot business-Zukor conference was held behind closed doors. These same birds would support a movement to put swinging doors on bathrooms.

And His B. V. D.'s Made Safe

Mildred asserts among her other charges that her mother mended all Charley's socks. Many a husband has had his toes reunited through the efforts of a benedict mother-in-law.

Always Blowing Bubbles

It took three persuasive salesmen to convince a hard-headed exhibitor that Mary Pickford's "Suds" was not an attempt of a wet washy laundry to obtain some free advertising.

Yes and No

J. B. sez, sezze, that "Ouija Board" is not a bad title for his column if you get the spirit of the thing. We got her. Jim, letter perfect.

Stealing the Exhib's Thunder

"Stung Again" is the title of a comedy soon to be produced by some well-known mirthmakers, taking, as it were, the exhibitor's comment right out of his mouth.
Agree to Frame An Equitable Contract
Selznick, Goldwyn and Zukor Will Meet Officials of Exhibitors’ League

NEW YORK, Aug. 17.—Selznick Enterprises, Goldwyn Pictures Corporation and Famous Players-Lasky Corporation have agreed to meet representatives of the Motion Picture Theatre Owners of America, as requested in a recent communication from Sydney S. Cohen, president of the exhibitors’ league, for the purpose of framing a uniform and equitable contract.

These three concerns also have agreed to base their music cues on non-taxable music.

This action is based on the resolutions adopted at the national convention of exhibitors in Cleveland. The resolution on contracts, as passed at Cleveland, reads: "It is the sense of this committee that the contracts now entered into by and between the exhibitor and the producer are inequitable, and that this committee recommends that a contract be drafted and submitted to the producer and distributor whereby the exhibitor will be given equal rights and be equally protected therewith by the distributor and producer."

Kenosha Exhibitor Dies From Wounds Received In a Mysterious Duel

KENOSHA, Wis., Aug. 17.—Charles Pacini, wealthy theatre owner and proprietor of a chain of houses here, at Racine, Wis., and at Harvard, Ill., died yesterday from bullet wounds received in a mysterious duel Saturday night. Although Pacini, who was 34 years of age, told police that he knew his assailant, he died before revealing the name.

At first it was thought that Pacini had been shot down by a bandit, as it was his custom to wear several expensive diamonds. The money on his person and his jewelry were not touched, however. Some time ago he amassed a fortune of practically $500,000 since entering the motion picture business. His exploitation methods showed aggressiveness and from time to time he contributed to the "Exhibitors Advertising" department of Exhibitors Herald.

Baumann Appointed Executive Secretary

MILWAUKEE, Wis., Aug. 17.—Walter F. Baumann, prominent in exhibitor circles in the North and Northwest, has been appointed executive secretary of the Wisconsin Exhibitors Association. This position was created at the recent state convention here.

Retain September Dates

KANSAS CITY, Mo., Aug. 17.—Although the Kansas State Exhibitors Association had contemplated changing the dates of its convention from September 27 and 28 to August 12 and 18, it has been decided to retain the September dates. M. Van Praag, secretary, announced that in addition to the business meetings a series of entertainments have been planned.

Exhibitors and Zukor See End of Their Controversy

Agreement Reached at Series of Conferences in New York Declared Acceptable by M. P. T. O. A. Leaders and Famous Players President

NEW YORK, August 17.—Officers of the Motion Picture Theatre Owners of America express themselves as confident that the agreement that has been effected with Famous Players-Lasky Corporation will serve as the instrument for the elimination of the differences that have existed.

C. C. Griffin of California, first vice-president of the M. P. T. O. A. who made the journey from the West for the conference with Adolph Zukor, president of Famous Players, declared his belief that the outcome of the controversy will be received with great satisfaction by exhibitors throughout the country.

CONVINCED PRODUCER IS SINCERE

"We are convinced," declared Mr. Griffin, "that Adolph Zukor is sincere in his determination to eliminate the grounds for the grievances that have been expressed by exhibitors and bring about a relationship between his company and the exhibitors which will prove to the advantage of all concerned. We are highly elated over the outcome of this controversy."

The conferences between representatives of the exhibitors’ organization and Mr. Zukor and his associates opened at the Hotel Biltmore on Monday, August 9, and continued daily, terminating on the following Thursday. The entire range of the controversy was discussed and the exhibitors succeeded in effecting an agreement which they believe will protect the interests of independent exhibitors if it is faithfully executed.

WILL CONSIDER INDIVIDUAL CASES

The exhibitors’ association now plans to negotiate with Famous Players on each individual case that is submitted and on the terms of the agreement they are hopeful of obtaining redress in the case of injustices that are substantiated.

Immediately following the closing of the agreement the national league took steps to readjust the situation as it exists between the exhibitors and S. A. Lynch and A. S. Black. A letter was dispatched from the headquarters of the M. P. T. O. A. to Mr. Zukor submitting "a copy of a few of the flagrant complaints relative to the activities" in New England and in the South of Lynch and Black and their associates.

SIMILAR AGREEMENT BEING SOUGHT

The correspondence seeks through Mr. Zukor a conference with Black and Lynch and their associates so that "we can personally go over these propositions in detail, and that Mr. S. A. Lynch, Southern Enterprises, Inc., and theatre holding associates representing your organization in the South, and Mr. A. S. Black and his associates in New England, will enter into a similar arrangement with the Motion Picture Theatre Owners of America, through your efforts as was entered into . . . by and between Famous Players-Lasky Corporation, through you, and the Motion Picture Theatre Owners of America."

Mr. Zukor’s pledge to the national association embraces exerting every effort to have the terms of the agreement lived up to by Lynch and Black.

The agreement as written by accredited representatives of the M. P. T. O. A. and accepted by Mr. Zukor was based, as stated specifically in the official announcement, on the statement made by Famous Players’
Text of Cohen-Zukor Agreement

“In view of your statement which appeared in the EXHIBITORS’ HERALD, issue of August 14, 1920, and in view of the correspondence between our organization and yourself, we are submitting for your consideration the following proposition, with the earnest hope that same will lead to a permanent adjustment of the controversy existing between the members of our organization and your organization.

“You state that it is your desire and purpose to have the good will of the independent exhibitor of the United States. In our opinion, same can be obtained if you, in behalf of your organization, will go on record in favor of the following definite policies:

“A. That your organization does not intend to acquire theatres or to build new theatres in competition with the independent exhibitors of the country, except in cases where you personally believe that your product is not receiving a fair and proportionate representation.

“B. That whenever in any town, city, community or zone, an independent exhibitor presents to the Motion Picture Theatre Owners of America a claim that you are about to purchase, acquire or build a theatre which will compete with his, this organization will appoint a fair and impartial committee to investigate the matter (none of whom will be affiliated with any producing or distributing corporation directly or indirectly). If the committee find that you are intending to compete with the exhibitors in such instance, notwithstanding that you are able to secure for your product a fair and proportionate representation in such town, city, community or zone, you agree to receive the report of such committee and to give it your personal consideration, and to give a personal hearing to the committee or its representatives if they so desire.

“If you cannot obtain a fair and proportionate representation of your product in any case, our organization would deem further activities of your company in that case as justifiable, and not a violation of your pledge to our organization.

“To obviate the possibility of any misunderstanding on the above, we desire to call your attention to the fact that we do not propose to permit any committee of our organization to be used for the purpose of forcing any exhibitor to buy inferior productions. We feel that you would want the merit and box office value of your productions to be the deciding factor on this point.

“C. In conformity with the resolution unanimously adopted by the Motion Picture Theatre Owners of America, at their convention in Cleveland, Ohio, on June 8th, 9th and 10th, 1920, regarding an equitable contract between distributors or producers and the exhibitors, your company will co-operate with the counsel and executive committee of our organization and endeavor to agree upon a fair and equitable form of film rental contract, to be made effective at the earliest possible moment.

“D. You will instruct your sales force that upon taking application for every contract for film rental service they will leave with the exhibitor a true copy of the form of contract application which has been signed by the exhibitor.

“In return we are prepared to pledge the unqualified support of our association and its members to your enterprise.

Dated, August 12, 1920.”

Signed: Motion Picture Theatre Owners of America; Sydney S. Cohen, President; C. C. Griffin, First Vice-President; E. T. Peter, Treasurer; W. D. Burford, Fred C. Seegert, John T. Collins, C. L. O'Reilly, C. H. Beau, H. B. Varner.

Accepted for Famous Players-Lasky Corporation—Adolph Zukor, President.
Balaban & Katz Buy Ascher Interests in First National

Deal Is Said to Involve an Amount in Excess of $200,000—Ascher Brothers Have Obtained Sub-Franchises for Their Houses

Balaban & Katz, theatre owners and distributors, have purchased the interest of Ascher Brothers in the Chicago exchange of Associated First National Pictures, Inc. and First National Exhibitors Circuit.

The transaction is said to have involved a financial consideration in excess of $200,000, and gives Balaban & Katz full possession of the exchange.

Deal Is of Importance

The deal is considered one of the most important in film circles in Chicago this year.

Balaban & Katz, in addition to the First National branch, also operate the Educational Film Exchange in Chicago. This is in addition to their theatre holdings which include the Riviera and Central Park, with the Ambassador and Tivoli now under construction.

Following the disposal of their interests in the exchange, Ascher Brothers obtained First National sub-franchises for their entire circuit of theatres in Chicago, R. C. Seery, manager of the branch, closing negotiations. The houses included in the deal are:

Adelphi
Cago
Columbus
Cosmopolitan
Frolic
Kentwood
Lane Court
Metropolitan
Milford
Oakland Square

Other theatres in Chicago which have obtained sub-franchises recently are the Crystal, Dearborn, Maplewood, Monogram, Ashland, Hamlin and Lyric.

Eichenlaub Closes Deals

E. J. Eichenlaub, sales manager, who has been covering Illinois in the interest of the sub-franchise plan, reports the closing of many additional contracts within the last few days. Some of the theatres sold include:

Washington, Belleville: Erbers, East St. Louis; LaPetie, Kankakee; Spencer Square, Rock Island; Majestic, Streator; Princess, Joliet; Orpheum, Galesburg; Minera, Collinsville; "K", Clinton; Grand, DuQuoin; Rialto, Elgin.

Wildey, Edwardsville: Strand, Freeport; Dreamland, Galena; Washington, Granite City; American, Harvey; Eagle; Pana; Gem, Mt. Carmel; Alco, Olney; Academy, Waukegan; Crescent, Pontiac; Grand, Sterling.

Crescent, Ottawa; Illinois, LaGrange; Rialto, Aurora; Majestic, Bloomington; Ideal, Lemont; Princess, Woodstock; Bijou, Bridgeport; Phoenix, Lawrenceville; Colonial, Colfax; Princess, Galva; Kozy, Elska.

Gem, Keithsburg; Royal, Peru; Gaiety, Springfield; Orpheum, Quincy; Elite, Metropolis; Princess, Beardstown; Opera House, Sesser; Globe, Christopher; Strand, W. Frankfort; Isis, Marion; Landale, Carlinville.

Hippodrome: Alton; Lincoln Square, Decatur; Riverdale, Riverdale; Royal, Minook; Central Opera House, Fairbury; Majestic, Paxton; Illinois, Chicago Heights; Princess, Urbana; Franklin, Dwight; Exchange, Wilmington; Westley Benld; Idle Hour, Canton; Avoy, Moline.

Talmadges, Pickfords, Dorothy Gish Sail on Emperor for Europe

(Special to Exhibitors Herald)

NEW YORK, Aug. 12.—Five film stars sailed on the Emperor last week for Europe on vacation trips. Those sailing were Norma Talmadge and her husband, Joseph M. Schenck, Constance Talmadge, Mr. and Mrs. Jack Pickford, the latter Olive Thomas, and Dorothy Gish. Miss Gish was accompanied by her mother.

According to Jack Pickford this will be his and Mrs. Pickford’s honeymoon trip and will be spent in England and France. They will be absent from this country about six weeks.

The Talmadge sisters will tour Switzerland, France and Italy. Hundreds of friends of the film stars were at the dock to bid all goodbye.

Say Activities Suspended

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 17.—According to rumors here the R. C. H. Smith Syndicate has suspended activities.

Harry Leonhardt

President of the newly formed Allied Independent Attractions, Inc., which has opened offices in the Brokaw building, New York.

Higher Express Rates

Hit Industry Hardest

Twelve and a Half Per Cent Boost is Granted by Commerce Body

(Special to Exhibitors Herald)

WASHINGTON, Aug. 17.—With an advance of 12 1/2 per cent in express rates granted by the Interstate Commerce Commission, the motion picture trade will find its bill for transportation greatly increased. Few industries, probably, will be hit as hard, since much of the material used is transported by express.

American Railway Express Company some time ago petitioned the Interstate Commerce Commission for authority to increase its rates by slightly more than 25 per cent. Upon review of the facts in the case, however, the commission concluded that the proposed increase was not justified but that the facts warranted an increase of 12 1/2 per cent, which has been ordered.

The application of certain shippers for the exception of some commodities from the application of the increase, because of narrow margin of profit and the possibility of injury to certain industries growing out of the advanced cost of transportation, was refused by the commission, which also decided that the facts did not warrant a prescription of "terminal to terminal" rates where pick-up and delivery service was not furnished, or deductions from the established rates where one or the other service was not rendered.
Missouri Exhibitors Vote
Hits at Advanced Deposits

State Organization Formed and Its Quota to the
National Association, $3,250, is Doubled

In Subscriptions from Theatre Men

(Special to Exhibitors Herald)

MOBERLY, MO., August 17.—Advance deposits, censorship and the
music tax were oposed in resolutions adopted by the exhibitors of the
state meeting in convention on August 10 and 11.

The theatre men were called together for the purpose of creating
in this state an organization for participation in both local and national
activities. After formation of a permanent organization, it was voted to
affiliate with the Motion Picture Theatre Owners of America.

Berman Attends Convention

S. I. Berman of New York attended the meetings, his efforts being
centered on whipping the new organization into a strong cooperative
body that will be able to present a united front in opposing any imposi-
tions that any interests may seek to force upon the exhibitors.

Indications from the beginning of the
convention were that a solid organiza-
tion would be formed. On the first day
three business sessions were held—
morning, afternoon and night, the latter
being an exception at state meetings.

Officers Are Elected

Executives chosen by the new organi-
ization are:

Charles T. Sears, Chillicothe, President.
Joseph Mogler, St. Louis, First Vice-
President.
O. W. McCreigh, Charlestown, Second
Vice-President.
S. W. Wilhoit, Springfield, Third Vice-
President.
Jack Truitt, Moberly, Treasurer.
A. D. Eisner, Kansas City, Secretary.

So enthusiastic was the convention
that the exhibitors subscribed more than
twice the amount required for the state
quota to the national fund, which had
been set at $3,250. This over-subscript-
tion places the association on a sound
financial basis from the start.

Opposes F. I. L. M. Clubs

Other resolutions adopted took into
consideration contracts, producer-exhib-
itor, independent producer, screen own-
ership, film boards of trade and F. I.
L. M. clubs.

Activities of the M. P. T. O. A. were
explained in detail by Mr. Berman, who
declared that the spirit of cooperation
with the independent exhibitor in every
section of the country was the prevalent
factor of the national league.

Lock Haven's Third House

LOCK HAVEN, PA.—Andrew Smith,
proprietor of the New Fallion Hotel, will
build a $75,000 picture house with seating
capacity for 1,500 people. This will make
Lock Haven's third theatre.

LOOKS LIKE BREAKING HOME TIES

Scene from the Fox feature "Over the Hill to the Poor-house," taken from Will
Carleton's poem. The scenario was prepared by Paul Sloane and directed by
Harry Millarde.

We Nearly Got Out
An Extra on This
BULLETIN

Word has just reached the office of
the Exhibitors Herald that a
strike was called one day recently
at the Rothacker laboratories.

It was an impromptu affair and
very unorthodox. No business
agent or walking delegate called
this strike, nor was it pre-arranged
in any way.

Everybody simply quit work
when the sample print of "Forty-
five Minutes From Broadway" ar-
rived.

Charles Ray may or may not be
interested to know that the
feminine film folk 'round Roth-
acker's think their plan itself is
simply grand" in his first for First Na-
tional.

John G. Hahn voiced the verdict of
the other sex when he ex-
claimed: "It's a damn fine pic-
ture."

Two Motor Bandits
Rob Chicago Houses

Make Way With $159 During
Evening But Overlook
Sum of $3,100

Two motor bandits centered their
activities on motion picture theatres on
Sunday night, August 15, two houses
being robbed of $159.

So hurried was the get-away of the
robbers, however, that $3,100 was over-
looked in the box office.

The bandits made their first haul at
the Dearborn theatre, 40 West Division
street, which is under the management
of Frank Ward. Manager Ward was
counting the small change from the
evening's receipts. Thirty-four dollars
were on the desk. The robbers entered,
scooped up the change, forgot to look in
the safe which contained $600, and
hurried to their waiting car.

Forty-five minutes later, apparently
the same two bandits demanded Man-
ger Henry Jaster of the Peerless
theatre, an Ascher Brothers' house at
3955 Grand boulevard, to hold up his
hands. Jaster complied. Again the
robbers were foiled, getting only $125,
overlooking $1,500 which was wrapped
in a piece of paper nearby.

Fans Offered $1 for
Reviews of Pictures

(Los Angeles, Aug. 17.—With a
hope of encouraging a careful analysis
of pictures by motion picture fans
Florence Lawrence, dramatic critic of
the "Los Angeles Examiner," is offer-
ing $1 for every review of the various
productions written by a theatre patron.

Rumor Foote to Produce

(Los Angeles, Aug. 17.—Reports
that have been current here declare that
Courtney Foote is planning to organize
his own producing unit following the
expiration of his present contract with
Thomas H. Ince.)
$10,000 Is Subscribed At Convention in New Orleans
Independent Motion Picture Theatre Owners of Louisiana is Organized—Aligns Itself With National Association

(Special to Exhibitors Herald)

NEW ORLEANS, LA., August 17.—Exhibitors of Louisiana today form an intrinsic part of a national organization, the Motion Picture Theatre Owners of America.

At a two-day convention in the Grunewald hotel here on August 10 and 11 representatives of more than 130 theatres organized the Independent Motion Picture Theatre Owners of Louisiana and immediately aligned themselves with the national association.

A. J. Bethancourt Calls Meeting

The theatre owners convened at the behest of A. J. Bethancourt of Houma, an accredited representative of the M. P. T. O. A. At no time during the sessions were the interests of the independent exhibitor forgotten, nor was the outcome in doubt, although antagonistic forces cropped out sporadically. This latter element, however, lacked the power to upset harmony.

Evidence of the sincerity of the convention was given when the question of finances was put forward. Subscriptions to both the state and the national treasuries totaled $10,000. Mr. Bethancourt, following the convention, declared that this factor alone heralded the success of the meeting and of the future activities of the organization.

Convention Is Success

Following an address early in the convention on the deliberations at Cleveland and on the policies adopted for the guidance of the national organization, the exhibitors proceeded to organize on similar lines.

"The convention has been a wonderful success," declared Mr. Bethancourt. "Nothing but success could be expected from a meeting where the spirit of unity prevailed from the beginning.

Resolutions Adopted

"The Louisiana organization will be one of the strongholds in the national association, I am sure. We will co-operate in every possible way with the national officials."

Resolutions adopted at the sessions were similar in every respect to those adopted at Cleveland and at previous state conventions over the country. Especially is this true in regard to the resolution pertaining to advance deposits. Officers elected by the convention include: President, A. J. Bethancourt; vice-president, L. Peatross, Morgan City; and secretary, Bert Kern, New Orleans. The executive board comprises J. Pierce, F. H. Davis, W. T. Labarre, J. Brunet of New Orleans; Charles Gorden, J. D. Farramore of Monroe; J. C. Keller of Unice; B. A. Tebault, J. Brunet of New Orleans; Charles Gorden, J. D. Farramore of Monroe; J. C. Keller of Unice; B. A. Tebault, J. Brunet of New Orleans; Charles Gorden, J. D. Farramore of Monroe; J. C. Keller of Unice; B. A. Labarre of Leesville, and E. C. Miller of Pennings.

JANE NOVAK
Whose artistry is said to feature "The Golden Trail," the big Fall offering of the Arrow Film Corporation.

EXHIBITORS HERALD BRINGS Success to Cairns of Detroit

No explanatory remarks need accompany the following communication received from Jack Cairns, the live-wire manager of the Brooklyn theatre in Detroit, Mich. Mr. Cairns has been a constant reader of these pages and that he has benefited by doing so is attested for in the following letter:

The "Exhibitors Herald" helped me to achieve in the picture game. It did so by telling me the right pictures to book and the right pictures to pass up. I followed that advice and it made me both money and reputation.

My house is a small one and seventeen blocks from the business center, but there is many a big house in our locality that follows me on pictures, both in the matter of age and the matter of quality.

People often ask me how I can run pictures fresh and fine and make a profit. The reason is that I read the column in the "Exhibitors Herald," "What the Picture Did for Me."

I keep tab on the good pictures as they are released and then I watch the "Herald" so as to find out what the other fellow gets out of them. When I find that a picture goes well in four or five other houses, I am reasonably satisfied that it will go well in mine, and generally speaking it does do well. Often I pay a higher rental for a picture than I had at first calculated on doing because I have found out from the "Herald" that I am reasonably sure of getting my money back.

One of the very best things an exhibitor can know is to know what the picture is doing for the other fellow. And the best thing an exhibitor can do for the trade is to tell the other fellow through the "Herald" what the picture has done for him. He gives out valuable tips to others and he gets valuable tips from them in "Exhibitors Herald."

I bought this house only ten months ago, when it was a losing proposition. Today it pays a handsome profit and already I have been offered six times the price I paid for it. I have the reputation of running the best pictures in my territory and I believe this opinion to be correct.

The "Herald" has made all this easy and more profitable for me. JACK CAIRNS, Brooklyn Theatre, Detroit, Mich.
"Babe" Ruth, the champion home run hitter of the world and described as the "great personality of America," began on the final scenes of "Headin' Home" upon his arrival in New York Monday. The response to the Kessel & Baumann announcement that this production would not only be a great attraction from the star point of view but a great production and a real American drama strong enough to stand the test of popular judgment even without the great star, has caused an unprecedented rush from all sections of the United States, not only for territory but for actual playing dates from exhibitors.

Producers Issue Statement

From the offices of Kessel & Baumann the following statement was issued in regard to the forthcoming special:

"When the home run king of the Yankee team was shattering circuit records thereby arousing a high pitch of baseball enthusiasm with the fans of the country with both large and small newspapers in the big cities and the small towns playing up each home run made by Ruth with seven column heads, both Mr. Kessel and Mr. Baumann were more than positive that in acquiring this phenomenal baseball player, and starring him in a picture, they would be giving both to the exhibitor and the theatregoing public an entertainment that would be a record breaker so far as box office receipts were concerned.

"Without any fanfare of trumpets the deal was quietly consummated and before any news of the event had leaked out the mighty "Babe" between home runs started on what will rank as a great box office bonanza.

"The publicity that Ruth has received since his acquisition by the Yankees can and never will be duplicated by any other actor or actress in a decade. His exploits with the bat have been chronicled daily, being sent out by all the news associations and reaching the smallest town in the United States and Canada.

"During this year of a presidential campaign when there should be uppermost in the minds of the people the pros and cons of the rival candidate's claims you hear the man in the street saying, 'I wonder if "Babe" Ruth has made his home run today?' Then after extolling the great one's prowess with the bat and the remarkable outpouring of fans to the ball park, they then ask and answer a few questions about the presidential race. And these incidents do not only occur in the larger cities, but in the small towns and hamlets—for baseball is purely an American institution and the farmer boy is just as much interested in the fortunes of both the clubs and the baseball heroes, as his city-brother— and sister.

Many Inquiries Received

"That there has been a widespread interest in the fact that 'Babe' Ruth is to be starred in a picture is evidenced by the letters and the telegrams that are being received daily by Kessel & Baumann asking for dates for the playing of 'Headin' Home.'

"Aside from the fact that 'Headin' Home' will be a photodrama that will abound in all the situations that go to make good, clean entertainment with the added attraction of 'Babe' Ruth as a star, the publicity that the production is bound to receive both at the hands of the baseball editor and the dramatic editor in every city and town the picture will be shown in, will make it a box office attraction rarely equalled."

Garson and Sanborn Ask Probe of Equity Stockholders Alleged All Is Not Regular—Receiver Order Is Vacated

(Special to Exhibitors Herald)

NEW YORK, Aug. 17.—Alleging in their complaint that the affairs of the Equity Pictures Corporation of 33 West Forty-second Street have not been conducted for the best interests of the stockholders, Harry I. Garson and Herbert K. Sanborn, directors and stockholders, have asked the Supreme Court to compel the corporation and Patrick A. Powers and Emanuel H. Goldstein, also directors, to render an accounting. The plaintiffs also applied for an injunction restraining the corporation from paying Powers as treasurer the sum of $300 weekly.

The plaintiffs allege that at a meeting of the directors held in May Powers was elected a director, but not an officer of the company. Subsequently, the plaintiffs charge, some one altered the minutes of the meeting making it appear that Powers had been elected treasurer at a salary of $300 a week.

Garson and Sanborn also allege that since the last directors' meeting in May they have been refused access to the books of the corporation. The assets, it is stated, consist of $1,000,000 worth of films, some of which feature Clara Kimball Young.

Supreme Court Justice McAvoy, at the request of Joseph I. Schmitz, President of the Equity Pictures Corporation, has vacated the appointment of ex-City Chamberlain Alfred J. Johnson as receiver for the corporation. This was the first public intimation that Johnson had been appointed receiver.

Loew to Open New Theatre in Yakima

(Special to Exhibitors Herald)

YAKIMA, WASH., Aug 17.—The newly completed Loew's State theatre will be opened Aug. 22 with a combination picture and vaudeville policy in force. Frank Coffinberry has been appointed manager.

"ATTA BOY, BABE, PUT IT OUT OF THE LOT"

Three snaps of "Babe" Ruth, Kessel and Baumann's star, in action in the special feature "Headin' Home."
Associated Producers to Offer
Ince Production September 12

"Homespun Folks" to Head List of Pictures of
"Big Seven"—J. Parker Read’s "The Leopard Woman" Scheduled for September 26

Associated Producers, Inc., have a surprise in store for the exhibitors of the country in their announcement, now made for the first time, that a Thomas H. Ince Special Production, "Homespun Folks," featuring Lloyd Hughes and an all-star cast, directed by John Griffith Wray and supervised by Mr. Ince, will be the first offering of the new organization that comprises Mack Sennett, George Loane Tucker, Marshall Neilan, Maurice Tourneur, J. Parker Read Jr., and Mr. Ince himself.

"Homespun Folks" is by Julian Josephson, one of the most brilliant of screen dramatists, and it has been brought back by Mr. Ince from the Paramount organization by the payment of a bonus, so strong is his faith in the power of the story. In brief, "Homespun Folks" is one of the school of drama made famous by "The Old Homestead" and "Way Down East," and pictures naturally and faithfully ten thousand American small towns and the life of no less than sixty million of the hundred and ten million Americans.

Of "Way Down East" Type

Mr. Griffith’s impending publication of "Way Down East" and Mr. Ince’s commitment of faith in "Homespun Folks" therefore indicates that two powerful native American dramas of similar type will challenge exhibitor and public attention at the opening of the Fall exhibitor season throughout the country.

Months of preliminary interest in the plans and announcements of Associated Producers, Inc., guarantees a tremendous interest directly in "Homespun Folks," which will be launched with a powerful national publicity campaign and exploitation aids for exhibitors themselves. Besides being a small town story of depth, sentiment and power, "Homespun Folks" is a story great in pathos. It is a beautiful mother story; a strong, full-of-action melodrama with touches of laughter-breeding comedy.

Lloyd Hughes in "Homespun Folks" is said to do the sincere, genuine work that Thomas H. Ince realized was in him when he selected him as an actor to be one of his stars. He is supported by Gladys George, and a cast including Charles Ruggles, Al W. Finton, George Webb, Fred Gamboa and Lydia Knott.

First Runs Being Booked

Associated Producers managers in twenty-two cities are now booking their first runs for September 12 and with one hundred prints available on this and all other Associated Producers pictures there will be one hundred first run cities to play "Homespun Folks" on its week of first publication.

Announcement also is made by F. B. Warren, general manager of distribution, that J. Parker Read Jr.’s first A. P. production, Louise Glaum in "The Leopard Woman," will be published nationally on September 26. Advices from representatives of the distributing organization on the Coast are that Mr. Read has made a first production of spectacular character.

Prints of "Homespun Folks" have been shipped by Mr. Ince to the A. P. branches and Mr. Read is shipping "The Leopard Woman" prints within the next few days.

Jones, Linick, Schaefer
To Get Pre-Release on All Paramount Pictures

Aaron Jones, representing Jones, Linick & Schaefer, and Al Lichtman representing Famous Players-Lasky Corporation, have entered into a contract whereby the Randolph and Orpheum theatres in Chicago will be the only two houses in the city playing pre-releases on Paramount pictures.

The Randolph will play all the Super Specials six weeks in advance of all other theatres. The arrangement begins with Fatty Arbuckle in "The Round Up," and the following pictures will then be shown in rapid succession: "The Restless Sex," with Marion Davies; Cecil B. DeMille’s "Something to Think About," with Gloria Swanson, Elliott Dexter, Theodore Roberts and other favorites; George Melford’s production, "Behold, My Wife," and George Fitzmaurice’s production, "Idols of Clay," with Mac Murray and David Powell.

The Orpheum theatre will have a split week policy, beginning with Dorothy Dalton in "Guilty of Love," and following with exclusive Paramount pictures for the year.

To Build Big in Florida

LAKE WALES, FLA.—Lake Wales will have one of the best motion pictures theatres in the state when the Lake Wales Amusement Company erects its planned $30,000 theatre and restaurant. The playhouse will seat 600 and is expected to be completed by November 1.

MATTY ROUBERT
Starring in Willard Mack’s "Heritage"
for the Matty Roubert Productions, Inc.

Matty Roubert Stars
In Willard Mack Tale
Negotiations Now Pending on
Sale of Territories in the
United States

Negotiations now are pending on the sale of many territories in the United States on "Heritage," the feature made by Matty Roubert Productions, Inc., which stars the juvenile actor, Matty Roubert, according to William L. Roubert.

Willard Mack, playwright and author, wrote the story especially for the young star following the showing of "Parentage," in which Matty has a principal part. The work of the star in this production was praised highly by the author.

Sidney Garrett, Inc., has purchased the foreign rights to "Heritage," "Heritage" tells the story of inherited traits, a baby boy, the child of an actress and a theatrical manager is stolen by a discharged employe as revenge, and a series of incidents lead the parents to believe the child drowned. His struggle up in the world and the boy’s heritage leads him to excel in his unknown mother’s profession. His worth demands recognition from the highest authority—his own father, and how his inherited genius is the means of leading him back to his parents furnished the theme of the story.

In the supporting cast, are Herbert Standing, Augusta Perry, Joseph Burke, Philip Sanford and Adelaide Fitzallen. William L. Roubert directed.

ELINOR NOW AT CALIFORNIA
(Special to Exhibitors Herald)

LOS ANGELES, Aug. 17.—Carl J. D. Elinor, well known orchestra leader, has signed to direct the music at the California theatre. Milton Carls, prominent organist, also has been signed by the California management.
**Frances Marion Assigned to Direct Mary Pickford in an Italian Picture**

Mary Pickford in an Italian picture.

That is the extent of information about the great star's next feature given out by Frances Marion when in Chicago on August 14.

Miss Marion, who has written several scripts for the production starring Miss Pickford, will direct her in this next issue. Since the preparation of the scenario both Miss Pickford and Miss Marion have visited scenes in Italy where the story is laid. The former, doubting her ability to play effectively in the Italian character, is now convinced. Miss Marion told an EXHIBITORS HERALD representative that there are just as many blondes as brunettes in Italy, and that the part can be made realistic and natural.

**Accompanied by Players**

With Miss Marion in Chicago, where she stopped for a private showing of "Suds," a Pickford picture that she hitherto had not seen, were her husband, Fred C. Thompson, world champion all-around athlete; her secretary, and several Italian stage players—Raymond Bloomer, who has played with Belasco; Signor De Bria, who has played with Sarah Bernhardt; George Rigas and Philippe, all who have achieved stage success.

Others as able as they will make up the cast of the new Pickford picture, Miss Marion stated. Work upon it will be started immediately upon the arrival of the party in Hollywood.

**Broadwell Productions Insures Its Dignitaries**

Broadwell Productions, Inc., producing Nick Carter series, have taken out insurance on its president, Robert B. Broadwell, to the sum of $100,000 and on its star, Thomar J. Carrigan, who plays the part of Nick Carter, to the amount of $50,000, total of $150,000 insurance carried on both men.

This is in accord with the policy of large corporations to protect their stockholders from loss in case of an unforeseen emergency.

**“Bachelor Apartments” Considered One of the Best Titles Ever Used**

That much of the success of a picture is due to its title, and that the title is the biggest box office asset are two phrases contained in a statement issued by Arrow in referring to one of its fall publications, "Bachelor Apartments." That "Bachelor Apartments" is one of the best titles ever given to a picture is an incontestable statement, according to Arrow.

The company points out that the title selected for the five reel comedy contains advertising possibilities that have never before used. It so happens that at the present time the housing situation is most prominent in the minds of citizens of practically every large city in the United States. Practically every large city, newspaper reports say, has an insufficient number of apartments available to citizens. It is therefore that the title of this five reel comedy is most timely. It will strike a responsive chord in a large percentage of the population of every city for dramatic work and is more like "M'Liss" and "Stella Maris" than any other Pickford pictures," Miss Marion said. It is entirely original with her.

**Hutchinson Abroad in Interest of American To Meet Prospective Buyers For Purpose of Closing Contracts on Films**

S. S. Hutchinson, president of American Film Company, has just gone abroad in the interests of "Flying A" foreign business.

Notwithstanding a reported slight slump in the motion picture industry in Europe, American reports that it has been getting off its special productions, and Mr. Hutchinson will visit the prospective buyers to close contracts.

Most of America's business on the Continent is handled by American photographers. This includes Spain, Portugal, the Central Powers, Belgium, Italy, Switzerland, Greece, as well as Egypt and India. Business is done with Scandinavian countries through contracts with John Olson and Company, India, according to American Film, is waking up to motion picture attractions.

The London sales offices and show rooms have been described as "in business" since 1910, it is said, and a few years later a laboratory was established at Croydon, England.

**Tait Manages Victory (Special to Exhibitors Herald)**

LOS ANGELES, Aug. 17.—Earl Tait, former newspaper man, has been appointed manager of the Victory theatre following the resignation of Arthur Wenzel.

**Conventional Dates in Minnesota Changed**

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Aug. 17.— The dates of the state convention of the United States Theatrical Booking Agents have been changed from October 5, 6 and 7 to September 13, 14 and 15, according to William A. Steffes, president of the association. President Steffes declared that because of the imperative need for immediate action on various exhibitor questions the organization had thought it best to set the dates ahead.
Kendall-Chambers Productions
New Entry in Producing Field

Novelist's Stories Will Be Screened From His Own Scenarios With "Cardigan" as First— Vivian Martin and Third Unit to Produce

Formal announcement of the production plans of the Messmore Kendall-Robert W. Chambers Productions for the ensuing season has been made at the offices of Mr. Kendall in the Capitol Theatre building, and these plans, already in operation, include some of the most pretentious picture subjects in a decade.

Five productions will be made this year based upon the present works of Robert W. Chambers, the distinguished novelist, and upon original scenarios written by him. The first of these, on which production was begun this week, is "Cardigan," directed by John W. Noble. Paralleling these will be the Vivian Martin productions, of which the first is "The Song of the Soul" and is already completed. This production is adapted from the William J. Locke story, "An Old World Romance," and was six months in the making, under the direction of Mr. Noble. The picture was edited by Robert W. Chambers, and is a drama entirely different from any production in which Miss Martin has ever appeared.

Second Is Carpenter Story
Miss Martin's second picture, on which work has also begun this week, is by Edward Childs Carpenter, who wrote "The Cinderella Man," and is being directed by Sidney Olcott, who made the Rupert Hughes picture "Scratch My Back." The picture will not be named until it is completed. The story is a fantastic and whimsical comedy of great charm, especially adapted to Mr. Olcott's capabilities, and affords a different vehicle from her previous picture, "The Song of the Soul," and will again show Miss Martin in a new type of production.

These pictures will be followed by "The Younger Breed," "The Conspirators," "The Maker of Moons," and others selected from thirty-six of Mr. Chambers' novels which are immediately available. Most of these have been best sellers and have splendid picture possibilities and all are now controlled by Messmore Kendall-Robert W. Chambers Productions.

There will also be a group of five productions in the coming year by a third production unit under the sole supervision of one of the most important men in picture making. These will be produced on his own original compositions and work will begin on October first. A further announcement concerning this producing unit will be forthcoming in the near future.

Take Scenes at Johnson Hall
"Cardigan" scenes are being taken in their original atmosphere at Johnson Hall, the home of Sir William Johnson at Johnstown, N. Y. The building still stands, and in point of historic interest is one of the greatest in New York. The battle of Cressaps Port is being staged on the scenic spot of the original battle near Pittsburgh, where it was fought during the Revolution. Two battalions of the State Guard participate in the action.

The youthful Betty Carpenter, who has been selected for the part of Silver Heels in "Cardigan," was formerly a lead in the Sunshine Comedies. She was chosen because her delicate blonde beauty and charming personality fitted her exactly to the role. With her is William Collier, Jr., who plays Cardigan, and an exceptional cast.

The entrance of Mr. Kendall and Mr. Chambers into the active production field is distinctly a step forward for motion pictures. Mr. Kendall, a man of large business interests, represents the best things in American business life, and his name only has been associated with the better things. Mr. Chambers, whose name is one to conjure with in almost every household in America, is devoting practically all of his time to the general supervision of the work of production.

To Make Specials Only

The new firm will devote itself to the making of high type special productions only, and no expense or effort will be spared to present attractions that will play first at the bigger theatres and then throughout the houses of this country and Europe.

The first production, "The Song of the Soul," has had a special showing for the theatre executives and their enthusiasm is unbounded. Prior to its showing at the Capitol Theatre it will be given a trade presentation.

Associated with Mr. Kendall and Mr. Chambers is Mr. Frank Hitchcock, formerly postmaster-general in President Taft's Cabinet and a man of large affairs. The headquarters of the Messmore-Kendall-Robert W. Chambers Productions will be at the Capitol Theatre, where the entire second floor has been reserved for its activities.

Prominent theatre man who is associated with Robert W. Chambers and Vivian Martin in the production of a series of pretentious features.

Edward Bowes Named
Director of Theatres
For Goldwyn Company

Edward Bowes, managing director of the Capitol theatre, New York, has been appointed director of theatres for Goldwyn Pictures Corporation. He will be in entire charge of the theatre division and all matters pertaining thereto. He will have his office at Goldwyn headquarters, 409 Fifth Avenue, New York City.

Mr. Bowes hails from San Francisco, where he was a real estate operator and capitalist. A year after the San Francisco disaster he moved to New York, where he has been active in various real estate and theatrical matters. For a time he was a partner and general manager in the theatrical producing firm of Selwyn & Co.

For the last two years he was occupied with working out the project and construction of the Capitol theatre. Besides being the managing director of the theatre, he is vice-president of the company which operates it and is one of the owners.

Ask Bankruptcy for
Hallmark Pictures
(Special to Exhibitors Herald)

NEW YORK, Aug. 17.—An involuntary petition in bankruptcy against Hallmark Pictures Corporation, film distributors at 1467 Broadway, has been filed in the United States District Court.

The Penn Export Company petitions to recover $375,900 for money lent. The total liabilities are stated as approximately $180,000. Arthur Butler Graham is attorney for the three creditors petitioning.
"JOAN, YOU'RE WONDERFUL!"

A scene from "The Branding Iron," a Reginald Barker production from the story by Katharine Newlin Burt, which will be distributed by Goldwyn Pictures Corporation.

U. S. Exports 52,000 Miles Of Film During Past Year

Valuation Placed at $1,092,808 With Unexposed Celluloid Totalling 90,398,122 Feet and Exposed 188,527,165 Feet

(Special to Exhibitors Herald)

WASHINGTON, August 17.—With exports of over 17,000,000 linear feet of film, valued at more than $800,000, the motion picture industry in June brought to a close the heaviest year's export trade ever experienced in this foreign field.

Exports during the fiscal year 1920, when ended with June, totaled 287,925,000 feet of film, valued at $11,092,808. This was more than 52,000 miles of film, or enough to encircle the world twice at the equator.

Of our 1920 exports, 90,398,122 feet, valued at $2,204,273, was unexposed film, and 188,527,165 feet, valued at $8,888,535, exposed film.

Fluctuation Experienced

Our export business in motion picture films since 1914 has experienced considerable fluctuation. During the fiscal year 1914, which ended just before the outbreak of the war, we exported a total of 188,049,654 feet, valued at $6,547,646.

Our exports of exposed film, alone, during 1919, exceeded this.

During the fiscal year ended with June, 1915, the outbreak of the war had a very depressing effect upon the export business of the country, and shipments of motion picture films dropped to 151,054,884 feet, valued at $5,069,448: a new record, however, was established in 1916, when exports reached a total of 230,850,779 feet, worth $8,977,776.

Drops in 1917

Another drop was experienced in 1917, when we entered the war, the total for that year being only 175,036,231 feet, with a value of $7,759,186, and this drop was accentuated in 1918, when our exports reached the low level of 132,541,649 feet, with a value of $6,517,730.

The signing of the armistice, however, marked a turn in the tide and our exports during the fiscal year 1919 increased to 190,067,009 feet, valued at $8,135,095.

Of our exports during the month of June, 9,566,547 feet was of unexposed film, having a value of $117,819, while 15,613,071 feet was of exposed film, worth $707,103.

$213,133 is Collected in Delinquent Ticket Taxes

(Special to Exhibitors Herald)

WASHINGTON, Aug. 17.—To date Commissioner of Internal Revenue Williams has collected $213,133 in delinquent admission taxes from both motion picture and legitimate theatres. A greater part of this sum, it is said, was collected from the legitimate houses.

Bureau agents now are checking up exhibitors and theatre proprietors in a number of cities. A distinction is being made by the bureau between delinquent taxpayers filing amended returns voluntarily and those who are discovered by Government agents. In the case of the former, a policy of leniency is being followed and, where imposed, penalties are made as light as possible.

At the Helm

Officers elected at the recent meeting of the Motion Picture Theatre Owners of America included the following new officers:

M. A. HEANEY, Bridgeport, Pres.

R. A. TRUE, Hartford, First Vice-President.

D. F. ALPERT, Putnam, Second Vice-President.

W. POUZZNER, New London, Third Vice-President.

REUEL RANTER, Norwalk, Treasurer.

JOSEPH SAPPERSTEIN, Bridgeport, Secretary.

Dustin Departs for West After Farewell Banquet in St. Louis

(Special to Exhibitors Herald)

ST. LOUIS, MO., Aug. 17.—A farewell banquet was given Edward Dustin, former manager of Pathe, who left St. Louis this week for the coast to engage in the producing business. The affair was held at Carsonville, a suburb, and Mr. Dustin was presented by the members of the St. Louis Film Board of Trade, with a pair of diamond cuff buttons and a silk umbrella.

J. Ray Weinbrenner, counsel for the Film Board of Trade, acted as toastmaster, and speeches were made by Barney Rosenthal of Universal, Bob Worth of Hodkinson, Jack O'Neill and Harry Heinz of Pathe, D. C. Bowell, formerly of Vitagraph; Harry Strickland of Realart, Barney Pegan of Standard, Joe Desberger of Robertson-Cole, Sam Werner of United, Tom Leonard of Pioneer and Harry Carter of Republic.

Among those present were Miss Schofield, secretary of the board; Floyd Lewis, Barney Rosenthal, Sam Shuman, Tom Leonard, C. E. Simson, Harry Carter, Bob Worth, C. D. Hill, Sam Henley, Joseph Guest, Joe Desberger, Sam Hankin, Harry Strickland, Joe Uxa, Joe Groark, Joe Walsh, Jack O'Neil, George Netemier, Harry Heinz, Bud Barnes, Roy Dixon, Lew Bent and Charlie Werner.

Levine Now Managing Omaha Film Company

(Special to Exhibitors Herald)

OMAHA, NEB., Aug. 17.—A. Levine has been elected vice-president and general manager of Sterling Film Corporation to succeed Phil Goldstone. Mr. Levine's connections with the film industry have extended over a period of only a year, but has risen rapidly owing to his application of business methods to the business.

Sterling Corporation has been in existence six years and at present occupies two floors at 1417 Farnum street, four times the space occupied at the inception of the company.

Charles Ray's Third Production On Soon

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 17.—Charles Ray's third independent production, "Nineteen and Phyllis," will soon be under way. The studio has had an excellent supporting cast which includes Clara Horton, Frank Norcross, George Nicholls and Lincoln Sedman. Joseph de Grasse will direct.
Federated Acquires Bessie Love Pictures For U. S. and Canada

Deal Considered One of the Most Important That Has Been Closed With State Right Buyers—Kane and Shallenberger Handle Negotiations

Federated Film Exchanges of America, Inc., through its general manager, W. E. Shallenberger, has obtained for distribution in the United States and Canada all Bessie Love productions made by Andrew J. Callaghan Productions, Inc.

Announcement of the negotiations, which were closed by Mr. Shallenberger and Arthur S. Kane, reveals one of the most important deals ever consummated with an independent distributing organization. The contract calls for four features a year.

Is Considered Step Forward

Closing of the contract between Dr. Shallenberger and Mr. Kane is considered a distinct step forward in the independent field. It means that an organization composed of some of the foremost independent exchangemen in America will handle the distribution of the pictures of one of the popular stars and thus make it possible for the independent exhibitor to obtain these pictures on the open market.

Arthur S. Kane is one of the well known figures in the motion picture industry and has had as wide and varied experience in the distributing end of the business, it is said, as any man in motion pictures. Mr. Kane will be remembered as the man who organized and launched Realart prior to making his present affiliations, and the fact that he has chosen Federated as the distribution medium of the Bessie Love Productions proves, it is declared, that the day of the independent has arrived.

Just how this arrangement is looked upon by the principals in the transaction is shown by the following letter sent from Mr. Callaghan to Dr. Shallenberger regarding the closing of this contract:

Gratified at Deal

"I desire to take this occasion to express to you my gratification that the Bessie Love Productions are to be released through your organization.

Let me say that before authorizing Mr. Kane to conclude contracts whereby the Federated is to handle these productions in the United States and Canada, I made it a point to meet the majority of the exchangemen composing your organization.

"I am very pleased to state that it was the result of this investigation on my part which convinced me that your organization was beyond the shadow of a doubt the best fitted releasing medium for any producer who desired to have his products handled by the highest type of men in the business and who wants to feel assured that his product will receive the widest possible distribution, unhindered by affiliations with any other producer's products.

Films Are High Class

"I desire to state to you and the members of your organization that Miss Love and myself intend to furnish you with

the absolutely highest class of productions it is possible to make. Only stories from widely read novels and by world famous authors will be used, and these

W. E. SHALLENBERGER

ARThUR S. KANE

BEssIE LOVE

ANDREW J. CALLAGHAN
Famous Players Form $12,000,000 Theatre Corporation in California

New?Houses Will Be Erected on Coast in Addition To Those Acquired With Organization of Company—Zukor Is a Director

(Special to Exhibitors Herald)

SAN FRANCISCO, August 17.—Famous Players-Lasky Corporation of California has been organized with a capitalization of $12,000,000 to take over the Imperial, California and Portola theatres and to erect and operate other houses in this state and elsewhere.

Zukor and Lasky Directors

Officers of the organization are Herbert L. Rothschield, president, and Herman Wolber, who will be associated in the management. Adolph Zukor, president of Famous Players-Lasky, and Jesse L. Lasky, vice-president of the producing company, are directors of the theatre firm.

The company is interested with Samuel H. Levin in the Coliseum and Lincoln theatres in the Richmond district.

The Portola will be rebuilt and enlarged and will be completed by January 1, 1922. Work on the new Portola will not be commenced until after completion of the $7,000,000 Granada, which is being erected at Market street and Golden Gate avenue. This theatre will be opened by May 1, 1921.

The Coliseum at Clement street and Ninth avenue, which is under the management of Samuel Levin, is being re-modelled and enlarged so as to seat 5,000 persons.

Transfers representing a sum of $12,000,000 are being made to Famous Players-Lasky Corporation by Market Street Realty Company, which owns the California, Imperial Theatre Company, Pop-ular Amusement Company, which operates the Portola; Granada Theatre Company and Coliseum Theatre Company.

The Imperial, California and Portola theatres are under the joint management of J. A. Partington and Eugene H. Roth. The Portola site has a valuation of $1,000,000, for which the corporation will pay a monthly rent of $6,000.

All-Star Cast Being Selected by Caldwell

“Blue Ridge Trail” by Bob Horner to be Produced On West Coast

Fred Caldwell, a prominent West Coast director, now affiliated with Union Label Film Company of Los Angeles, has arrived in New York for the purpose of selecting an all-star cast for his future productions, to be filmed under the working title of “The Blue Ridge Trail.”

Details released to this dramatic production are unusually novel from an exhibitor standpoint. The story and continuity upon which Mr. Caldwell will direct is an original one, written by Bob Horner, Chicago, formerly script editor for Ebony Film Company, and recently on the staff of Universal Film Company. Mr. Caldwell promises the exhibitors a sensational story of New York’s high life and the lonely Virginia hills. In commenting upon his initial subject, Mr. Caldwell says:

“Mr. Horner, our continuity writer, has prepared a script that is saturated with many magnificent sets and scenic wonders—a pulpit plot containing unique thrills, smiles and tears—a great love theme such as never before flashed upon the silver screen.”

Among the well known film men that

Mr. Caldwell represents are: John Munro, vice president and legal advisor; Frank P. Young, treasurer; Edwin Baker, secretary; and J. D. Talbot, general manager.

Dietrich Resigns From International Company

The resignation of Theodore C. Dietrich as director of advertising and publicity of International Film Service Company, tendered more than six weeks ago, became effective on August 14. During his stay at International Mr. Dietrich was responsible for the entire exploitation of International’s two most successful productions, “Humoresque,” now in its twelfth and final week at the Criterion theatre, New York, and “The World and His Wife,” in addition to his other duties.

Before leaving International, Mr. Dietrich was presented with a magnificent traveling bag by Robert G. Vignola, in appreciation of his work on “The World and His Wife,” which was directed by Mr. Vignola.

Capital Film Head

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Ernest Shipman Plans Exploitation Of Fourteen Pictures This Season

Curwood, Connor and Cathrine Curtis Films are To be Handled Under His Supervision This Season—Will Combine Offices

From the management of one production to that of fourteen is Ernest Shipman's achievement during the current year. The fall of 1919 found him located at 6 West 48th street, New York, with but one feature, "Back to God's Country," to care for. This feature was built upon the producing principles Ernest Shipman had been preaching through the trade papers for some time, and the continuance of the same principles will be applied to other productions with which he is identified.

The fourteen attractions which he will exploit for the coming season will include six from the Cathrine Curtis Corporation, regarding which this company will make its own detailed announcements later.

Curwood Organizes

James Oliver Curwood is following his "Back to God's Country" with "Nomads of the North," and to perpetuate features of this calibre he has incorporated his own producing company, known as James Oliver Curwood Productions, Inc. The business men of Calgary, Canada, are so pleased at the dividends from "Back to God's Country" that they formed a new producing corporation known as North American Pictures Corporation, Ltd., with contracts in hand for the making of two of the Ralph Connor stories, "Curwood, of the Royal Mounted" and "The Patrol of the Sun Dance Trail." D. C. Campbell resigned as secretary of the Calgary Board of Trade to organize this company and is its president.

To Adapt Connor Tale

At Winnipeg, Canada, a group of millionaires have organized Winnipeg Productions, Ltd., for the purpose of making "Ralph Connor," by Ralph Connor, a story of the Red River country which is in course of production with such noted players as Gaston Glass, Wilton Lackaye, Gladys Coburn, Edna Shipman, Robert T. Haines, Ann Sutherland, Kate Price, William C. Colvin, Bradley Barker, Eugene Cowley, Francis Eldridge and others in its personnel. This company is under the direction of Henry MacRae, who holds the responsible position of supervising director for this Canadian producing unit.

Prominent citizens of Ottawa will cooperate in the production of "The Man from Glengarry" upon the Upper Ottawa. The vast resources of Canada, geographically, pictorially and financially, are being placed at the disposal of Dominion Film Company, of which Ernest Shipman is president. This company controls the exclusive rights to the works of Ralph Connor and a number of other noted authors.

Exploits Tarzan Films

Dr. C. A. Willat, general manager of National Film Corporation of Los Angeles, after investigating the exploitation methods in effect between the First National and Ernest Shipman, whereby a gross of over half a million has been rolled up for "Back to God's Country," entered into a contract with Shipman for the future exploitation of "Tarzan of the Apes" and "The Romance of Tarzan." The first speaking operations under Shipman's management shows a 100 per cent increase in the gross business. As a result of this success Mr. Shipman will work in a closer affiliation with the Dr. Willat and the National Film Company, which has many ambitious plans under way.

Will Make Comedies

Legend Films has undertaken to make a series of unique comedies different in their treatment to others as yet announced for the screen, and it is the belief of those who have investigated the proposed plan of operations that these comedies will win distinctive supremacy in their line.

Temporary offices now at 6 West 48th street and at 729 Seventh avenue will be combined in some new headquarters as soon as desirable leasing arrangements can be made.

Still Out in Indianapolis

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., Aug. 17—In only one theatre, the Park, have the musicians returned to work following a walkout on July 31. It is said that the Park management acceded to the demands of the union—a wage scale of $1.50 an hour and a six-day week.

Arthur Carewe Back At His Work Again

(Special to Exhibitors Herald)

LOS ANGELES, Aug. 17.—Arthur Edmund Carewe, having recovered from a severe operation, will resume his work before the camera. He has been ill for several months.

Pleasant Evening Had By All-Even the Fish

Ingenuity is a great thing. You hear all about the magnificent theatres being erected over the country, etc., but leave it to nature to provide the novelty with a little human help.

Timely Films, Inc., producer of The Literary Digest's "Topics of the Day," tells of the "Brighton Beach Rocking Chair Motion Picture theatre."

On a screen erected on piles in the water, with the reflection of the moon on the waves and the swish of the surf round about, pictures are shown every evening, the audience is seated in comfortable rocking chairs placed on the beach down to within a few feet of the water's edge. There are 1,500 rockers, and, needless to say, all are usually occupied.

The idea of "Rocking Chair Movies" was conceived by Manager Charles J. Kean, in the Spring of 1918 and has been an annual feature every summer since that year. Brighton Beach Baths, Inc., owns a bathing beach 1,500 feet long. On the program is "The Topics of the Day."

Strike of Minneapolis Musicians Postponed

(Special to Exhibitors Herald)

MINNEAPOLIS, MINN., Aug. 17.—The threatened walkout of musicians in the theatres here has been postponed until August 31 in the hope that further negotiations may effect a compromise between the musicians' union and the United Theatrical Protective League.

MORE THAN ONE PUNCH IN "THE FOREIGNER"

Scene from the Winnipeg Productions, Limited, feature made from Ralph Connor's popular novel of the Red River country.
Associated Exhibitors to Publish
“The Riddle: Woman” October 3

Geraldine Farrar Vehicle Was in Production More Than Three Months Under the Direction of Jose—Pathé to Issue

Associated Exhibitors, Inc., formally enters the realm of producers of motion pictures, with the publication on October 3 of “The Riddle: Woman,” with Geraldine Farrar and an all-star cast, and directed by Edward Jose. Pathé is to distribute this screen attraction, which, it is declared, rates with the finest accomplishments of the motion picture world.

“The Riddle: Woman,” was more than three months in the course of production, and, as a finished product, wish, in the opinion of those who have just witnessed the first screening of the picture, be classed as a triumph for Miss Farrar, Mr. Jose and all those associated in the production.

Scored Success on Stage

As a stage offering, “The Riddle: Woman,” in which Mme. Bertha Kalich appeared for two full seasons, was regarded amongst the premier dramatic works. As a motion picture, with Geraldine Farrar portraying the role of Lilla, portrayed by Kalich in the legitimate, it is expected to rank equally as high.

Aside from the dramatic appeal of the story, the acting of Miss Farrar and the direction of Mr. Jose, “The Riddle: Woman,” has more to recommend it as a great box office attraction than is customarily the lot of any big picture. Two players who have been starred in their own right are seen in support of Miss Farrar—Montague Love and Adele Blood.

Well-Known Players in Cast

In addition to these screen luminaries, there is in the cast William T. Carleton, one of the most competent “heavyes” in films; Frank Losee, who is known to every follower of motion pictures; Louis Sterne, one of the veterans of the screen, and Madge Bellamy, a beautiful young girl who makes her first appearance before the camera in this attraction. Miss Bellamy was recruited from the stage, where she has been seen for several years in support of William Gillette.

Many elaborate sets were erected in “The Riddle: Woman.” While the production is lavishly “dressed,” there was no reckless expenditure of money. Every dollar of the picture cost is said to be reflected in its atmosphere and surroundings. Miss Farrar and her entire company were on the lot for fully three months in the making of “The Riddle: Woman.” Many beautiful exterior shots were filmed at Marblehead, Mass. In the studio at New Rochelle were built a score of the most massive sets ever seen under the roof of the former Thanhouser plant.

“Comicclassics” Under Direction of Morris

New Acquisition of Special Will Supervise Making of Comedy Film

An event of interest in comedy film circles was the signing this week of a contract between Reggie Morris, the well-known fun film director, and Special Pictures Corporation of Los Angeles, whereby Morris becomes supervising director of “Comicclassics,” a new comedy public relations. Morris is best known for having directed “Married Life” the latest Mack Sennett five-reeler, which is being issued through First National, and for the “Bringing Up Father” series made for International Film Service at the Christie studios.

Morris will be given carte blanche by President Louis W. Thompson to obtain a galaxy of the best known comedy stars in the world, and directors of recognized ability will be chosen as Morris’ associates.

Before entering the films, Morris was a well-known stage comedian, playing with George M. Cohan, Richard Carle, Kitty Gordon and others.

Last week a contract was signed by Special Pictures with Gale Henry for twelve two-reel productions a year.

Friedberg Buys Again

PITTSBURGH, PA.—Nathan Friedberg and associates who own and operate the Alhambra, Triangle, Garden and American theatres, plan to erect an ultra-modern theatre at Federal and North Diamond streets. The cost of the new house is estimated at $500,000.

Redecorating in Michigan

BATTLE CREEK, MICH.—Workers have begun the redecorating of the lobby of the Bijou theatre preparatory to the reopening August 29. The Bijou will run only educational and comic films as openers, straight vaudeville to be the headline.

Former News Man

William H. Wright Is Now In Charge of All Title Work on Chester Films Issued By Educational

WILLIAM HENRY WRIGHT, a New York newspaper man and magazine writer, has succeeded Katherine Hilliker as title writer for Chester Outings and Chester Screenics. Mr. Wright came to C. L. Chester from the New York World where he had a position on the editorial staff following discharge from the army a year ago. He has had considerable experience in newspaper work in New York before he entered the magazine field as associate editor of Outing Magazine.

Aside from his newspaper work Mr. Wright has been a contributor to Scribner’s, Life and other magazines. He will have complete charge of title-work for the C. L. Chester Productions, which are published by Educational Films Corporation.

Reports Say Eastern Interests Seek Stock In Signal Corporation

(Special to Exhibitors Herald)

CHATTANOOGA, TENN., Aug. 17.—According to reports which have been current in film circles here, Eastern capital is seeking a minority interest in Signal Amusement Company, which controls theatres here, in Knoxville, Maryville, Harriman and South Pittsburg.

Should the report materialize it is said that the management of the company will remain unchanged. Stockholders of the concern are Frank Dowler, Sr., and Jr., and W. E. Wilkerson of Chattanooga; Ed and John Lindsay and Thomas Clarkson of Nashville.

Indications are that should new capital be put in the company it would expand its activities into other territories.
CHICAGO SEES HOW IT’S DONE

Chicago exhibitors and exhibitors from neighboring cities are making it their business to attend the Playhouse showing of “Earthbound,” Basil King’s Goldwyn-Eminent Authors production, entering the second week of its run to capacity attendance.

They are going away from the Playhouse with ideas.

Presentation in Chicago has been limited in the past to a small group of leading theatres. At the Riviera, Pantheon, Woodlawn, Barbee’s and the Chateau it has been used with good effect, but it has not become a standard feature of the representative neighborhood houses.

One of the developments of the coming season will be the generalization of presentation, not only in Chicago but throughout the country. The time is ripe. Exhibitors have been thinking about it for the last year or two and have reached the stage of action.

The Playhouse presentation, evolved by S. L. Rothapfel, production manager of the Capitol, New York, and executed by John Wenger, provides Chicago exhibitors with valuable working material and data.

FEATURE IS ADAPTABLE

The reason most frequently advanced for the omitting of presentation from the Chicago scheme of things theatrical has to do with architectural disadvantages. A comparatively small percentage of Chicago theatres are equipped with stages capable of accommodating elaborate spectacles.

The “Earthbound” presentation serves an important function in this connection in pointing out the possibility of really effective presentation without great stage space and a large cast of performers. Though the Playhouse stage is amply commodious, the feature is such that it can be adapted to any theatre in America with little if any loss in effectiveness.

It is this fact, and the train of possibilities that it brings to mind, that visiting exhibitors are thinking about as they leave the Playhouse. The following description of the presentation reveals this adaptability.

Lobby Gives Keynote

The keynote of the presentation, which is of course the keynote of the play, is sounded as the patron crosses the foyer. A harpist sits here playing odd strains with no apparent definite purpose. Light, ethereal music it is, though the significance of that fact is not grasped at the moment.

Within the theatre, as the orchestra breaks the silence almost imperceptibly to swing into the old reliable but in this case peculiarly fitting Intermezzo from “Cavalleria Rusticana,” the curtain is raised to reveal a stage shrouded in gray-blue hangings draped in such fashion as to completely conceal screen, floor and wings.

Following a brief concert made up of excerpts from compositions in keeping with the beginning, lights are extinguished, a baby spot picks up a man’s head and shoulders in the exact center of the setting, and a funeral voice delivers a sonorous three-minute prologue.

As he disappears the hangings part to reveal the screen and the introductory and data titles follow. The orchestra picks up the opening scene and the play begins.

Lighting Adds Power

So gradually as to escape attention during the early scenes, a blue light is thrown about the screen from behind the forward draperies. As the action reaches the first big moment of the play this dissolves into a dull red glow, growing in intensity as the situation develops power and working up to a brilliant climax at the moment of the murder about which the plot revolves.

As tense situations pass the clim- son gives way to a rich graduation of purple and lavender tints until the original blue is reached.

Most striking of all the color effects is that introduced at the close of the play when the “earthbound” is freed of his ties and is seen to walk into space, leaving his earthly loved ones in peace. Here a white shaft is projected diagonally across the screen and envelopes the kneeling figure of a woman.

Co-ordination Preserved

Throughout the performance music and lighting are in keeping. A fine touch is provided by having the harpist again playing in the foyer as the audience leaves the theatre. It is at that moment that the significance of harp music in connection with a play of supernatural nature is brought out. The touch is unessential, but like many other unessentials that are commonly overlooked has a distinctly pleasing effect.

The music, under the direction of Nathaniel Finsiton, associate director at the Capitol, is excellently chosen and at all times subordinated to the picture and maintained in keeping with the lighting.

The combined effect of the enterprise is to deliver Basil King’s story under the most advantageous circumstances possible. Presentation, or any other agent, can do no more than this.

Adaptability Strong Point

Exhibitors visiting the Playhouse are impressed first with the artistry of the thing—secondly with the adaptability of it. And when that has been fully appreciated, when the feature has been fitted mentally to the individual exhibitor’s theatre, the thought occurs that big stages and big casts are not presentation requisites in all cases.
Last Week—

Chicago newspapers set aside the long maintained space restrictions and gave full pages to advertisements for "Earthbound" and "Humoresque," opening at the Playhouse and Orchestra Hall respectively.

They also gave prominence to the striking advertisements prepared by J. H. Mayer, director of publicity for Universal, for the opening of "The Devil's Passkey" at the LaSalle theatre, where the picture is said to be eclipsing the attendance record of "Shipwrecked Among Cannibals," which preceded it.

The Duluth Theatre Company, Duluth, Minn., put newsboys on the streets crying "Extra" and distributed miniature newspapers advertising the opening of "The Heart of a Child" and "Alias Jimmy Valentine."

Hal Oliver, Famous Players-Lasky exploitation representative at Minneapolis, introduced a distinct novelty in service to exhibitors in a specially prepared two-page personal suggestion pamphlet which is being mailed to customers of the exchange.

Thomas J. McClaskey, Bloomfield, Ky., advertised the exact price he was paying for rental and salaries to a jazz band and succeeded in drawing four hundred people to a showing of "In Old Kentucky" at one dollar each. Bloomfield is credited with a population of 392.

R. A. Walsh announced that a considerable portion of his time was being devoted to the photographing of stars in characteristic poses in an attempt to supply exhibitors with something new and valuable in the way of one-sheets that will get and hold attention because of sheer artistic merit.

Wayland H. Taylor, exploitation representative of Famous Players-Lasky at the Seattle branch, sent to a selected mailing list transcriptions of a sermon delivered from the pulpit by a Kansas City minister in which "Dr. Jekyll and Mr. Hyde" was given unstinted praise. Persons who numbered former visitors to the theatre on their fingers attended the screening at the American theatre.

A petition nominating Charlie Chaplin for Congress was filed by David Hartfield, owner of the Gaines theatre, Irvine, Ky. It meant nothing as a nomination owing to the non-residence of the actor, but amounted to a great deal in box office sales.

As attractive and useful an eight-page folder as had been published in months was issued by the Arrow Film Corporation in connection with the new Murial Ostriche comedies.

Few productions come to the exhibitor as well supplied with presentation material as "45 Minutes From Broadway," Charles Ray's initial production on the First National schedule. The above scene gives the cue for an elaborate stage feature in which any number of players may be used, musical numbers from George M. Cohan's original score being utilized.

The present widespread interest in spiritualism may be capitalized to great advantage in the presentation for "Voices," the current Victor Kremer production. If a medium can be persuaded to give seances upon the stage the advertising of this feature should be highly productive. If not a pseudo seance of any nature will serve capitably.

"The Son of Tarzan," forthcoming National Film Corporation serial, should be presented against a combination desert-jungle setting. The local talent field should provide youthful players to impersonate the leading characters, the presentation, changed for each episode, taking the form of melodrama, drama or dancing.
Fifteen Hundred Dollar Campaign Used For "Revenge of Tarzan" at Akron, Ohio

Big business unanimously sanctions at least one principle—that it takes money to make money. That is one of the chief reasons why big business is big. Business men, big or little, who conduct their business upon that basis testify to the soundness of the doctrine. The best place for the exhibitor to put the money that he expects to make money is in advertising.

A case in point that demonstrates the reliability of such a business doctrine is the campaign executed for the showing of "The Revenge of Tarzan" at the Colonial theatre, Akron, O., one of the Tiber & Shea chain of houses. Complete proof of the merit of that campaign is to be found in these pages.

The campaign itself is well illustrated upon this page. Above may be seen two views of the theatre, one showing the display that was made to attract pedestrians, the other showing the matinee crowd leaving the theatre.

Signed testimony from the most reliable of sources is to be found in the "What the Picture Did For Me" department of the present issue where J. L. Earnest, manager of the Colonial, reports as follows:

The Revenge of Tarzan, with Gene Pollar.—Wonderful drawing card. S. R. O. all day. Broke all summer records.—J. L. Earnest, Colonial theatre, Akron, O.—Downtown patronage.

The important point of the whole matter comes to light with the information that the campaign used for the exploitation of the picture cost the sum of $1,500. Many things can be done with that amount of money. It will buy an automobile, finance a vacation tour of not inconsiderable proportions, buy sundry little luxuries such as are commonly bought with "pin money," in short will go quite a ways in providing personal comforts of the lighter variety.

Many exhibitors with such an amount at hand for disposal see fit to use it in such a manner.

Mr. Earnest did not.
He spent that amount of money to make money. And it made it.

Moralists will draw from these simple but important facts an interesting conclusion.

Business men will draw the same conclusion.

Business men who merit the name, men who have as their aim the development of their business to the highest point of efficiency and productivity, will act in accordance with the conclusion drawn.
Hackensack "Torchy" Exploitation Stirs Interest in Short Subjects

There is certain ground for the frequently heard statement that exploitation cannot be maintained as day-in-day-out custom. It is undeniably difficult to keep public interest unremittingly at high tension over an extended period. But whatever limits may be imposed upon the exploitation man by the nature of his field, that limit is materially advanced by the exhibitor who occasionally varies custom by putting his exploitation behind other than the feature attraction—a particularly worth while short subject, for instance. It can be done.

Exhibitors who doubt the possibilities of exploiting a two-reel comedy will do well to note the case of the Lyric theatre, Hackensack, N. J. It was a campaign such as can be put over in any city, regardless of size.

"Torchy," first of the Torchy Comedies, published through Educational exchanges, was the picture that formed the basis for this special exploitation, and this was before the present tie-up with bookstores handling the popular editions of six "Torchy" volumes was arranged.

Manager H. L. Otis of the Lyric not only broke all records at his theatre, had the whole city talking and waiting the next of the Torchy Comedies, but he accomplished all of this at practically no expense. He was able to enlist the more of less conscious co-operation of everyone in his city.

First he determined that the basis of his campaign should be a "red head" week, on account of the fiery top covering of Torchy. Then he went to his two newspapers and enlisted their aid by offering a prize of $10 for the reddest-haired boy in the section who would put in his appearance at the theatre during the week. Hundreds of people were nominated in the contest, some in earnest, many in jest, with the result that the newspapers soon had lists of practically every auburn in the vicinity.

Daily articles in connection with the contest appeared in the two Hackensack papers. The contest was introduced into the theatre itself by turning on the lights at each performance and inviting spectators to supply the names of any redheads present. Standing of the contestants was announced at every performance.

One of the best features of this stunt was the good-natured fun that it aroused, for it was carried out in that spirit and without offense.

The Hackensack News went a step further and had an essay contest, "Are Redheads Intellectually Superior to Blondes and Brunettes?" a topic which aroused lots of fun.

Full-page advertisements were carried in both papers, on different days, various merchants paying for the space and centering their advertising around the redhead idea.

Nothing was overlooked, and advantage was taken of the appearance of a "mind reading" act at a local theatre the week preceding the "Torchy" showing. "Plants" in the audience demanded to know the name of the reddest redhead in Hackensack; the question being answered with the name of a youth who was known to everyone.

While the details of the "Torchy" bookstore co-operation had not been arranged at the time this picture was shown, some of the volumes were displayed by local druggists in connection with the "red head" heralds which were used all through the city.

A full page co-operative advertisement used for the initial "Torchy" comedy during the showing at the Lyric theatre, Hackensack, N. J.

A Service Scoop

Anticipating the rise of presentation during the 1920-21 season, Exhibitors Herald calls readers' attention to the new and original service inaugurated in this department.

Each week stills from current and forthcoming productions will be reproduced showing the presentation possibilities indicated, thus furnishing the exhibitor with knowledge of inestimable value in booking and preparing for the presentation of his attractions.
Plunkett's "What Women Love" Campaign Proves Picture Exploitation Attraction

Developments of the past dozen weeks have effectually demonstrated the fallacy of the moth-eaten theory which maintains that exploitation is impractical in the big city and the small town. The trade should be glad that these developments have come to pass.

In the August 21 issue of EXHIBITORS HERALD was set forth the remarkable account of the exploitation campaign used by J. D. Smith, manager of the Princess theatre, Rockford, O., a town of 1,050 population.

In previous issues various New York campaigns of wide scope were recorded. The West Coast theatres have been represented in almost every issue with exploitation stories of the first magnitude.

Joseph Plunkett, manager of the Strand theatre, New York, has given the wilting superstition the required body blow in his exploitation of "What Women Love," Sol Lesser's Annette Kellerman vehicle just published by First National, one of the best campaigns in motion picture theatre history. The story of his campaign is of vital interest to every American city—establishing for all time the practicability of intensive and extensive exploitation by any and every means in every theatre in every city in America.

Having made arrangements for giving the picture its premiere at the Strand, Mr. Plunkett determined to give its apparent exploitation angles a thorough test. Accordingly he went to those familiar with the production throughout its manufacture and obtained the assistance of Maurie Meyers, representative of Sol Lesser, the producer.

"Personally, I prefer good window tie-ups," said Mr. Plunkett. "New York exhibitors have not gone after the window stuff very strong and I think we ought to show that it can be done."

And show it they did.

Together they succeeded in arranging for window displays in fifty-eight windows within the attraction zone of the Strand theatre.

Mr. Meyers did something more than that. He evolved a fund of information regarding the methods that can be used to induce merchants to cooperate in this form of advertising that is best summed up in his own words.

"Window displays are easy to get," says Mr. Meyers, "provided you go after them. The psychology of window advertising should be explained to the merchant. Tell him that once he attracts a person to his window 90 per cent of his sale is made, but that he must have something unique and out of the ordinary in order to get that person interested.

"The manager of Liggett's drug store at Forty-second street and Sixth avenue, where we had a big display, told me that he never expected to sell a bathing cap in connection with the tie-up that I had arranged for him, a picture of Miss Kellerman and bathing caps. 'I figured that it was too late in the season,' he told me, 'but was surprised that many ladies came in and decided that they needed new caps or wanted one for next year. I put the picture in because I wanted to give this cooperative advertising a chance, and I am convinced.'"

Mr. Plunkett extended his efforts to sell the picture beyond the usual stopping point. He extended his work up to the exact moment of the picture's screening by means of an elaborate presentation that has been referred to as one of the best in New York theatre history.

The deep sea material in the picture was the element that he chose for the basis of his presentation feature. Accordingly he had constructed a deep sea set in which Neptune was seen within a
One of the fifty-eight co-operative window displays obtained by Maurie Meyers, representative for Sol Lesser and Joseph Plunkett for “What Women Love.”

huge and brilliantly colored sea shell. A dramatic recitation of “A Hundred Fathoms Deep” was used to give power to the feature and connect it up directly with the picture.

Plunkett also started upon his advertising campaign earlier than is customary. A week before the opening date twenty thousand fans were distributed to Strand patrons, the fans being fashioned somewhat after an umbrella and bearing a picture of the star, as well as informative data upon the back. These were also placed in ice cream parlors, cafes and hotels within the proper radius.

As for important bit of work was done in connection with the Y. W. C. A. institutions in the city, the swimming angle being utilized and the result being a notice signed by the swimming instructors placed upon the bulletin boards of the various branches of the order.

The Ashley Mullen, manufacturers of the Annette Kellerman two-in-one bathing suit which has been nationally advertised, gave important aid in arranging for several displays of various sorts throughout the city, stressing, of course, the bathing suit angle and their advantages, Mrs. Ashley Mullen being a director of the Y. W. C. A. and having the cooperation of the leading stores.

In addition to the bathing suit displays similar arrangements were also made in connection with cosmetics, fabrics, shoes and hats.

And the exploitation was limited to these things, apparently, only because these were considered sufficient.

It is certain that men with the vision to produce this amount of genuine cash-producing advertising cannot have unwittingly disregarded the other possibilities that the title alone presents.

“What Women Love” may be construed to mean anything. Twenty persons hearing it for the first time would doubtless supply twenty different suggestions as to just what “the answer” is. And all twenty of them would be correct in greater or lesser degree.

In New York cooperative advertising pages are not practical, but it is safe to venture that when the picture goes into the territories where print paper is less restricted more such pages will be forthcoming than in the case of any other attraction to date.

As for window displays—the range of possibilities is unlimited.

For example:

Why not a grocery display with “Good Eats” as the thing women love; why not a meat market with choice cuts similarly carded, a delicatessen with fancy dishes thus indicated, a barber shop with a smooth shaven countenance as the all-desirable thing, a clothing store with immaculate masculine appearance so represented, a hardware store utilizing the home beautiful, dry goods stores with the obvious connections extended to include every article of feminine apparel?

The biggest idea of all is a city-wide display.

It can be made the most sensational advertising scoop of all time.

The exhibitor who wants to put it over, to put the picture over to an extended run and circus business, and to put himself upon the map in an advertising way will seize the opportunity.

The Chamber of Commerce, by whatever name it is designated locally, should be urged in a well thought out and convincing argument to be delivered to the mass to join in an advertising campaign that will link them all in a sensational selling plan.

It can be easily pointed out that if every window in town is simultaneously revealed to the public with the “What Women Love” connection standing out prominently, the combined appeal of the whole will be irresistible.

There is absolutely no question that such a campaign can be worked into sensational proportions, that it will bring big business to the theatre and big business to every merchant concerned in its execution.

Who will put over the biggest advertising event of the decade?

A DISTINCTLY unique and highly effective prologue was used in connection with the presentation for “The Jack Knife Man,” King W. Vidor’s First National attraction, at the Strand theatre, New York. Joseph Plunkett, whose remarkable exploitation and presentation activity during recent showings has won him a place among the leaders in progressive showmanship, was responsible for the effective reproduction of a Mississippi levee setting and the feature for which it served as background.
"A Jazz Riot"


"A Jazz Campaign"

That's What Louis Chakers, Majestic Theatre, Springfield, O., Used To Get Big Business, As Accompanying Photographs Show.
"Can't" has always been an enemy to progress. Exploitation was regarded for a long time by this ever present stumbling block, but seems to have practically surmounted it at last. Presentation, supposedly less essential to good showmanship, is now giving battle. "Can't" will be beaten, inevitably, and to men who set examples of simple and effective presentation the victory will be awarded. Jack Callicott, managing director of the Kinema theatre, Los Angeles, is one of these.

The most recent instance in which Mr. Callicott's genius has shown to advantage was in preparing a "double exposure" prologue for the presentation of "Yes Or No," Norma Talmadge's current First National attraction. The photograph reproduced above shows the style of stage setting used.

It does not show, however, that two settings were used upon the same stage, the one representing that thread of the story which is laid in a home of wealth, the other being used for the thread which is depicted against a background of comparative poverty.

As those familiar with the story know, the plot contrasts the morals of two girls, one of the "Yes" type, the other of the "No" variety. With the action about equally divided between the two and contrast supplying the only connecting link, it is not strange that many exhibitors, when presentation was suggested to them, responded with the old familiar, "It can't be done."

Callicott decided it could be done. He followed out this decision with action, dividing his stage into two scenes, set side by side and divided by curtains, and arranged a lighting system in such manner that the two stages could be thrown into darkness or light interchangeably and at will.

Lines from the play, from the second act of the play to be exact, were used as dialogue between the players in the contrasting miniature dramas. The big scenes were bared down to skeleton form and the whole prologue took but six minutes, six minutes of highly dramatic and forcible dialogue which worked easily into the opening scenes of the picture.

Few theatres are so constructed as to make such a feature an absolute impossibility. It is significant to note that none of the theatres currently announced as in course of construction are being constructed along plans which do not allow for work of this nature.

By simply showing the way this particular obstacle can be overcome, Mr. Callicott gives a real service. He blazes the way for other and less ingenious or less courageous exhibitors to make the most of the attraction in case they play it.

He also makes common property the excellent double exposure idea. It can be used with excellent effect in practically any of the double identity, dual role productions with which the market is always well supplied. Such productions frequently need all the assistance that can be rendered in the way of presentation.

The double exposure idea should be filed away for reference.

Star Makes Personal Appearances In Maine

Personal appearances and renewal of acquaintances made during her stock company days when Dorothy Dalton first turned her attention to the stage were part of the lively sideline features of Miss Dalton's location trip to Portland, Me., for her next Paramount picture, from which she has just returned.

The picture is "In Men's Eyes," adapted by Kathryn Stuart from E. Phillips Oppenheim's novel, "Jeanne of the Marshes," with Frank Reicher as the director. Interiors are now being taken at the Fifty-sixth street studio.

Walter Reade Adds Asbury Park Playhouse To Chain

Announcement was made this week in regard to the ownership of the new 2,300 seat house which has been under course of construction for the past six weeks at Asbury Park, N. J., which set at rest the number of rumors afloat as to the allegiance of the managership of the enterprise. The theatre is being constructed by Walter Reade and will be added to the chain he already controls in New Jersey and will be an independent house featuring productions of Associated First National Pictures, Inc.

The structure will be known as Main Street Theatre, getting its name from its location on the busiest street in the popular New Jersey seaside resort. In plans and material it outclasses any theatre existing in New Jersey and compares very favorably, with the better known of the New York houses. It will be of red brick with a ceiling 80 feet in height supported by steel girders and no interior columns. A balcony will seat 1,000 while the main floor and boxes will accommodate 1,300 more. When completed the new show house will represent an outlay of $150,000, Mr. Reade hopes to be able to open it about the middle of September.

The electric blaze that informed New Yorkers of the premiere of William Fox's "If I Were King," in which William Farnum is featured, at the Lyric theatre.
"Pass Ideas On"  
Is Suggestion From Eminence Exhibitor

A. N. Miles, manager of the Eminence theatre, Eminence, Ky., in a letter of interest to everyone in the trade and containing suggestions of practical value to many exhibitors similarly situated, again stresses the importance of passing along the ideas that have made money for the theatre. This particularly duty of the exhibitor cannot be too vigorously performed. Important as are national and state exhibitor organizations, it is obvious that they can never surpass in importance the business of building patronage—getting money into the box office.

"I am enclosing a throwaway on 'My Husband's Other Wife.'" Mr. Miles writes, regarding an effective dodger that cannot be reproduced because of its color scheme, "that brought me in the biggest Thursday night's business I have had for three months. It is combined from two press book ads, and I want to say that I believe Pathé puts out the most helpful press books of all the film companies.

"A little stunt we used to put over 'Camping Out,' one of the Arbuckle comedies, was borrowing a little pup tent from one of the Boy Scouts and setting it up in the lobby with a sign reading, 'This Is Not the Tent Fatty Used in 'Camping Out,' Come in and See What He Does Use.' Everybody in town saw the tent and read the sign, and in spite of Chautauqua for opposition we had a good house.

"For Norma Talmadge in 'The Isle of Conquest,' we used a little ingenuity and some wallboard and made a cutout of a torpedo with a propeller that turned. We swung this above the sidewalk in front of the theatre with the sign, 'It Took a Torpedo to Change the Destiny of Norma Talmadge in 'The Isle of Conquest'.'

"We have had church revivals, chautauqua, tent shows and street fairs to combat this summer and it surely has kept us hustling. We can't depend much on newspaper advertising as we only have a country weekly paper published at the county seat four miles from here. We carry a three or four-column ad ten inches deep each week of the coming attractions, but it takes the stunts, special heralds, programs and throwaways to get us over with a profit.

"I would like to make the request through your department for other small town exhibitors who use stunts, simple ones, or throwaways, to pass them on."

Form Company to Handle Rights to "Parish Priest"

The Plymouth Pictures Productions has opened offices in Longacre Building, New York, for the purpose of distributing the film version of "The Parish Priest," the famous stage play, which was produced at the Jesse D. Hampton studios under the direction of Stuart Robson.

Herman J. Garfield of Cleveland controls the world rights to the production and is directing the activities of the Plymouth company.
“Face At Your Window” Completed By Fox for Early Fall Production

Production Is from Original Story by Max Marcin
And Was Directed by Richard Stanton with Gina Relly and Metcalf in Cast

Fox Film Corporation’s spectacular production, “The Face at Your Window,” has been completed at the New York studio and will be published early this season. The picture was made from an original story by Max Marcin.

Richard Stanton directed the production. After supervising the final work he left New York for Europe. He will probably make an extended trip, studying film conditions in France, Italy and England. Mr. Stanton, it will be remembered, directed “Checkers” and other grand-scale productions of Fox Film Corporation.

Is Stanton’s Best Work

“The Face at Your Window” is said to contain Mr. Stanton’s best work. In spectacular appeal and emotional power it is said to surpass even “Checkers.” The aim of Fox Film Corporation in producing it is to present to the public in one motion picture the three great essentials — drama, spectacle and a message.

“The Face at Your Window” was responsible for much newspaper talk this summer while it was being made at Boonton, N. J. Every night for weeks Boonton was a battlefield. Factories were built and burned, walls were blown up, and all night the roar of cannon and the rattle of rifle fire kept the inhabitants awake. The glare in the sky could be seen for miles around. Scores of newspapers carried stories about these doings.

No Propaganda in Story

The use of the town of Boonton, which is a thriving manufacturing community, was made possible through the good offices of the United States government with Mayor Booth and the town council. The government was interested because of the nature of the theme, which conveys an important idea in advance of modern thought. It traces the influence of pernicious doctrines upon the lives of various people in an American city. It shows what the American Legion may do if ever a dark hour comes to America.

There is not a hint of propaganda in the story. Max Marcin has placed against this background of unrest a human drama of striking power. This theme is big and timely, and quite new to the screen or stage. No expense has been spared in giving it a worthy setting, and the result is said to be a great dramatic production.

There is an all-star cast. Gina Relly, the celebrated French stage and screen actress, who lately has been starred in films by Gaumont and Harry, came to America specially to play the principal feminine role, which affords her excellent opportunity to display her talent as an emotional actress. Earl Metcalf, well known to all screen followers, enact the role of the young commander of the American Legion, which, in the hour of America’s peril, organizes a crusade against the forces of evil.

Diana Allen, formerly of the Follies and now prominent on the screen, has an important part in “The Face at Your Window.” Another member of the cast who has a good following among fans is Alice Reeves. There are also such sterling players as Robert Cummings, Frazer Coultier, Walter McEwen, Edward Roseman, Boris Rosenthal, William Corbett and Frank Farrington.

To Issue Souvenir Songs With Charles Ray Latest

When Arthur S. Kane presents Charles Ray in “Forty-five Minutes from Broadway,” the first of the universally-popular star’s independent productions and the first of his pictures to be published by First National, it will be to the accompaniment of the song hits which contributed so much to the success of the Cohan musical comedy on the stage.

Maurice Richmond, Inc., of 145 West 45th street, New York, music publisher, has begun work on a special Charles Ray edition of “So Long Mary” and “Mary’s a Grand Old Name,” as sung by Fay Templeton in the original stage production. The issues of both songs will be in souvenir form, with glimpses of Mr. Ray and Dorothy Devore (Kid Burns and Mary) in attractive scenes from “Forty-five” adorning the front cover of each.

Attendance to Sway Exhibitor in Future Bookings for House

OLEAN, N. Y., Aug. 17.—The management of the Havana theatre here, Dipson Theatrical Enterprises, has inaugurated a new scheme on which the company’s future booking policy will depend.

Beginning with September an entire month will be given over to the productions of some one concern. The public will be asked to express its preference by attendance.

The first month in the schedule will be given over to productions of Associated First National Pictures. Norma Talma in “A Daughter of Two Worlds” will open the campaign and will run during the first three days of the month. Anita Stewart in “In Old Kentucky,” will be the attraction on September 6, 7 and 8, and Constance Talma in “The Temperamental Wife” will take the last day of the month and the first two days of October. Other First National Attractions will be announced later.

Abraham Carlos Guest At Dinner Tendered by Friends at the Astor

NEW YORK, Aug. 17.—Many friends and associates of Abraham Carlos, general foreign representative of Fox Film Corporation, who returned to this country on August 8, were present at the dinner given at the Astor hotel tonight at which Mr. Carlos was guest of honor.

The arrangements for the dinner had been made by Jule Bernstein, Sam Dembow and F. W. Lange, and the evening took the form of an old-time homecoming.

Mr. Carlos, while abroad, opened nine exchanges and visited Great Britain, Italy, Spain, Portugal, Holland, Denmark, Norway, Sweden and Switzerland.

Improve Troy Playhouse

TROY, N. Y.—Proctor’s Griswold theatre in Third street will undergo extensive alterations by an expenditure of $15,000. The seating capacity will be enlarged and general improvements made.

UNIVERSAL OFFERS A STORY OF THE NORTHWEST

“Under Northern Lights” is a dramatic tale of the Royal Northwest Mounted Police, who have figured in numberless stories which have been popular on stage and screen. Reviewers describe it picturesque and refreshing.
Hail “Great Redeemer” as Money Maker

President Rowland of Metro Says Tourneur Picture Will Be one of the Great Productions of the Year And Will Be Published by Company Early in October

METRO PICTURES CORPORATION announces as among the most important of its early publications of the year, "The Great Redeemer," a six part special production enacted by a distinguished cast that includes House Peters and Marjorie Daw. It will be published early in October.

This production, according to the view of Metro officials, should prove to be one of the strongest attractions of the coming season, bringing together a novel and intensely gripping story and the screen work of some of the foremost directors of the cinema.

"The Great Redeemer," written by H. H. Van Loan, author of "The Virgin of Stamboul," for Priscilla Dean; "The New Moon," for Norma Talmadge; "Vive la France" for Dorothy Davenport, and other noteworthy screen successes, is a drama that breathes the spirit of the rugged West. Running through it is a striking allegorical counterplot which tells in poignant fashion of the regeneration of a desperado and "stick-up" man and his love for a beautiful innocent girl.

Richard A. Rowland, president of Metro Pictures Corporation, was so impressed by the picture at the private showing which resulted in Metro taking over the distribution of the Tourneur production, that he expressed his firm conviction that it will be one of the biggest money-makers ever handled by the Metro organization.

"This is one of the year's outstandingly great productions," said the Metro chief. We can offer it to exhibitors with the confident assurance that it will not only fill their houses, but will make them new friends and patrons. Intensely dramatic and sweeping in its climaxes, "The Great Redeemer" carries a vital message as well. It is a picture that persons of all ages and conditions of life may well see with profit to themselves. It has the greatest 'punch' I have noticed in a picture for many a day.

"Mr. Van Loan, who wrote the original story, declared to me that it is the best he has ever turned out. This statement coming from a man whose name is known to picture goers the world over as the creator of tense, taut screen dramas, means much. The story, which has all the vitality of the great Western out-of-doors, has been translated to the screen under the master guidance of Maurice Tourneur, with a cast that challenges comparison. All these factors were weighed and taken into consideration when Metro undertook the distribution of the Tourneur super special."

Not only Mr. Rowland, but every other Metro official and all of the company's exchange managers and district managers passed commendatory verdicts on "The Great Redeemer." It was shown last night on the screen at the Hotel Astor during the annual convention of the Metro district and branch managers and evoked the liveliest enthusiasm.

Mr. Van Loan, speaking of the manner in which he came to write "The Great Redeemer," says that the theme of the story is based upon an actual occurrence—one of those adventures in real life that outwitted the most skilful rascals. It took place within the walls of a Western prison, and was so admirably adapted to a story for the screen that Mr. Van Loan set to work upon it at once and Maurice Tourneur was filled with an overmastering desire to perpetuate it in celluloid.

Dan Malloy is the central character in this powerful story. He is a Western bad man and train robber. Pursued by a sheriff's posse, he takes refuge in the cabin of a beautiful young girl, who, surprised by his sudden entrance into her mountain-side home, fires upon and wounds the bandit. Then, filled with pity for him, she cares for his wound and shields him from his pursuers, only to discover in a short while that she has grown to love his rugged youth.

Dan, too, has been touched to the heart and is on the point of renouncing his lawless life when an old "pal" prevails upon him to undertake one more hold-up. Dan discovers too late that the sheriff has laid a trap for him; he fights like a lion at bay, but is captured and sent to prison for a long term.

It is from this point on that Mr. Van Loan has incorporated into his story the "touch" described by Mr. Rowland. Dan's reformation within the prison walls is worked out in a way that is startling and impressive in the extreme. The screen narrative follows closely the series of happenings in the Western jail which in real life were the talk of the community and ultimately of the nation.

All of these incidents are said to have been handled in the screen version of "The Great Redeemer" by a composite art by both story teller and director.

House Peters has the rugged role of Dan Malloy, the bandit. Marjorie Daw appears as the girl. The sheriff is played by Jack MacDonald and Joseph Singleton portrays the characterization as a condemned murderer whom Dan meets during his imprisonment.

Jack Gilbert and Jules Furthman put Mr. Van Loan's original story into continuity form. The production was directed by Clarence Brown under the personal supervision of Maurice Tourneur. It was photographed by Charles J. Van Enger, with special scenic effects by Floyd Mueller.

Koplar-Paramount Deal Settled for $500,000

(Special to Exhibitors Herald)

ST. LOUIS, MO., Aug. 17—Famous Players Missouri Corporation has settled with Harry Koplar for $500,000 for his share in fifteen motion picture theatres in St. Louis. Under the terms of the agreement Famous Players also will pay Koplar's attorney's fees.

The Famous Players-Koplar matter originated some time ago when Koplar entered into a deal with Famous Players to dispose of his interests in the theatres. It was Koplar's contention that he had been unable to collect any part of the agreed purchase price. The matter was settled out of court.

U. P. Creditors to Assemble August 31

(Special to Exhibitors Herald)

NEW YORK, Aug. 17—The first meeting of creditors of United Picture Productions Corporation, which was adjudicated a bankrupt July 7, will be held in the offices of Referee in Bankruptcy John J. Townsend, 299 Broadway, at 2 o'clock the afternoon of August 31. Creditors will prove claims, appoint a trustee, examine the bankrupt and transact other business.
Williamson Leaves for Bahamas to Film Another Submarine Tale

C. E. Williamson of the Submarine Film Corporation has left New York City heading a party of nineteen for Miami, Fla., from which point they will proceed to the Bahamas to complete scenes of the latest Williamson submarine picture.

Williamson announces "Fathoms Deep" as the title of this production on which he and his company have been working for fully eight months. The company will remain in the Bahamas for at least three weeks to finish up the picture.

Ralph Ince Is Director

Williamson was enthusiastic over the prospect of the picture and said that he sincerely believed it would be the best of the several he has made dealing with sub-sea novelties and sensations. "We have Ralph Ince with us as director," said Williamson just before boarding the train, "and he regards 'Fathoms Deep' as one of the biggest opportunities he has had in the producing line."

"In the past our pictures may have lacked finesse and technique, but Mr. Ince's work guards against such a lack in the present instance. As far as underwater novelties go, I can assure the trade that they will be present in abundance in 'Fathoms Deep.' These underwater novelties have always made sure the financial success of our pictures and this time we expect to have both an artistic and a financial success, which means a much bigger success than ever before."

The trade is fully acquainted with Williamson's work. He first made a name for himself on the production of Jules Verne's "Twenty Thousand Leagues Under the Sea," the first picture to contain scenes actually filmed beneath the water's surface.

Story Written by Williamson

Since then he has been gradually perfecting his patented underwater apparatus, until now he regards it as close to the ultimate.

Williamson's last picture was "Girl of the Sea," which L. J. Selznick published through his Republic exchanges. It is no secret that L. J. himself was and still is rather astonished at the success of the picture. Its great underwater novelties prove that it is the "something different" that makes the big hit with picture audiences.

Williamson himself wrote the story for "Fathoms Deep" and says that besides containing the underwater scenes, it has shots of the Havana race course and of the carnival recently held there. It is of a melodramatic nature and resembles the Drury Lane type of melodrama very closely.

New Entrance Is Planned

NEW YORK, N. Y.—W. T. Smith, architect, plans the construction of a new entrance to the Globe theatre at 1555 Broadway, to be a seven-story office, store and arcade structure.

Ohio Theatre Reopened

URBANA, O.—The newly remodeled Lyric theatre reopened recently ten days ahead of schedule time. It has been enlarged to 600-seat capacity.

Brady’s “Life” Now Being Cut and Titled

Will Be Published About the Middle of September—No Arrangements Made

William A. Brady's big picture, "Life," is finished and has entered the cutting stage. Over 150,000 feet of negative were taken. It is expected that the picture will be ready for a trade showing the last week in August, and its initial public showing may be expected about the middle of September.

Mr. Brady has not decided as to the number of reels that the picture will be published in. With quick moving action, and with one situation crowding another throughout, "Life" is said to set a pace for this sort of subject. It is said without exaggeration that over 40,000 people are actually seen on the screen in the big scenes of the picture.

To Make Four a Year

No arrangements have as yet been made as to the method of distributing "Life." Mr. Brady has had many offers from prominent distributors, it is said, but as he proposes to make at least four big pictures a year from now on, probably more, he will probably arrange with one company to issue the Brady brand.

D. W. Griffith's "Way Down East," made from a Brady play, will go on the market the same time as "Life." So it is likely that the name of Brady will play a prominent part in the coming season.

Naldi In "Opportunity"

The making of "Life" will get Brady one decided piece of luck in the discovery of Nita Naldi, who is now proclaimed as the "Vamp Supreme." She has been cast for a leading part in Brady's play, "Opportunity," which has made a great success of the Forty-eighth Street theatre, and she has signed a long-time contract with Mr. Brady for her future stage and screen appearances.

Trevers Valc has been retained by Mr. Brady to continue his work immediately on another subject.

Inter-Ocean Disposes Of Hall Room Boys Series For Foreign Distribution

The Hall Room Boys Comedies, the series of which were recently acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution covering a period of three years, have been disposed of in a number of choice territories, according to a statement issued by the early part of the month by Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation.

Contracts closed for the Hall Room Boys Comedies during the past week include the sale of the entire first year's output comprising fifty-two weeks in six countries, for physical distribution throughout British Empire.

This contract is said to have been closed at a record figure.

Gus Schlesinger also reports the sale of the entire first year's output of the Hall Room Boys Comedies to one of the largest film renters in South America for distribution through Argentina, Uruguay and Paraguay. This contract calls for immediate shipment of prints into the territory specified.
Educational’s Branch Managers Attend Conferences in New York
Bringing Reports From All Parts of Country That Short Subjects Are Being Featured on Programs—Two New Offices to Be Opened

Meet at Hotel Astor
Meetings were at the Hotel Astor beginning Friday and continuing through a luncheon Saturday at noon. E. W. Hammons, president of Educational Film Exchanges, Inc., presided at the sessions and the chief addresses were made by the heads of the domestic sales, advertising and publicity and distribution departments. The main purpose of the sessions is to invite the branch managers to ask questions so that all phases of the policy of the company may be entirely clear.

Among those present at the meeting were John J. Scully, manager of the Boston office; Stanley W. Hand, New Haven; D. J. Savage, Buffalo; John J. Iris, New York; C. S. Goodman, Philadelphia; J. H. Beaver, Washington; C. A. Lynch, Pittsburgh; H. R. Skirboll, Jack Skirboll and William Skirboll of Cleveland and Cincinnati; and Lee L. Goldberg of Louisville. It is expected that several other officials of various exchanges will also be present.

New Theatres for Detroit
DETROIT, MICH.—The Linwood-La Salle playhouse, Linwood boulevard, has been acquired by John H. Kunsky Theatrical Enterprise Company, its eleventh playhouse. The company also has taken a 99-year lease on property at Withtrall street and Broadway to erect a motion picture house. In Mack avenue, between St. Clair and Monclair avenues, the Kunskys will erect a second theatre to seat 2,000 patrons. Detroit will have another playhouse on the northwest corner of Woodward and Waverly avenues.

Mrs. Drew Goes to Vitagraph
She Will Direct Alice Joyce in Screen Version of Frohman Stage Play, “Cousin Kate”
Mrs. Sidney Drew, who has been producing her own comedies, has been signed by Albert E. Smith, president of Vitagraph, to direct Alice Joyce.

It required much persuasion, it is said, to induce Mrs. Drew to give up plans she had made for future production and enlist under the Vitagraph banner, but the importance of the play which is to be the first she will direct is said to have influenced her in signing a contract with Mr. Smith.

The play referred to is “Cousin Kate,” the Frohman stage success.

It seemed like a homecoming when Mrs. Drew finally consented to direct Miss Joyce, for she has spent many hours at work in the Vitagraph studio, playing opposite her famous husband, the late Sidney Drew. It was during their Vitagraph days that the noted comedian and his wife laid the foundation for their unparalleled success in their own particular field.

Hopkinson Smith Story Is Play For H. B. Warner
Three important elements combine to make "Felix O’Day" by H. B. Warner publication through Pathe, an outstanding feature-star, author and director. Warner’s success in “One Hour Before Dawn,” which instituted his starring career under Pathe, was of such proportions as to leave no doubt of his success on the screen. “Felix O’Day” was written by E. Hopkinson Smith. Robert Thornby directed it. Marguerite Snow plays the leading role opposite Warner. "Felix O’Day" will be an early fall release, and makes an excellent "follow up" for "One Hour Before Dawn," now being appreciatively received throughout the country.

Speculate on Possible Effect on Film Houses
(Special to Exhibitors Herald)
MONTREAL, QUE., Aug. 17.—Men who have kept in touch with matters pertaining to the operation of motion picture theatres are speculating on the extent the plans for organizing a gigantic combination of legitimate theatres in England, Canada, South Africa and New Zealand.

These observers point out that operators of dramatic houses for some time have been casting covetous glances toward the film field. According to George Driscoll, vice president of the Trans-Canada Theatres, Ltd., the new organization will own approximately 1,500 theatres and will control bookings in more than 5,000.
Frank J. Cotter Is Now In Charge of Sydney, Australia, Branch of Universal.

"Bud" Duncan Returns to Screen In Comedy Series for Reelcraft

Little "Bud" Duncan, the Bud of Ham and Bud fame, is coming back to the screen as an individual star for the Reelcraft Picture Corporation, in a series of one-reel comedies, to be distributed as "Bud and His Buddies." Needless to mention that the "Buddies" will be mostly girls.

Made Comedies Four Years

"Bud" Duncan was an actor on the legitimate stage before appearing in pictures, and had appeared in several large productions. He first came into picture prominence in 1915 for the Kalem Company, when he joined "Ham" Lloyd Hamilton, the two working as "Ham and Bud." That the combination was an unusually successful one is best proven by the fact that they continued making comedies for Kalem during 1914, 1915, 1916 and part of 1917. When the world war came on Bud was anxious to enlist, but being under height, he was rejected; although he made countless efforts to get into the war, his efforts were without success, until at last he was accepted at the Officers' Training School in Hollywood, where he finally became a machine gun instructor for future officers of the army.

When the war was over "Bud" began a tour of the United States which took him more than a year to complete, during which time he visited nearly every state in the Union, part of Canada and one trip to Central America. Arriving back in the United States he played several weeks as a "girl" in a burlesque act, but the call of the screen was greater than the applause of the vaudeville houses, in his own estimation, and he decided to return to pictures.

Begin Work September 1

A "Bud Comedy" Company has been fully organized and the diminutive comedians have every reason to feel confident of the end result. The Company's new studio is located on the end of August for Hollywood, where his representatives have already arranged a studio for the new company. The producing staff is now being organized and will be ready for work on September 1.

The pictures will be known as "Bud and His Buddies," and Bud himself promises that he will endeavor to have a company of "Buddies" Beauties that will make Mack Sennett green with envy.

Reelcraft will give this new addition to its Short Subject program an extensive advertising campaign. The pictures are to be one reel each and published weekly.

Hurry Mt. Clemens House

MT. CLEMENS, MICH.—Work is forging ahead on the Macomb Theatre Company's new theatre in town. It is expected to be soon completed.

Change in Greensburg

GREENSBURG, IND.—Purchase has been announced by the Southside theatre at Main and Broadway, managed by William Francis for several years, by J. A. Bailey of Switz City. Mr. Bailey has formed his own family and is moving to California by motor.

High Class Advertising Featured in Kremer's Press Book on "Voices"

Victor Kremer, Inc., in preparing its press book on its initial production, "Voices," Chester Field's Victor's opera, has given special care to having nothing but high-class advertising and press matter within its covers, it is said.

The cover is printed in a beautiful five-color scheme which gives to the book the appearance of an artistic souvenir.

Congratulates Company

The De Luxe Film Company of Philadelphia, which has purchased the state rights to the production for eastern Pennsylvania and southern New Jersey, says of the book:

"This is absolutely a piece of literature that immediately causes one to realize that "Voices" is a picture out of the ordinary. Not only do I find that this is the most beautiful press book I have ever seen, but the contents are so full of novel ideas and cleverest exploitation helps, that I am now more enthusiastic than ever about 'Voices.'

"I am making this statement because it seems that your director of publicity has modestly abstained from heralding his company with your company, and that rather to let patrons appreciate your company on the more efficient publicity department it possesses."

The cry for extra exploitation is more than satisfied with the press book issued on "Voices," it is said.

While it does not present any so-called, peculiar sales appeal, the connection with the book is held on a plane of high-class advertising and the kind of press matter that editors of newspapers like to publish.

In this connection Victor Kremer Company draws attention that the Press Book completely presents every angle of "Voices," from the symbolic 24 sheet posters down to the music cue sheet. No less than fifteen different styles of advertising cuts and mats are used to give the exhibitors to choose from when preparing this copy.

Besides the usual beautiful lobby display, this production lends itself especially to a teaser campaign. Four styles of framed teaser trays, as well as one style of teaser card have been prepared and are now ready for shipment. The size of the press book is 24 pages. "Voices" presents an all-star cast composed of Diana Allen, Gladys Coburn, Corliss Giles and Henry Sedley.

Packard Praised Work of Pearl White In His Story

Frank L. Packard, author of the story from which "The White Moll," Pearl White's initial starring vehicle for Fox, was made, conveyed high praise of her work and the work of others in the interpretation of his characters in a letter written after he had witnessed a screening of the pictures.

"The action of the story is sustained every minute," his letter says in part. "Please tender to Miss Pearl White my most sincere congratulations on her wonderful interpretation of an extremely difficult dual role, and my congratulations also to the supporting members of the cast for the splendid work they have all performed."
"Humoresque" to Close Its Run of Twelve Weeks at Criterion Aug. 21
All Records Broken During the Screening of This Cosmopolitan-Paramount Picture Adapted From Fannie Hurst Story

"Humoresque," Cosmopolitan's successful production for Paramount, will terminate its record-breaking run at the Criterion theatre on August 21, and on Sunday, the 22nd, will go into the Rivoli theatre for one week. The next Sunday it will be transferred to the Rialto for one week, and on September 5 it will start on its way through the Marcus Loew metropolitan circuit.

The transfer of the production to the Rivoli will mark the close of the twelfth week of its run at the Criterion, a run which is terminated only by the decision of Famous Players-Lasky executives that the time has come when the theatre must be available to other big Paramount productions if they are to be given adequate engagements, prior to their publication dates.

Run Unprecedented
The run of "Humoresque" at the Criterion is unprecedented for a theatre of its size, it is said, in the history of either motion picture or legitimate engagements. With a seating capacity of only 650, the picture at the end of the tenth week of its engagement had played to exactly 149,048 paid admissions, or an average of 2,129 daily since the opening on May 30. What is more remarkable is the fact that the tenth week, the last for which figures are available, exceeded any preceding week with a total of 17,850. Moreover, it was on Saturday of the tenth week that the biggest day's attendance was recorded, the total for the day being 2,779. With four performances daily, this figure shows that the paid admissions exceeded the day's seating capacity by 139.

Weekly Attendance
The weekly attendance since the beginning of the run was as follows: First, 13,607; second, 15,934; third, 15,160; fourth, 15,450; fifth, 12,335; sixth, 14,274; seventh, 15,060; eighth, 15,261; ninth, 16,265; tenth, 17,850. Granting an average of 15,080 for the remaining two weeks at the Criterion, and 60,000 for each of the weeks at the Rivoli and Rialto, a figure which is fairly conservative for each house, for it was exceeded by John Barrymore in "Dr. Jekyll and Mr. Hyde" in successive weeks, it is seen that "Humoresque" will have been seen by more than 300,000 people in the Times Square picture houses before it starts at Marcus Loew's New York theatre on September 5.

Demand for Picture
On account of the remarkable record made by "Humoresque" at this pre-release showing, there has been an insistent demand from first-run houses in all parts of the country for early bookings and a large number of extra prints have been ordered in anticipation of these engagements. The picture has already started on its way in other big cities of the country in a manner which indicates that the picture is going to more than fulfill the box office predictions made for it months ago.

Following the opening at Orchestra Hall, Chicago, Manager John F. Gillespie sent the following telegram to the home office of Famous Players-Lasky:

"Humoresque" has touched Chicago's heartstrings. Opened yesterday to the greatest business Orchestra Hall ever did. Played to more people and more money in one day than any other theatre in Chicago. Hundreds waited in line for the house to open at noon. In afternoon and evening waiting crowds extended a block down Michigan avenue. Critics call "Humoresque" the great picture of the day."

Arc, Lafayette, to Move
LAFAYETTE, IND.—Martin M. Le- vitt, for four years manager of the Arc theatre, has leased the North Fifth street property and will erect a modern theatre. It will continue the Arc, that house being forced to vacate its present location at Fifth and Main streets.

Will Convert Governor's Property Into Theatre
JEFFERSON CITY, MO.—Governor Frederick Gardner and C. G. Hammond have purchased the adjacent Missouri Trust building. Part of the building, according to Mr. Hammond, will be converted into a motion picture theatre.

Have Tryout in Sedalia
SEDALIA, MO.—A "test out" performance at the new Loew theatre was given 400 stockholders and guests recently. The new house has a larger seating capacity than any theatre outside of St. Louis or Kansas City, in that locality.

Krantz Buys in Bruce
BRUCE, WIS.—P. S. Krantz closed a deal for the Walker House recently with intention to raze the hotel, grade the lot and erect a motion picture theatre.

SCENES FROM THREE CURRENT AMERICAN PICTURES


Mrs. Morgan Belmont Is in Griffith Picture

Mrs. Morgan Belmont of New York and Newport, well known society woman will be seen in D. W. Griffith's production of "Way Down East," which will open at the Forty-fourth Street theatre, New York, this month and will be published throughout the country in the fall.

Mrs. Belmont plays the part of a Boston society matron in the earlier scenes in the production. For six weeks she reported at the Griffith studios at Mamaroneck every morning, working until late at night and receiving the same pay as other players working in the same capacity.

When Mr. Griffith was casting the society scenes for "Way Down East," Mrs. Belmont was one of eleven members of the social set who applied for an engagement. Her personality was considered most suitable to the role.

She is the daughter of Mr. and Mrs. Paul Andrews, well known in Newport and New York society. Her marriage to Morgan Belmont, son of August Belmont, was one of the brilliant events of the Newport season in 1915.
Karger Finishes Three Specials and Begins Three More in Three Months

"Misleading Lady," "Fine Feathers" and Ina Claire
In "Polly With a Past" Now in Production
At Metro's Eastern Studios

Since Maxwell Karger, director general for Metro Pictures Corporation, transferred his activities from the West Coast to the Eastern studios some three months ago he has personally supervised to completion three specials and has under production three others.

The all-star features already completed are "Love, Honor and Obey," "The Marriages of Mayfair" and "Clothes." Since the cutting and assembling of these, Mr. Karger has driven well into the task of three other productions no less ambitious: "The Misleading Lady," starring Bert Lytell; "Fine Feathers," an all-star screen production of Eugene Walter's powerful stage drama, and "Polly with a Past," which brings the Belasco theatrical star, Ina Claire, before the camera in a role she made famous before the footlights.

Starts Immediate Production

When Maxwell Karger came from the West Coast to superintend all Metro pictures made in the East, it was expected, on account of the job of putting the studio in running order, that he would not find time to do more than lend a helping hand in three productions. Eventualities, however, proved that the matter of organizing the studio was but a preliminary. The director general almost immediately had "The Marriages of Mayfair," Cecil Raleigh's famous melodrama, before the camera with an all-star cast Including Willard Lytell, brother of the Metro star; Thomas W. Ross, creator of the heavy in the original stage presentation of "Checkers"; Gladys Coburn, Thea Talbot, and Francis X. Conlan. Julia Burnham already had the script prepared for the director, George W. Terwilliger, and M. P. Staulcup had the sets ready for the cast to come before the camera, in charge of Louis J. Dunmyre.

All-Star Casts Chosen

While keeping an eye on practically every scene of this production, Mr. Karger set in motion the making of Eugene Walter's adaptation, "The Tyranny of Weakness," by Charles Nevile Buck. Unlike the melodrama in subject, but similar in prominence of cast, this story, given the screen title of "Love, Honor and Obey," numbered among its players Claire Whitney, Wilda Bennett, muscular comedy prima donna, and Kenneth Harlan. This picture is an S-L Production, to be issued through Metro exchanges. Leander de Cordova, directed and Arthur Martinelii photographed the feature.

Almost coincident with the beginning of work on "Love, Honor and Obey," was commencement of the Avery Hopwood-Channing Pollock stage success, "Clothes," and screen presentation by Arthur Zellner, now assistant to Director General Karger.

Olive Tell in Cast

For this picture Mr. Karger and the director, Fred S. Sittenham, engaged for the cast Olive Tell, Crawford Kent, Cyril Chadwick, Frank Currier and Mary Beaton. Arthur Caldwell was the photographer.

"A remarkable faculty of Mr. Karger's," commented a Metro official after witnessing the director general at work, "is that he advises without ever seeming dictatorial. The individual directors, of course, are putting their whole heart and the fruit of their long experience into every picture. They are artists, and as such it is expected that they take immense pride in their work and that they are sensitive to abrupt criticisms. "While Mr. Karger, while his suggestions are often at variance with what the director originally has in mind, and while his treatment of them is terse and to the point, rarely arouses antagonism, for the reason that those in charge of the several pictures understand that his ideas are in point of impersonal, and expected sincerely toward the improvement of the picture in process of production."

Trade Paper "Ads" Get Empey Results

Many Inquiries Received on "Oil"—Distribution to Be Concluded Soon

A tribute to the efficiency of trade paper advertising can be seen in the many telegraphic inquiries that have been received by Guy Empey Productions, Inc., as to the distribution schedule for "Oil," although the trade paper insert announcing this picture as "big" for immediate distribution was published only recently.

As announced in the insert, "Oil," a vivid comedy drama based on an industry that is the most fascinating to the greatest number of people in the United States, is the first of a series of Guy Empey productions. The author is Guy Empey and with Florence Evelyn Martin as his leading woman,

Guy Empey Productions, Inc., takes this medium of announcing to the exhibitors throughout the United States that since distribution arrangements have not yet been completed, these hang largely upon the question of individual or series publications, no definite bookings are possible for the present and until such arrangements are satisfactorily concluded.

It is officially promised, at the same time, that the distribution channels that will ultimately be employed for "Oil" and the other Guy Empey Productions will be of the highest calibre and with such an organization as will be capable to every exhibitor in the country.

Increase Theatre Stock

GRAND RAPIDS, MICH.—Stockholders of the Regent theatre organization have authorized the formalizing of the company's capitalization from $300,000 to $375,000. Construction of the new building, which has been held up for lack of steel, was recently recommenced.

Hamilton House Transfer

HAMILTON, O.—Sam P. Broomhall succeeds James S. Schwalm as manager of the Jewel theatre here. With his brother John A. Schwalm, the latter will take the management of the new Rialto when it is opened September 1.

New House in Hollywood

HOLLYWOOD, CAL.—A. J. Hall, a Mason, Mich., banker, will erect a new theatre here on the lot adjoining the Apollo house, to be under its management. Contracts have been let, and the opening is expected to come in December.

Remodeling Theatre

ANDERSON, IND.—F. G. Heller, manager of the Meridian, announces that the redecorating and remodeling of his theatre will be completed, and reopening will come about September 5.
Crandall Takes Over First National Franchise Formerly Held By Moore

$150,000 Involved In Transaction—Maryland and District of Columbia Territories Are Included In the Deal

The franchise for Associated First National Pictures, Inc., for the District of Columbia and Maryland has been acquired by Harry Crandall from Tom Moore, a financial consideration of $150,000 being involved.

Mr. Crandall has extensive theatre holdings in Washington, D. C., and nearby cities. In Washington he owns twelve houses, including:

Metropolitan Joy Avenue Grand York Knickerbocker Savoy Savoy Gardens Apollo

In addition to his holdings in Washington, Mr. Crandall also operates playhouses in Maryland and West Virginia, with others now under construction.

Seats 1,600 Persons

The Metropolitan, whose splendid construction, excellently designed interior arrangement and artistic stage equipment are among the most perfect in the country, has a seating capacity of 1,600. The Avenue Grand in Pennsylvania avenue has a seating capacity of 1,000. The Savoy, situated in Fourteenth street, N.W., seats 1,200, and adjacent to it is the spacious open air auditorium and stage of the Savoy Gardens. The Knickerbocker at Eighteenth street and Columbia Road has a capacity of 1,600, its handsome and commodious lobby being a notable feature of the edifice.

The York, at Georgia avenue and Quebec street, seats 950. The Apollo, attached to which is an open air park, accommodates 750. Located at Ninth and E Streets, N.W., is the Joy theatre, formerly known as the Crandall theatre, which, under its later cognomen, still continues to house audiences to its full capacity of 500.

To Open in September

Of Mr. Crandall's holdings outside of the District of Columbia are theatres in Maryland and West Virginia. In Cumberland, Md., the Strand, which is designed to be one of the most beautiful playhouses of that territory, will open in September and will have a seating capacity of 1,500. Mr. Crandall recently purchased the Apollo in Martinsburg, W. Va., shortly to be opened following extensive alterations. Its capacity will be 1,600. In Roanoke, W. Va., another Crandall house is in course of erection.

Among attractions which Mr. Crandall's new acquisition automatically opens up to his theatres are the productions of Marshall Neilan, James Oliver Curwood, Charles Ray, Norman Tal-madge and Constance Talmadge, Kath- erine MacDonald, Anita Stewart, Lionel Barrymore, Mildred Harris Chapin, the Mayflower productions and the Mack Sennett comedies.

Vitagraph Gets Popular Drama for Alice Joyce

"Her Lord and Master," a play of American and British life and manners, by Martha Morton, noted woman dramatist, has been purchased by Vitagraph as a starring vehicle for Alice Joyce.

Acquisition of the play for early production is in line with the policy recently formulated of obtaining famous dramatic successes for special motion picture presentation with leading stars.

HARRY M. CRANDALL AND SOME OF HIS THEATRE HOLDINGS

A recent photograph of the nationally-known exhibitor who has purchased from Tom Moore the franchise of Associated First National Pictures, Inc., for the District of Columbia and for Maryland. Above, left to right, are the Metropolitan theatre, 934 F street, N. W., Washington, with a capacity of 1,600; the Knickerbocker, 18th street and Columbia Road, Washington, with a capacity of 1,600; and the Apollo, Martinsburg, West Virginia, with a capacity of 1,500. Lower left is the Avenue Grand theatre, 645 Pennsylvania avenue, S. E., Washington, seating 1,000. Lower right is the Savoy, 3030 14th street, Wash-
"TED" HEMMER PUTS PEP IN HIS WORK

The president and director of Hemmer Superior Productions, Inc., snapped on the running board of his automobile directing Maud Sylvester, ingenue lead of the cast, who is seated in the bottom of the farm wagon munching an apple. "Bill" Tuers, cameraman, is doing the shooting.

Sidney Mason Stars in Hemmer's First for September Publication

Sidney Mason, well known stage and screen star has joined the cast of Hemmer Superior Productions, Inc., of which Edward Hemmer is president and director.

The initial production of the organization has been completed and will be ready for publication by September 1.

His first experience on the legitimate stage was in "Stop Thief," Cohan and Harris play that enjoyed a successful run on Broadway. During his screen career he has played heavy leads and starred in a number of dramas.

Prefer Screen Work

The following list of productions gives a glimpse of his career in shadowland:


In discussing screen work as compared to the legitimate stage, Mr. Mason pointed out that the motion picture field was the more desirable of the two, as it was largely day work and gave the artist his nights to himself. Mr. Mason lives in an uptown, West Side apartment with his wife and 8-year-old son.

Cast Is All-Star

Mr. Hemmer announces that the film is now in the cutting room and the work of cutting the picture, which is being done by Elmer McGovern, is being rapidly completed.

"Judging from the way that Mr. McGovern is progressing," he said, "it looks to me at this time as if the picture will be ready for release on about September 1."

Mr. Hemmer surrounded himself with an all-star cast for the first production, and so carefully has the play been whipped into shape that all identified with the piece, including not only the director, but also artists, technical men, stage and property hands, expect that it will enjoy success.

While Mr. Mason is featured, Maud Sylvester, new screen "find" of Mr. Hemmer, is cast in the ingenue lead. Henry Sedley, widely known star of both stage and screen, is cast in a prominent role. There are also scores of children, including 3-year-old "Peggie" Parnell, baby "vamp," and Milton Berlinger, 11-year-old impersonator of Al Jolson. Flora Finch, who starred some years ago with John Bunny, will be seen in a human interest role.

There is also Mabel Wright, Besse Stimson, Louis Arnold, Pete Raymond, veteran of the stage of twenty-eight years; Opie Reid, Margaret Beecher, granddaughter of Henry Ward Beecher; John Hanna and many others.

May Allison is Starred in Mrs. Humphrey Ward Play

Metro announces "The Marriage of William and Mary," as the next starring vehicle for May Allison. The story was probably the most popular of Mrs. Humphrey Ward's later novels. It ran into many editions in both the United States and England. Later it was dramatized and its stage success was as pronounced as its literary popularity.

In "Are All Men Alike?" which she has just finished, Miss Allison was called upon for a number of stunts that gave her as many thrills as they promise to give the spectators. She flew in an airplane, drove a racing machine and danced in mid-abandon with New York's Bohemian set.

Philadelphia Sees Change

PHILADELPHIA—The motion picture theatre at Conarroe street and Main and seven, sold by E. A. Jeffries to J. H. Moyerson for $65,000, has been convyced by the latter to A. Stiel subject to mortgages amounting to $50,000.

Vogue Comedies Sought By State Right Buyers

Vogue comedies which are being handled by American Film Company selling fast to state right buyers. C. A. Stimson, the "Flying A" general sales manager, announces that the territories are being rapidly cleaned up on these two-reelers.

Manager W. H. Bell grabbed up this serial for Western Missouri and Kansas, likewise J. L. Friedman of Celebrated Players Film Corporation for Northern Illinois and Indiana; H. C. Charnas of Standard Film Service of Ohio, Kentucky and Michigan; Ralph Wetstein of Midwest distributing Company for Wisconsin; J. D. Lewis Film Company for Texas, Arkansas and Oklahoma; A. Steinberg of S. & S. Film and Supply Company for western Pennsylvania and West Virginia; Consolidated Film Exchange for eastern Pennsylvania and southern New Jersey; R. M. Savini of Southern Film, Inc., for Georgia and Florida; Alabama, Carolina and Tennessee; Sam Werner for eastern Missouri and southern Illinois; Sidney L. Last of South Dakota; Virginia; Super Film Attractions for Maryland, Delaware, Virginia, District of Columbia; Phil Goldstone of Sterling Film Corporation for Iowa and Nebraska.

Obtain Famous Dancer For Paramount Special

Dorothy Dickson, who with her husband and partner, Carl Heison, usurped the place in popular favor left vacant by the death of Flora Robson; has been announced for the leading role in "Money Mad," a special picture to be directed by George Fitzmaurice for Paramount, according to George L. Lasky, vice-president of Famous Players-Lasky Corporation.

Miss Dickson has many theatrical successes to her credit, but she has been appearing in "Lassie," the musical play which has proved one of the popular productions of the year. Although she has been in vaudeville, movie and hotel ball rooms, it was not until she appeared in "Oh Boy" that Miss Dickson became a stage favorite.

Billy Van's Successes Encourage Stage Stars

Billy B. Van is featured in two more productions of the "Billy B. Van Comedies" Series now being distributed by the Reelcraft Pictures Corporation. The fourth feature of this new series is titled "The Plucky Hoodoo" and the fifth "Where Are Your Husbands?"

The reception accorded the first Royal showings featuring Louis La- rol and the later ones featuring Van has encouraged the Reelcraft corporation to seek still further among Vaudeville headliners for the future stars of this series. Negotiations have been pending for some weeks with other well-known stars, and the announcement of their places and debuts will be made shortly by Reelcraft.

Spiritualistic Expose in First Thurston Picture

Howard Thurston, the magician, has completed his first motion picture with himself as star. It is called "Twisted Souls," and is a series of the methods of the fake spiritualists. George Kelson directed.

It is the intention of Mr. Thurston to make a series of spectacles of matters in the world of magic, many of them based on his experience in India and China.
Greater Stars Exchange to Offer Feature Films Every Other Week Contract With Five Leading Independent Producers Assures Regular Supply of Pictures—Service Improved Thoughout Territory

Assured of the product of five of the principal independent producers and aggression for all state right productions with a special box office appeal, the Greater Stars Productions exchange of Chicago, of which Clyde Elliott is president, has become one of the largest independent exchanges in the United States. During the coming year, Greater Stars will offer a new feature to the exhibitors of Illinois, Indiana and Wisconsin every two weeks. In addition, it will issue specials from time to time, in addition to its regular schedule.

Special Service Offered

To better serve the exhibitors of Wisconsin, southern Illinois and eastern Indiana, Mr. Elliott has completed arrangements which he believes will be invaluable to exhibitors.

The Greater Stars production, with the Pioneer Film Corporation, Mr. Elliott will have the co-operation of the St. Louis Pioneer exchange in serving the exhibitors of southern Illinois and Indiana and the Cincinnati Pioneer exchange in serving the eastern Indiana exhibitors. Tom Leonard, Jr. of St. Louis manager and C. C. Hite is in charge at the Cincinnati Pioneer exchange.

Greater Stars has already opened an office in Milwaukee for the purpose of giving better service to Wisconsin exhibitors, and will gradually increase its activity in this field.

Five Producers on Contract

The Greater Stars exchange is now assured of the product of five leading independent producers. These are Pioneer, Equity, Jans, American-Cinema, and Fine Arts Pictures, Inc. Jans will supply six features a year; American-Cinema, eight, and Fine Arts Pictures, four. It has completed and is building its own first film and for the rest, rights in Illinois, Indiana and Wisconsin. Pictures scheduled for publication through Greater Stars this fall include "Bubbles," starring Mary Anderson; "Midnight Gamble," starring Marie Doro; "What Women Want," starring Louise Huff; "Empty Arms," starring Gall Kane; "The Place of Honeymoons," starring Emily Stevens; "Finders-Keepers," starring Violet Meseure, and "Thoughtless Women," starring Alma Rubens.

"Mid Channel," the Equity production starring Clara Kimball Young; "Love Without Question," a Jans feature with Olive Thomas and "The Inner Voice," an American-Cinema picture featuring E. K. Lincoln, are also on the fall schedule.

The exchange will also offer "A Dream of Fair Women," a two-reel adaptation of Tennyson's poem, which features the winner of the "Fame and Fortune" contest, as determined by Motion Picture Magazine, Motion Picture Classic, and Shadowland.

Open Booking Is Policy

Respecting the wishes of the exhibitors, the Greater Stars exchange has announced that it will book any production singly, or, if the theatre owner wishes to, book a series of various productions by companies or companies as a series. If an exhibitor wants, he can contract for the entire program.

"We have built up our exchange to serve the independent exhibitor," stated Mr. Elliott. "It is the independent exchange which must guarantee the exhibitor's independence. In the past, the independent exchange has been unsatisfactory because it could not assure its clients of a steady supply of pictures. We have overcome this objection. We will not have a strong attraction to offer every other week.

"Our booking policy is elastic. An exhibitor can take one picture, a dozen, or all. We have built our business on the slogan 'If it's big, we have it.' We have made that phrase mean just what it says and it is to continue to dictate our policy during the coming year."

York Mystic Is Leased

YORK, PA.—The Mystic, northwest corner of George and Philadelphia streets, has been leased by an amusement promoter who has been connected with Eastern stage theatrical enterprises. The Greater Philadelphia Mystic is the new manager. The house will be renovated and reopened on Labor Day.

"Black Beauty," Autobiography of a Horse, Being Produced By Vitagraph

"Black Beauty," Anna Sewell's well-known story written as the autobiography of a horse, is being produced by Vitagraph.

Albert E. Smith, president of the company, says that every effort is being made to have the appealing story made into a special production of a caliber that will make it occupy an outstanding position among the big specials of the coming season.

David Smith, whose artistry in his powerful production of James Oliver Curwood's novel, "The Courage of Marge D'Ocourcey," has won him the respect of the leaders in his profession, is directing.

Is Something Original

A period of about four weeks was occupied with the animal continuity with which the picture opens and closes—Black Beauty's life story as told by himself. In the midst of this autobiography of a horse, the simple, homely characters of the English countryside described in the book are introduced, and their activities as well as those of Black Beauty's among them will form the film tale.

It is hoped that this picture will prove something entirely original in the annals of film production. The entire script was composed for the proper types of horses. The success of the picture rests more on the proper selection of the animals than on those of the human interest. The stories of the millions who have read the book would say.

Three Horses Used

Black Beauty must be filmed at three different stages in his career. Therefore, a smal! black colt of three year-old—all blooded animals—had to be obtained to carry the parts. All are beautiful animals, and the grown horse is one well calculated to play the role and win the sympathy necessary to its successful portrayal.

Black Beauty's farm life, his career until it comes into possession of the caddy and his quaint family and the appealing, heart-touching story of his life with the little family, all are to be beautifully told.

Chester Writes Continuity

"Black Beauty" will be filmed in the simple narrative style that made it human in type. The simple drama of its homely characters will give it all the big moments it requires. As "Black Beauty" is being reproduced, it is designed to be a picture that all will love, and one that will live in memory, as does the book.

George Randolph Chester, the author, made the adaptation, in collaboration with Mrs. Chester.

Reelcraft Series Sale

Attest Wide Popularity

The sales department of Reelcraft Pictures Corporation reports the following sales for last week to independent state right buyers: W. H. Bell of Equitable Film Corporation has purchased the "Royal Comedy series" and the "Matty Roubert romances" of youth series for his territory; R. D. Marson Attractions of 26 Piedmont street, Boston, has closed negotiations for the New England territory on both series; Electric Theatre Supply Company of Philadelphia has purchased the Matty Roubert series for Eastern Pennsylvania and Southern New Jersey; H. G. Till of Productions of Merit, Inc., of 394 Carondelet street, New Orleans, has purchased the rights to the two series for Mississippi and Louisiana.
EXHIBITORS HERALD  

Charles Ray's First National Premiere

Ray's First Independent Production
Is His Finest, Declares Sol Lesser

Sol Lesser, following a private showing of Charles Ray's initial First National production, "Forty-five Minutes from Broadway," which will be published on August 30, wired Arthur S. Kane: "I consider this the finest thing that Charles Ray has ever done and a 100 per cent picture."

Mr. Lesser is considered an authority on both film and dramatic subjects, and a discriminating critic who never permits his enthusiasm to run counter to his sober judgment. Because of this opinion is valued most highly.

Has Received Stills

Meanwhile, Mr. Kane is betraying the impatience of a school-boy on Fourth of July eve, it is said. The keen foresight which he displayed in aligning Mr. Ray with the Arthur S. Kane Pictures Corporation, is about to be rewarded in generous measure. Inadequate as stills inevitably are to reveal the salient features of a film, such photographs as compose the "Forty-five" set, which Mr. Kane has received, could depict none but a picture that abounds in dramatic excellence. The presentation of "Forty-five Minutes from Broadway" will mark a whole collection of "firsts" for Mr. Ray. Not only is this his initial work under the Kane affiliation, but his first as an independent producer, the first to be completed in his new studios, and the first for First National publication. The expense of the production was greater, it is declared, than that of any other picture in which the star was ever before featured. The piece called for the construction of most elaborate sets.

Character Is New

For the first time, also, Mr. Ray appears not as a small town or rural character, who goes to the city, but as a city youth who is to be initiated into the mysteries of village life. Becoming suddenly well-to-do and forced to "dress the part," Kid Burns suffers tortures as he discards his Bowery costume for the habiliments of high society. But the Kid is as checkful of human qualities as any of the Reubens. Mr. Ray has ever depicted.

The story teems with humor and pathos and those "just natural" touches which have helped to make the young star a universal favorite. The stills bear witness too, to the capable work of Joseph de Grasse as director, and the clever performance of each member of the cast.

"Nonsense" Title of Third Mermaid Comedy Film

"Nonsense" is announced by Educational Film Exchanges, Inc., as the third of the Mermaid Comedy series. In this picture Jimmie Adams, who had one of the principal roles in "A Fresh Start," becomes a featured player, while the cast includes Marvel Rea, Frank Coleman, Lige Cromley and Hop Ward. It is made under the personal supervision of Jack White, who established such a reputation with Sennett and Sunshine creations. "Dynamite" will be the fourth of the Mermaids, this one featuring Lloyd Hamilton.

Penny Brothers Buy Again

AUBURN, IND.—F. W. Penny of Hammond and Columbia City has purchased the New Empire theatre in West Seventh street and has taken possession. Penny Brothers own houses in Hammond, Columbia City, Piercincton, Albion and in several other towns.

Climax Distributors
Enlarge Activities
In Feature Purchase

The Climax Film Corporation of 729 Seventh avenue, New York, formed several months ago for the distribution of independent pictures throughout the East, recently decided to broaden activities and enter the business on a wider scale.

It's first move was the purchase of the two feature productions "Love's Battle" and "The Fourth Face." The men at the head of the corporation are: J. H. Friedenwald, president; M. E. Van Berg, treasurer; Felix Goldfarb, vice president, and C. H. Rosenfield, secretary.

Take Third Torchy Film
In Metropolitan Museum

"Torchy In High" has been selected as the permanent title of the third of the Torchy Comedies, made from the stories by Sewell Ford, with Johnny Hines as the red-headed office boy, instead of "Torchy Steps on the Gas," the working name. The picture has been completed by Master Films, Inc., and prints are being sent to all Educational exchanges.

It is said that for the first time in the history of motion pictures the Metropolitan Museum of Art has been used for the setting of a picture and here a considerable portion of the action takes place. As a matter of fact, the locale of all of these comedies is New York City, and it is pointed out that a Torchy comedy is really almost as good as a trip to the Eastern city itself.

An Ohio Closing Record

TIEFFIN, O.—Closed for the first time in fourteen years the Grand theatre is being remodeled. It has been purchased by Dan Kirwan, formerly of Anghize, and will be reopened in October.

Rush Kentucky Building

OWENSBORO, KY.—The new Bleich theatre is scheduled to open the week of September 13. Work is being rushed, and some prime bookings are awaiting the opening.

You're Doing Good Work, Says Leith

To Exhibitors Herald:

You are doing good work and I hasten to add my name to your list of supporters.

I enclose check for two years' subscription. Best of luck.

L. L. LEITH,
Manager Princess Theatre,
Churdan, Iowa,
Film Booking Offices To Distribute Universal Pictures In Great Britain
Contract Is Signed By Carl Laemmle—Preliminary Negotiations Made By George Kann, Export Manager for American Producer

Carl Laemmle, president of Universal Film Manufacturing Company, has signed a contract whereby the distribution of all the productions of his company will be handled in Great Britain by Film Booking Offices, Ltd.

In making this announcement, R. H. Cochran, vice-president of Universal, said that President Laemmle closed negotiations on his recent arrival in London, following the handling of preliminary matters by George E. Kann, export manager.

Meeting Is Held

The tie-up with Universal was considered of such import by the F. B. O. officials, it is said, that an extended conference of F. B. O. representatives in the United Kingdom was held in London after consummation of the deal. Following the meeting Mr. Laemmle was guest of honor at a dinner given by F. B. O. officials.

During the evening several reels of film depicting the activities and extent of Universal City, Cal., the Universal Studios, were screened.

"The contract was closed on the part of the F. B. O., by that organization's five directors, Arthur Clozenberg, Albert Clozenberg, Alfred Wilson, J. Theodore Goddard and W. Cecil Jeapes," said Mr. Cochran.

Centralizes Distribution

"One of the most important results of the new arrangement will be the establishment of Universal products, as such, in the British Isles, just as Universal pictures are known to exhibitors and photoplay patrons in the United States. British exhibitors soon will learn to know the Universal brand, just as American exhibitors know it.

"This has not been so in the past, to any great extent, in Great Britain. The Universal trade mark largely has been lost sight of over there because Universal pictures, behind the Transatlantic banner, have been obtained and handled by many different film renters.

Will Issue Features


"Our 1920 serial program, the Full House Five, including "The Lion Man," with Kathleen O'Connor and Jack Perrin; "Elmo the Fearless," with Elmo Lincoln; "The Moon Ring," with "The Vanishing Dagger," with Eddie Polo, and "The Dragon's Net," with Marie Walscamp, is to be offered to the British exhibitor under similar conditions that prevailed here.

"Our Star Series of forty-eight pictures—six series of eight pictures each made by six popular stars—soon will begin its run in the British Isles. These will include pictures by such stars as Harry Carey, Lyons and Moran, Carmel Myers and Frank Mayo."

Constance Binney Film

Uses New York Theatre

With the filming of elaborate and important scenes at the Park theatre, Columbus Circle, New York, Constance Binney has completed camera work on "To East" for Realart. The picture will be published during August.

For the last scenes of the play Director John S. Robertson chose the Park theatre as a location. The scenes are said to give a full presentation of a theatre's space with a show in progress. The cast supporting Miss Binney in addition to Reginald Denny, the leading man, includes Alison Skipworth, Lucia Moors, Blanche Frederick, Edith Gresham, Mildred Arden, Luise Alberni, Albert Carroll and Frank Allworth.

San Francisco Docks

Supply Scene Setting

The many and varied waterfront scenes in National Film Corporation of America's production of "The Son of Tarzan" rated by the producers as one of the most spectacular photoplay serials ever filmed, will be photographed along the Embankment in San Francisco, which bears the same relation to the West Coast as New York's Wall Street bears to the Atlantic seaboard.

Here read ships of all descriptions, from the Orient as well as from European ports, which gives San Francisco's docks the distinction of being one of the most "colorful" ports in the world.

Still don't know which party has a brass rail in its platform—Baltimor American.

The first thing we know Germany will be claiming peace with us under the statute of limitations.—New York World.

When will it stop? The price of a safety deposit box has now gone up. We've got less to put in 'em, and it costs more to put it there.—V. J. Morning Telegraph.

Ireland is to have two senates; but if she is not satisfied, she can have ours, too.—Border Cities Star (Windon, Ont.).

The solution. (Fad in.) When we do more for the dollar, the dollar will do more for us.—Lexington (Kc). Journal.

Before calling a man a liar, be sure you are right—then use the telephone.—National Journaler.

"Papa, what do you call a man who runs an automobile?" "It depends on how near he comes to hitting me."—Houston Post.

"Here, Foley, you have ten passengers, and only nine fares rung up." Foley, turning to passengers: "There's won too many av yez on this boat. Git ouf here, won av yez."—The Medley (X. X. Ute).

Mexico has 300 women bull fighters. Huh! In this country we have over 5,000-6,000 of them, but you don't hear them boasting about it.—Philadelphia Enquirer.

The top sergeant, from New York's East Side, had a bad cold and was calling roll, and he screamed, "Slowish—Koo!"

"Here!" called seven privates and two corporals.—St. Petersburg Times.

Irate Father—"See here, young man, what did you do with that last five hundred I gave you? Chorus girls, cabaret, joy rides, I suppose." "No, father; no. I've been playing bridge with mother."—Boston Transcript.

Mother—"What are you doing in the pantry, Johnny?" Johnny—"Putting away the jelly, mother."—Judge.

Teacher—"Swarms of flies descended upon the Egyptians, but there were none at all on the children of Israel." Smart Boy—"There ain't now, either."—Cleveland News.

"Do you like my new dinner gown, dear?" "Yes, the part you have on."—Boston Transcript.

"I tell you, Jim," said his father-in-law, "your wife is a woman in a thousand;" "I know it. But you needn't rub it in."—New York Globe.

"Oh, Henry! I lost my dog." "Why don't you advertise for it?" "He can't read."—Cleveland News.

The trouble with some laundries is that, instead of cleaning the collars, they only sharpen them.—Newark Ledger.
**DIGEST**

**OF PICTURES OF THE WEEK**

The projection room habit should be cultivated. Too few exhibitors have it. And of that few too few have it in proper degree. It is probably the only habit in the industry that carries with it no possibility of a "back fire."

As the opening of the new season approaches the importance of visiting the projection room upon all possible occasions, and creating those occasions when they do not arise naturally, becomes increasingly apparent.

The contract season is already here. Producing and distributing companies are laying their cards upon the table. They cannot bring every picture to your theatre and screen it for you.

Yet you owe it to your patronage, to yourself, and to the exchange to see as much of the product for which you sign as it is possible to see.

Time spent in the projection room is time spent in making money.

"EARTHBOUND" (Goldwyn) deals with the biggest of all questions seriously and in a manner that provides excellent entertainment. Many will believe it the greatest picture of all time. Others will rate it less highly, but it is certain that all will vote it better class screen matter. The picture is a careful transcription of Basil King's novel of the same name, with Wyndham Standing, Mahlon Hamilton, W. Lawson Butt, Alec B. Francis, Naomi Childers and others of similar calibre in the cast. The account of the Chicago presentation, to be found on page 51 of this issue, is worthy of every exhibitor's attention.

"TRUMPET ISLAND" (Vitagraph) presents a real innovation in romance and adventure where aeroplane flights and accidents are prominent thrill-creators. A special cast plays excellently the story which opens in society settings and closes on an uninhabited island in the tropical seas. The shattering of a "honeymoon express" aeroplane in a storm is one of the big thrills. Suspense is uncommonly well sustained, and the picture is unusual in many ways.

"DARLING MINE" (Selznick) takes a frolicsome Irish girl (Olive Thomas) to find romance and adventure on the New York stage. She inspires the reform of a degraded Aunt Agnes and plays cupid to reunite a stage star and her lover. The introduction of a number of animal pets is a point certain to arouse pleasure.

"WHAT HAPPENED TO JONES" (Paramount Artcraft) depicts the uncomfortable day and evening spent by two energetic American men with a thirst that lingers after liquid refreshments have gone under the ban. Bryant Washburn as Jones evades capture when "caught with the goods" by imper-sonating a temperance lecturer expected the same day in Quiet Meadows. Fun romps along through every moment of the picture, and characterizations are unusually good.

"THE MAN WHO DARED" (Fox) gives William Russell opportunity as a rough lumber jack to play the best part of his career. The California redwood country supplies effective settings, and the play bristles with characteristic western "bad lands" activity that includes shootings and holdups. Regeneration of the hard leader of a harder gang is the theme.

"THE SILENT BARRIER" (Hodkinson) is a weaving of romance and adventure in and about an Alpine winter resort. Snow scenes of real beauty offer excellent possibilities for hot weather contrast in exploitation. Sheldon Lewis carries the leading role admirably and Gladys Hulette returns to the screen as feminine lead. The play is screened from Louis Tracy's story by the same name, a fact that should spread its popularity.

"THE PREY" (Vitagraph) is an exceptionally well presented melodrama with an original twist that is sure to give general satisfaction. It is highly melodramatic and carries interest and intensity through to the end. Alice Joyce gives meritorious interpretation of the emotional heroine's part and photography is unusually satisfying.

"THE WEEK END" (American) features Margarita Fisher in a play pictorially picturesque and dramatically engrossing. The plot is worked out with a thorough wholesomeness and the action moves smoothly. There is an especially effective moonlight scene. Milton Sills gives a characteristic and convincing performance as the male lead.

"THE SQUARE SHOOTER" (Fox) reveals Buck Jones in a lively western play as a hero of mistaken identity. His squareness in riding, loving and shooting are in turn demonstrated. Cattle rustlers and lariat throwers lend atmospheric touches that are interesting. It will appease the taste for the western thriller.

"THE WHITE CIRCLE" (Paramount Artcraft) is an intense dramatic and stirring story of Victorian London. Italian radicals make the life of a London banker who has filched their funds a constant terror. His flight to Scotland with his daughter and a rounder to whom he has bartered her for his own protection, supplies excitement when the radicals pursue them there. The play is screened from the Robert Louis Stevenson story, "The Pavilion on the Links."
Basil King's

EARTHBOUND

Eight-part drama; Goldwyn.
Directed by T. Hayes Hunter.
Published in August.

OPINION: The Goldwyn-Eminent Authors' production of Basil King's novel, "Earthbound," is destined to go down in trade history as one of the big pictures of the year. It will be one of the talked about productions of screen history, cited for comparison in trade discussion and frequently referred to as a precedent. It has many innovative qualities.

As presented at the Playhouse, simultaneously with its New York premiere, it promises to shatter records. S. L. Rothapfel, managing director of the Capitol, New York, supplied the presentation, by popular acclaim the best that has been seen in the second American city. Whatever measure of the picture's marked appeal may be due to the highly effective presentation, it is a demonstrated fact that no presentation is stronger than the feature which it presents.

Wyndham Standing, Mahlon Hamilton, W. Lawson Butt and Alec B. Francis are the male members of the carefully chosen cast, a quartette of experienced players in whose hands any story may be trusted for expert delineation. Naomi Childers, Flora Revallies, Kate Lester and Billie Cotton give fitting characterizations in the feminine roles, but the measure that carries the burden for the most part.

T. Hayes Hunter, working in close touch with Basil King, the author, has provided direction of the finest quality. If further proof were required to establish the soundness of the theory upon which the Goldwyn-Eminent Authors production plan is based "Earthbound" supplies it.

Settings, lighting, photography, continuity, show plainly the pains taken in their behalf. Each deserves individual comment because of their technical excellence. The important thing for present purposes is that the mechanical and technical elements of the production are such as to deliver the author's story in well-nigh perfect whole.

That story was popular in original form. It is logical to believe that its screen popularity will eclipse its book popularity in direct ratio as the screen surpasses the book as a narrative form. The subject matter is unusual in the extreme. In a sense delicate, it has been handled in such manner as to insure offense to the beliefs of none, meantime giving all cause for reflection. Each observer will take something from the picture, according to his lights. All will take entertainment.

Dick Desborogh and Jim Rittenshaw, in the story, are fast friends, retaining something of college days intimacy though both married. Their creed is "No God. No sin. No future life."

But Jim's wife leads Dick to fall in love with her, despite his genuine friendship for Jim, and they plan an elopement. Jim learns of the plan and murders Dick.

From this point forward the action concerns chiefly the presence of the dead man, indicated by clever double exposure, whose soul, spirit, what you will, is "earthbound" in such time as the wrong he has done is righted and those he has made unhappy obtain suacease. One by one the other characters communicate with Dick "across the gulf" and are guided by him to acts that set aright conditions in the visible world. The ending is peaceful, rather than happy, but brought about in such manner as to leave the best possible impression.

Best results will doubtless be obtained by employing better class exploitation upon a large scale for a considerable period preceding the opening. Possibilities in this direction are practically unlimited.

It then becomes the course of wisdom to prepare presentation in keeping the enterprise as a whole meriting an increase in admission prices.

A special cast in

TRUMPET ISLAND

Seven-part drama; Vitagraph.
Directed by Tom Terris.
Published in August.

OPINION: "Trumpet Island" is one of the big exhibitor pictures of the season. Excellently produced, at once strikingly unique and dramatically powerful, it merits the wide exploitation necessary at this time. Such exploitation, bringing big attendance for the opening day of the engagement, should start the picture off on a highly successful run, "successful" applying both to box office and patronage satisfaction.

The first thrill comes when the heroine falls from a plane in which she is honeymooning with her unloved husband upon an island and into the company of the man she loves. The husband, believed to have been killed in the accident, reappears and takes his bride away. The events surrounding the struggles of the three to find happiness are highly actionable and calculated to keep practically any audience interested to the entirely satisfactory ending.

Into this ingenious plot there have been woven many tense and dramatic scenes. It has supplied thrills that race over one another in the rapidity of action. Vivid reproduction of a tropical tempest with the honeymoon aeroplane pushed about in the lightning heavens, the falling in twain to the land and into the sea, transfixes and fascinates. Tricks by plane so high in the heavens absorb.

The thread of romance is strong. And humor has by no means been neglected. Affections of the foppish aristocratic millionaire aeronaut, Henry Caron, afford this. So do the scenes in the island hut of Bedell, where he assumes the "mothersome" attitude of the big-brained bride whose accident has returned the limitations of her mind to those of a child. Trying to teach her that her innocent franknesses and affections are "naughty" it is something of a task, but capitably met. The antics of Bedell and his "buddy" Marsh when

Two of the big scenes from "Earthbound," the Goldwyn feature, in which Wyndham Standing, Mahlon Hamilton, Flora Revallies and W. Larson Butt have the principal roles.
The husband, believed dead, reappears in "Trumpet Island," the Vitagraph special production based on the story by Gouverneur Morris and directed by Tom Terriss.

the former becomes a millionaire, are lively and laugh-provoking.

Margaret de La Mott is engaging in the part of Eve. Walter McDonald is a hero of skill and attractiveness in the part of Richard. Arthur Hoyt meets well the requirements of the character of Careau, and other parts are well cast with the choice of Hallam Cooley, Percy Challenger and Joseph Swickard.

Opening scenes are set about a convent school, an aeroplane manufactory and in palatial homes, Tropical atmosphere is uncommonly well gained in the island scenes. Showings of the play of lightning and thunder clouds high in the heavens are surpassingly good.

The picture's worth as an attraction is unquestionable. It should please every class of patronage.

There is considerable suggestion for exploitation in the tropical scenes. Thatched huts to mask the ticket office, savages with crude instruments of torture, aeroplane distribution of advertising, can effectively be used.

The story is adapted from a Gouverneur Morris tale and was prepared for the screen by Mr. and Mrs. George Randolph Chester.

SYNOPSIS: Stressed for funds with which to meet demands of creditors, Jacques de Marincourt persuades his daughter Eve to marry Henry Careau, millionaire. Careau is the last of his line and is marrying to perpetuate his family name. Thoroughly obnoxious to Eve, he is repulsed by her when he first makes advances, but finally accepted as her suitor and becomes her husband. He presents her with a wonderful necklace of precious stones, and this finally causes his death when savages on Trumpet Island discover it in his possession and desire it. Richard Bedell is brought into contact with Eve several times before they are finally thrown together as lovers on Trumpet Island where Richard has withdrawn to fight a tendency to reckless living that comes with millions brought by invention of a vibratory accelerator for aeroplanes, desired by Careau, famous aeronaut. On their wedding journey by plane through terrible storm, both are dashed down, the girl to the love and care of Bedell, the husband to another island. Savages finally bring the man and wife together, but turn their aid to destruction of Careau which makes possible the continuation of the romance of Eve and Dick.

Oliver Thomas in

DARLING MINE

Five-part drama; Selznick.
Directed by Lawrence Trimble.
Published in August.

OPINION: Exhibitorial comment has indicated beyond question the growing popularity of Oliver Thomas. Unless precedent is broken, the success of this will establish him as a basis for judgment that popularity will continue to grow as long as his vehicles maintain the standard of the present one, a thoroughly enjoyable bit of entertainment for everyone in the family.

In course of the story the star progresses from her native country, Ireland, to New York stage life, her influence upon those with whom she comes in contact giving rise to the plot complications.

Her close companion is a frisking kid which thrives on milk administered by a nursing bottle. He is but one of a half dozen pets with which she is surrounded in the Irish country before she comes to America to seek an aunt and is made an actress by a dramatic producer who assists her when she first leaves the ship. The "Nancy Goat" trails with her like a dog, and many winning scenes include comical poses of the two.

Emphasis need not be put upon the strength of the plot, for that is simple enough. Rather there should be impressed the ability of the star and the beauty of the scenes, the abundance of wholesome humor, the quaintness of the philosophy expounded by the little girl, who heard it from her grandfather, and the sunshine she brings into the lives of sophisticated city people.

When the picture was shown at the State-Lake theatre, Chicago, the musical accompaniment was a valuable adjunct. The organist played popular Irish songs and old ballads: "My Wild Irish Rose," "A Little Bit of Heaven," "By Killarney's Lake and Rills," "Come Back to Erin" and others, choosing for theme of the love scenes."Believe Me, If All Thou Endearing Young Charms".

Oliver Thomas does excellent work. The supporting cast, which includes J. Barney Sherry as her benefactor, Gordon Davis, and Walt Whitman as the grandfather, gives valuable assistance.

Stress along the story line is very well managed, and those in the garden theatre of an American home are interesting. Among the latter is the presentation of an evening classic and ball room dancing which includes a minuet danced in Colonial costume with Miss Thomas the important figure.

There is no doubt that the picture will please everywhere with its entertaining simple and delightful humor.

SYNOPSIS: Kitty McCarthy, an Irish orphan, after the death of her grandfather leaves Ireland for America to search out her "beautiful" Agnes, who has written that she is "walking in darkness." She finds her a woman of the streets, regenerates her through her faith and love and optimism, and is acquired by Gordon Davis, famous playwright, for a part in a play in which Vera Savoy is the leading actress. Vera and Savoy, a friend of Davis, threatening disruption because of his mistaken conviction, which is unjustified, and for him for his wealth alone, is brought to happy end by the ingenuity of Kitty, who finds a lover for herself in Roger Davis, the producer's nephew.

Margarita Fisher in

THE WEEK END

Six-part drama; American.
Directed by George L. Cox.
Published in August.

OPINION: Playful, a girl and a man in a seaside cottage with their hostess suddenly called away from home and imagine the situations that could be built about their difficulties.

These, with the natural romance resulting from their enforced companionship, demand incident, from which the Cosmo Hamilton story, published in the Saturday Evening Post, and filmed as "The Week End," Liberty Pictures, supplied with an abundance of action and amply provided with picturesque pictorial achievements Margarita Fisher and Milton Sills in the leading parts have a vehicle that they play with capability and effect.

A number of pretty beach scenes suggest the picture's exploitation with bathing girls, and of these a particularly good moonlight view is of calibre that justifies its emphasis in advertising. Estates and seaside places give a pleasant setting, and the star appears to advance with strength through them.

High class production prevails throughout. The settings are at all times suitable, and the photography reveals that advantageously.

Perhaps the most promising advertising angle is to be found in the author's suggestion. His magazine writings have been widely read. His novels also have appeared frequently among the best sellers. In short, his name is a genuine asset to the advertiser, and the picture warrants its extensive use.

SYNOPSIS: Vera Middleton and
Margarita Fisher in a scene from her latest American production "The Week-End."

Arthur Trevenor, both invited to the seaside cottage of Grace Maynard for a week end, arrive to find her gone to the bedside of a sick sister and the house at their servantless and chaperonless disposal. The situation offer embarrassments to them and affords foundation for scandal talk by meddling villagers who were the girl's parents of the situation. Spencer Jardine, wealthy suitor of Vera, offers to save her reputation by immediately marrying her. Offended by Trevenor impulsive act of kissing her good-night, Vera goes home to learn of her family's plans for her wedding. She is furious and goes again to the cottage for another week end with Miss Maynard there. Arthur comes again, and there is a reconciliation, temporarily halted when the girl sets the man to a test in declining his proposal of marriage. She appears to waver towards a marriage with Jardine, but finally discloses her preference for Arthur.

Buck Jones in
THE SQUARE SHOOTER

Five-part drama; Fox.
Directed by Paul Careneuve.
Published in August.

OPINION: "He rides, he loves, he shoots--square." This descriptive line from the play gives the keynote of the latest Buck Jones production, a production which should prove a force in his steady advance in popularity. It is a story of mistaken identity and will appease the hunger for the western screen entertainment most satisfactorily. While the picture as a whole is not sentimentally unusual, cattle rustlers and cowboys, with the star breaking branches, throwing lariats and galloping over the desert and mountain country, supply excitement. There is a real thrill when Buck Jones leaps from a cliff over the road upon the back of a running horse, knocking the rider to the ground and rescuing a girl.

A bit of comedy comes when the city chap's ability to ride a broncho is tested and he admirably qualifies to the surprise of hectoring cowboys. Patsey De Forest is capable as the heroine and others of the cast who satisfy are Ernest Shields, Al Fremont and Charles K. French.

SYNOPSIS: "Chick" Jones, Arizona ranch owner, returns from five years' absence to find his foreman a crook. The son of his partner in ranch ownership, a Kansas City moll-yoddle, is sent there to investigate. The two met, and the latter obtains possession of Jones' clothes. Jones impersonates the city chap and attempts to end corruption on the ranch. His skill in riding and lariat throwing is a surprise to the cowboys. Their attempt to cause his death is foiled, and he proves the saviour of a girl who has fallen prey. Jones' sole ownership in the ranch is revealed in conclusion.

Sheldon Lewis in
THE SILENT BARRIER

Six-part drama; Hodkinson.
Directed by William Worthington.
Published in August.

OPINION: "Pleasing of production and replete with beautiful snow scenes, "The Silent Barrier" presents romance and adventure in the Alpine country in a picture that suggests effective hot weather contrast in exploitation.

Louis Tracy's story from which the play is screened should increase the interest in both. Spencer Jardine, an enterprising and wealthy idler, who threatens danger in his insistent advances towards Helen Wynton, newspaper woman reporting a winter carnival in the Alps. The concluding scenes concern a skirmish between the two in a mountain lodge and the rescue of the girl by her lover, Charles Spencer, made an attractive impersonation by Donald Cameron. Gladys Hulette, a screen star who has been absent from the work for some time, makes a refreshing return in the part of Etta Stampago. Florence Dixon brings sincerity and charm to the character of the heroine. Others of the cast are capable.

SYNOPSIS: Because of an indiscretion of several years before the story opens, Etta Stampago father's heart has been embittered against her and his forgiveness refused her. Sent to St. Moritz to report a winter carnival, her friend, Helen Wynton, a newspaper woman, knowing the presence there of Etta's father, a Swiss guide, proposes to effect a reconciliation of their affections. Stampago is seeking the betrayer of his daughter, vowing to kill him. Mark Bower, a rascally man of money, thrusts obnoxious attentions upon Helen. He plots to spend the money in a deserted cabin but Charles Spencer, who loves her, comes to her rescue. At Lookout Lodge he saves her from attack by Bower and Stampago, having learned that Bower was her daughter's offender, arrives in pursuit of him and in retreat from his vengeance Bower falls from a cliff and is killed. There is reunion of the father and daughter and happiness in love for Helen and Spencer.

Bryant Washburn in
WHAT HAPPENED TO JONES

Five-part comedy-drama; Paramount Artcraft.
Directed by James Cruse.
Published in August.

OPINION: About Bob Brown, sworn for wealth to a gospel of prohibition, and his efforts to secure liquid refreshment surreptitiously, a cast of high-provoking situations rushes over the screen in "What Happened to Jones."

Bob's erstwhile pal, Jim Jones (Bryant Washburn), attempts on a visit to Quiet Meadows to bring the "couple of quarts" ordered by Bob. Trouble begins when baggage man filch the bottles from Jones' trunk and drop them off to the bootlegger who continues the troubles of the two.

A temperament lecturer's delayed appearance in the village supplies an impersonation suggestion when "the law" is on the trail of the thirsty ones. Romance is introduced with an attractive young ingenue, a sister-in-law of Bob. Some of the most comical scenes are supplied in her spinster sister's affection for the lecturer, particularly when the harassed Jones assumes his character.
Two "jay" constables trailing Jones and Brown further stimulate laughter. Mr. Washburn makes capital use of unwillful opportunity for mirth-provoking attitudes and mannerisms. J. Morris Foster plays excellently the part of Brown. Caroline Milton, who portrays the lovely spinner Almina, and Lilian Leighton supports her worthily in the part of Mathilda, the other of the trio of sisters and the wife of Brown.

Titles are breezy and engaging. Settings are harmonious and attractive. A whirlwind of fun, the picture has an assured popularity with any sort of audience.

SYNOPSIS: En route to Quiet Meadows to visit his pal Brown, Jim Jones spies in a newspaper the picture of a pretty girl who scored a hit in amateur theater. Possessed of the picture, he arrives in the village to discover the theft of two quarts of liquid refreshment which he was commissioned to bring from the city to the thirsty Brown whose wife and her maiden sister are ardent prohibitionists. Seeking to assure their trust in him, he gets implicated in the mad pursuit of a bootlegger by "the law" in the person of two distinctly rural constables. Scene follows scene, in the garment of a delayed temperance lecturer and essays to give the lecture. Meanwhile the real lecturer, the unassuming farmer, gives Jones many an unhappy moment in his hours of disguise. He is proven a rascal and that Brown is the bootlegger. Alice Joyce and another spinster are another instance of Bob, escape on the start to their honeymoon.

Alice Joyce in

Alice Joyce in

THE PREY

Six-part drama; Vitagraph.
Directed by George L. Sargent.
Published in August.

SYNOPSIS: Following "The Vengeance of Durand," "The Sporting Duchess," "Dollars and the Woman," "Slaves of Pride" and other recent Alice Joyce successes, "The Prey" will be presented to the public as a severe test when submitted to the screen public. It will pass that test with colors flying. It will, in all essentials, be another of the star's productions at or very close to the top.

Strictly melodramatic in presentation, the picture centers about one feature: Real Reardon and his daughter, Helen, his tragic end in suicide after an appropriation of trust funds and his daughter's murder by his tempter that fails over many shoals before the latter's death and her union with her sweetheart.

To the plot there has been given an extraordinary turn. The surprise and interest that attend upon the fortunes of the principals is held fixed to the play's end.

Alice Joyce is fascinating as the heroine and meets with thorough competition under the unusual situations introduced. Harry Benham is exceptionally good in the part. His work with Henry Hallam is masterful as Robert Reardon, and L. Rogers Lutton and Henry Lowe, performs effectively.

The background is conclusively picturesque to Vitagraph are numerous. Handsome interiors, well presented exteriors, good closeups and lighting, and the general conception and the delicate handling of subject matter throughout stamps the picture a winner.

SYNOPSIS: Involved in a deal with Henry Lowe, stock gambler and rake, Robert Reardon appropriates trust funds and his sweetheart is converted by his tempter that they are lost. Just Calvin, his daughter's lover, candidate for district attorney, refuses his aid of the crooked work and promises indemnity of the offenders if he is elected. Helen's engagement with Calvin is broken, and Reardon takes his life. Reardon's son Jack comes involved with Calvin through the forging of the promise of a character for a job, and a part with Calvin. She seeks Calvin's aid against Lowe's brutality and her husband frames a plot compromising him with Calvin. As the latter's resignation is threatening, Helen discovers her husband's bribery plan that inspires her, aroused with his death Helen and Calvin are united.

A scene from "The Prey," a Vitagraph production, starring Alice Joyce.

One bandaged hand that incriminates O'Kane, he comes to find that honest methods are useful, and, although guilty of another crime, refuses to be hurried, his fiancée supports him. He is acquitted and the lady takes his own life.

A special cast in

THE MAN WHO DARED

Five-part drama; Paramount Artcraft.
Directed by Maurice Tourneur.
Published in August.

SYNOPSIS: Distinction in story and in picturization is the predominant quality of this offering by Paramount Artcraft, a production directed by Maurice Tourneur and sustaining the high merit of his screen contributions.

Fulfilling requirements with a nicety of detail carefully considered, a strength of story and a real beauty of presentation, the picture is an unusual offering in many ways. It takes the observer into the English and Scottish country of the time of Dickens, leading the characters through a drama of love, sacrifice and further growth in the life of Bernard Huddleston, a coward. He, to save his own life, is willing to sacrifice his country and danger threatens from his misuse of the funds of an Italian secret society in London. The episodes weave the screen adaptation of the story, "The Pavillon on the Links," by Robert Louis Stevenson whose "Treasure Island" the same director produced previously.

Every moment carries its thrill. There are many appealing human touches, chiefly in the scenes in which the daughter Clara, and her latter lover, are shown. Scenes are laid in the London underworld of 1860 and in and about a great house the Scottishified residence of the latter by the Italians makes an exciting conclusion that has dramatic climax when Huddleston, driven to the wall, pleads for the life of his friends and is shut down upon the doorstep.

There are many unexpected twists of the tale. It is a remarkable possibility to trace the development of the rounder Northiorn, a wealthy soldier of fortune, to whom the father has bargained Clara. His own desperation, every point, as interpreted by Harry S. Northrup. In the part of the cringing old doctor, hauntings of the woods Aitken offers a performance that is practically flawless. Jack Gilbert is thoroughly convincing as the northern Cassilis. Jack Wilson is a skillful Clara.

The white circle is the warning mark of the Italian secret order. There is an exploitation suggestion to exhibitors in the idea of having white circles in chalk or plaster appear upon the walls of the locality of their theatre and in the newspapers before the picture's showing.

SYNOPSIS: Frank Cassalis, a wanderer, finds a way to the bleak Scotland coast to fulfill his word of honor to Northiorn, his arch enemy, whom whose hands hangs his life. On one of the visits Northiorn lands in the vight from his yacht in company with Huddleston, the London banker, who is coming from the society of Carbonari, formed of Italians in London, whose entrusted funds he has lost in speculation. It is his duty to help Northiorn for his protection, is with them, and she finds love when he leaves the Cassalis and snares the latter's life after the death of the father and the burning of his home by the Italians.
Fritzi Ridgeway Stars in Series of Two Reel Dramas for Capital

Fritzi Ridgeway, who has appeared in support of William S. Hart in many of his most successful screen plays, is to become a star in her own right, according to advice from the Capital Film Company's Chicago offices. She is now at work on the coast, at her own studio, preparing the fourth of a series of twelve two-reel dramas for the coming year. Miss Ridgeway is one of the youngest of the screen stars of the year, as she has scarcely turned twenty. She is an Eastern girl, having been educated at an exclusive seminary in the environs of Boston, going out to the Pacific Coast to join her family, whose business had carried them across the continent three years ago. Shortly after her arrival she attracted the attention of William S. Hart while playing "extras," with the result that she was given an opportunity to see what she could do with a real part. She more than made good the expectations of those who had given her her chance, and after one picture was picked to play opposite the well-known star.

Signs Long-Term Contract

Capital Films signed her to a long contract many months ago, but no announcement was made at the time of her new connections, as the executives of the Capital Films wanted to lay a firm foundation for Miss Ridgeway to build upon before they disclosed the fact that she was to appear as a star.

In the pictures already made in which Miss Ridgeway has starred, the Capital Film Company has made a discovery. Miss Ridgeway was originally accepted as a "Western type." But in her new series she has been taken away from the Western atmosphere in a number of cases, and no matter what type of character she is called upon to play, she is said to do well.

Outdoor Type of Pictures

Miss Ridgeway's dramas are of the outdoor type. There is said to be a rollicking swing to all of them—an underlying spirit of bigness and virility. Each actor in support of the star is character-picked; that is, chosen because he or she fits naturally into the part desired without a special study.

From the make-up of the films already finished in which Miss Ridgeway appears, the people backing her arc confident of a long and successful stellar career for "The Girl With a Thousand Personalities," as she has been named by Capital.

Iowans Add to Chain

DES MOINES, IA.—Adams Theatre company recently put over a deal that gave it possession of the Berchel and Princess theaters. The company's holdings, which also include the Empress, represent investment of half a million dollars. Elbert and Gretchell, veteran theatre men, sold the two recent acquisitions to them. J. L. Adams, managing director of the three houses, will be temporarily in charge. The Adams company now controls twenty-six Iowa theatres.

Suns Lease in Ft. Wayne

FT. WAYNE, IND.—The Gus Sun Annumness company of Springfield, O., has leased the Temple, Churon and Wayne streets, and will open it shortly. The company controls a string of theatres.

Exhibitors Doing Most Prosperous Summer Business, Says J. S. Woody

Exhibitors throughout the Middle West are enjoying the most prosperous Summer season ever known in the business, according to J. S. Woody, general manager of the Temple, Chalon and Wayne theatres, and a recent trip to New York recently from an extended trip to the leading exchange centers of Chicago, Minneapolis, St. Louis, Kansas City and Cincinnati.

Mr. Woody made the trip to inspect the Realart offices and announced on his return that a new star franchise had been installed in leading houses in substantially all of the key centers in this territory.

Sign Up In Chicago

Upon arriving in Chicago, Mr. Woody learned that Harry Willard, Realart manager in that city, had signed franchise contracts with Lubliner & Trinz, Ascher Bros, and William Drenew, managing director of the Moli Theatre Enterprises. At St. Louis he was informed by Floyd Lewis, local Realart manager, that the new Delmonte theatre, which is to open on Labor Day, having seating capacity of 2,600, had taken the Realart star franchise. In Kansas City he found every key center and important town in the territory, including Kansas City itself, in actual possession of a franchise.

Mr. Woody made Chicago his first stop on the trip. Prevailing cool weather there had been accountable for the exceptional business reported by exhibitors. He was informed that every house in the city had reached a new high mark for Summer business.

Two Near Completion

From Chicago Mr. Woody went to Minneapolis, where he was told by Harry L. Hollander, manager, that continued cool weather had brought exhibitors in his territory the biggest Summer business they had ever known. Mr. Woody met M. Finkelstein of Finkelstein & Ruben and was informed that their two new palatial theatres, the New Capitol in Minneapolis and another in St. Paul, were rapidly nearing completion and would open for business before the end of the year.

On his third stop at Omaha, Mr. Woody encountered Harry Goldberg, manager of the Sun and New Moon theatres, wreathed in more than his usual supply of smiles. Mr. Goldberg admitted that he had never known or hoped for such business as his theatres had been doing during the Summer and said that exhibitors throughout that territory had given him glowing reports of the same tenor.

New Manager Installed

At Kansas City Mr. Woody found Diz Callahan, formerly in charge of the Dallas office, fully installed as manager. John N. McMeekin, the former manager, recently appointed a special representative for the company, had already departed on his new duties, which had taken him to the West, Denver being his first stop.

Again, in this city he heard the same exuberant talk about "the biggest Summer business ever." Sam Harding of the Liberty theatre informed him he had never known anything like it in all his experience. The big business was done despite the fact that the city had had several severe spells of hot weather.

Fritzi Ridgeway
Capital Film Company's new star, who has been termed "the girl with a thousand personalities."

Ben Wilson and Neva Gerber, the featured players in "The Branded Four," select serial.

Bloomington House Larger

BLOOMINGTON, ILL.—The Scenic theatre, closed for overhaulin in July, will open about August 27 on better scale than before, according to the statement of Manager Chris Jackson. Seating capacity and stage have been enlarged. Feature pictures, comedy and vaudeville will be the program.
New York, August 17.

Samuel Rothafel, who needs no introduction, and Katherine Hilliker, a distinguished creator of titles and things, were the guests of honor at "The Woman Pays" Club luncheon last week. When Mr. Rothafel was called upon to "speak" he declined, pleading the heat as a reason, but rose to say that he enjoyed the privilege of meeting so many feminine representatives of vital interests, and that was about all he had to say. Considering the heat, we should remark, Mr. Rothafel, in addition to being the "Capitol Theatre," is also a diplomat.

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Juanita Hasken, Pathe, never cared for "fights," but after four days of "fight scenes" within studio, walls in torrid weather, being the heroine in the midst of the scuffles, she has increased her dislike for them and admits thinking about cool nights in California at the end of "a fighting day."

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Report comes to us that D. W. Griffith has started something "Way Down East" at Mamaroneck. It seems that Grif had some scenes to take that required the services of a fire department, so he applied to the local body of fire fighters at Mamaroneck for permission to use the "Mushine." The fire chiefs, only too glad to pick up a little loose change, and with an eye to future film fame, consented to take the job on. The scene was to be taken just a way out of the village, but during the excitement of the work the "Knights of the Pump" let themselves be taken to the environs of Hartford, Conn. The village was left unprotected for several days while the boys went through the paces for D. W. During the picture taking it seems that the lads forgot their training and became a bit more rough with the apparatus than usual, and when it was time to go home it was found that the "Mushine" was out a memory of its former self and a call for help had to be made to Mamaroneck, that's how the story got out, and when the pride of the "Mamaronек returned the tax payers got all "heat" up under the collar. Last night the village board met and there were ugly rumors that the "Mayor" was to be given the gate, and that the fire insurance companies were going to cancel the Mamaroneck policies because of the violation of contract in taking the apparatus out of the state and leaving the village unprotected. D. W. is said to have paid the boys twenty-five dollars a day per head while on location, but the "Selectmen" of the village want to know "By Heck who's a goin' to pay for the Mushine?" (Last quotation on these kind of Mushines is eleven thousand dollars.)

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Raymond Cavannaugh, formerly with the Universal Company, has taken charge of the picture enterprises of the Chas. Raymone Thomas Company of New York in the industrial division.

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George Walsh is working on his last Fox picture, George has been under the Fox standard for four years.

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Herbert Blache, who is to direct Alice Brady in "The Misleading Lady" for Real-art has engaged Clarence Handshires for an important role.

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The Morat Film Exchange of Baltimore, Md., has purchased the rights to the first attraction of the D. N. Selwah Productions, Inc., "The Fickle Woman."

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Following weeks of deliberation in securing the right man to direct the first feature produced by the Frohman Amusement Company, starring Lilian Gish in a play by Anthony Paul Kelly, Jerome Storm, through the offices of Arthur H. Jacobs, has been engaged. Negotiations closed late Friday afternoon. So at last they're off!

A TENSE SCENE FROM "VOICES"

Gladys Coburn, Corliss Giles and Henry Sedley in one of the dramatic incidents of the new Victor Kremer productions.
First National

The River's End, a Marshall Neilan production.—Exhibitors should book this special by all means, as the business will exceed expectations. Best to run two days, as second day is advertised by first day patrons.—E. E. Bonham, Boumain theatre, Prairie du Sac, Wis.—Neighborhood patronage.

Two Weeks, with Constance Talma.—Good comedy by the best, but fair. Good business all through.—V. C. Walling, Empire theatre, Tonkawa, Okla.—Neighborhood patronage.

The Yellow Typhoon, with Anita Stewart.—Good picture. Patrons well pleased. Ran two days at advanced prices.—M. Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

The River's End, a Marshall Neilan production.—One of the best pictures ever run. Nothing but the very best of comments.—V. C. Walling, Empire theatre, Tonkawa, Okla.—Neighborhood patronage.

Her Kingdom of Dreams, with Anita Stewart.—I put more stress on the star and cast than on the title and also the scheduling of the show. Recommended with In Old Kentucky, with good results. Anita Stewart is equal to Pickford for me.—T. C. Shipley, Essaness theatre, Nashvile, Neb.—Small town patronage.

Daddy Long Legs, with Mary Pickford.—Good, good photography not the best, but fair. Fair business against Elsie on White Chautauqua Co. Raised prices with no complaints.—J. H. Lux, Rex theatre, Thompson Falls, Mont.—Small town patronage.

In Old Kentucky, with Anita Stewart.—Good picture. Patrons well pleased. Ran two days at advanced prices.—M. Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

The Great Pirate, with William Farnum.—Good picture, patronage, theatre, Red Lake Falls, Minn.—Good business all through.—G. F. Frenogle, Star theatre, Ryegate, Mont.—Small town patronage.

Polly of the Storm Country, with Mildred Harris Chaplin.—A good production from every angle, and pleased'em all.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

Burglar by Proxy, with Jack Pickford. Just a fair picture. This star not a very good drawing card.—J. F. Goss, Orpheum theatre, Ogden, Utah.—Transient patronage.

In Wrong, with Jack Pickford.—A good picture of Jack Pickford.—Louis Frano, Olympic theatre, Calmar, Iowa.

Two Weeks, with Constance Talma.—Fine picture. Star well liked. Good business. Patrons well pleased.—W. L. Huffman, New Electric theatre, Simon, Kan.—Neighborhood patronage.

In Wrong, with Jack Pickford.—Patrons did not like this one. Not as good as Burglar by Proxy. Did not make money on this one.—M. Paulick, Paulick theatre, Muscoda, Wis.—Neighborhood patronage.

The Thunderbolt, with Katherine MacDonald.—Good picture, business fair.—B. W. Eckert, Majestic theatre, Boise, Idaho.—Transient patronage.

Mary Regan, with Anita Stewart.—Did not bring the people. However, I consider this the best of her first four productions for First National.—C. T. Metcalfe, Opera House, Greenfield, Ill.—Small town patronage.

Heart o' the Hills, with Mary Pickford.—The poorest of the three Pickfords.—Geo. D. Woods, Princess theatre, Sugar House, Utah.—Neighborhood patronage.

Burglar by Proxy, with Jack Pickford.—Fine.—Jessup & Nagle, Dixie theatre, Clay Center, Neb.—Neighborhood patronage.

Fox

The Last Straw, with Buck Jones.—Used the three slides we received from the Fox New York office, and we just packed them in. It is a good picture and will draw the crowd and please them.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

The Orphan, with William Farnum.—Good picture, patronage, theatre, Red Lake Falls, Minn.—Best business ever run in this theatre.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

EXHIBITORS HERALD, with Martin J. Quigley, Publisher.—The best trade paper of them all. In booking pictures I find it a greater help than the others. This paper takes more interest in helping exhibitors than it does in promoting "Percentage Schemes."—H. A. Larson, Majestic Theatre, Oakland, Neb.—Small town patronage.
The Road Called Straight, with Louis Bennison. —Patrons pronounced it a first class picture in every respect. —George E. Simmons, Avonia theatre, Avon, Ill. —Good neighborhood patronage.

The Street Called Straight, with a special cast. —Good picture which follows the book closely. Be sure to feature author’s name. —Good business. —C. Welstead, Garden theatre, La Jolla, Cal. —Family patronage.

The Stronger Vow, with Geraldine Farrar. —Lost money on this. People here don’t care for her. —H. F. Heldt, Queen theatre, Northhear, Tex.


The Terror, with Tom Mix. —Good. If you want a Western picture with all kinds of stunts, book this one. Mix is great. —Bert Kewett & Kewett, Hackett’s theatre, Port Gibson, Miss. —Neighborhood patronage.

The Orphan, with William Farnum. —With and without. Seems to please the Western fans. —Edwin Behrndt, Opera House, Dodge Center, Minn. —Neighborhood patronage.

What Would You Do? with Madeline Traverse. —A fair program picture. Star has no drawing power. The public won’t fall for this type of machine made pictures with any serialness bad. —S. F. Bros, Opera House, Kenton, Ohio. —General patronage.

Love That Dares, with Madeline Traverse. —A good, strong picture. Took well with a Sunshine Comedy. —Charles M. Grem, Pastime theatre, Mapleton, Minn. —Neighborhood patronage.

Wings of the Morning, with William Farnum. —This is the best Farnum I have had. Lots of good comments on this one. —Kae Peacock, Mystic theatre, Stafford, Kan. —General patronage.

Desert Love, with Tom Mix. —A typical Mix picture and he is our best drawing card. —Can do better with his pictures than with any serial ever made. —At Metcalf, Opera House, Greenfield, Ill. —Small town patronage.


Goldwyn

The Revenge of Tarzan, with a special change. —Wong card. S. P. of all day. Broke all summer records. —J. L. Earnest, Colonial theatre, Akron, O. —Down town patronage.

Double Dyed Deceiver, with Jack Pickford. —Not as good as Jack’s first on Goldwyn’s program, but business satisfactory. —John Hafner, Princess theatre, Donora, Pa. —Good neighborhood patronage.

A Man and His Money, with Tom Moore. —A good picture, but not as good as Go West Young Man. —Tom is a favorite here, and anything he is in takes well here. —Jno. I. Saunders, Cheney theatre, Cheney, Kans. —Neighborhood patronage.

The Fear Woman, with Pauline Frederick. —Good picture. Frederick always pleasant. —L. A. Hass, Majestic theatre, Mauston, Wis.

Upstairs, with Mabel Normand. —Pretty fair picture. Mabel does not look as pretty on the screen as she did several years ago. —Alvin S. Frank, Jewel theatre, Lafayette, Colo. —Neighborhood patronage.

The Little Shepherd of Kingdom Come, with Jack Pickford. —Excellent in every way. Patrons praised it for weeks afterwards. —Good business. —C. Wchstel, Garden theatre, La Jolla, Cal. —Family patronage.

Daughter of Mine, with Madge Kennedy. —A fair comedy. Fair crowd. Star not very strong with my patrons. It was pleasing to the majority. —Jno. I. Saunders, Cheney theatre, Cheney, Kans. —Neighborhood patronage.

Pinto, with Mabel Normand. —A good Western, with comedy and comedy combined. No business. Patrons do not like Normand. —Edwin Behrndt, Idle Hour theatre, Cassmere, Minn. —Neighborhood patronage.

Marvel Rea

Featured in Mermaid Comedies, now being distributed by Educational Film Exchanges.

Toby’s Bow, with Tom Moore. —Tom’s first appearance in our house but he is welcome any time if all his work is as good as Toby’s Bow. —G. N. Armstrong, Y. M. C. A. theatre, Rose Lake, Idaho.

Heartsease, with Tom Moore. —This picture went over big. Patrons made it a point to come and tell us that it was a 100% picture. —H. A. Larson, Majestic theatre, Oakland, Nebr. —Small town patronage.

Hallmark

Beyond the Shadows, with William Desmond. —A good picture. Lots of action. Took well with me. —W. H. Gilliland, Lotus theatre, Red Lake Falls, Minn. —Neighborhood patronage.

Devil McCare, with Crane Wilbur. —Disappointing both in patronage and in satisfying the patrons. They thought I had “wished something on them.” I am through with rascals. —F. C. Shipler, Esau’s theatre, Rushville, Nebr. —Small town patronage.

His Enemy the Law, with Jack Richardson. —Patrons praised it for mining times, etc. Star was liked very much here. —Evel H. Huber, Opera House, Camp Point, Ill. —Small town patronage.

The Apostle of Vengeance, with William S. Hart. —Was a great success. One of the best I have had of Hart. —W. H. Gilliland, Lotus theatre Red Lake Falls, Minn. —Neighborhood patronage.

Hodkinson

King Spruce, with Mitchell Lewis. —Our audiences well pleased with this picture. Hodkinson has got you right. —Harry M. Palmer, Liberty theatre, Washington, Ind. —General patronage.

Cynthia of the Minute, with Leah Baird. —Fairly good program picture. —Leah’s work is well liked. She would draw well if we could get her pictures oftener. —John Hafner, Princess theatre, Donora, Pa. —Neighborhood patronage.

Live Sparks, with J. Warren Kerrigan. —Pretty fair picture. Titles were very dark. —Alvin S. Frank, Jewel theatre, Lafayette, Colo. —Neighborhood patronage.

The Blue Bonnett, with Billie Rhodes. —Here is a picture I must confess 100% of the audience thoroughly enjoyed, and took the pains to tell me so. Personally, it is a picture good for any theatre wanting a change. —Good business. —Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr. —Neighborhood patronage.

The Westerners, with Roy Stewart. —Fine Western picture in class by itself. Play it two days. Will stand advance price. —Patrons were very pleased. —Charles Perrizo, Lyric theatre, Cass Lake, Minn. —Transitent patronage.

The Harvest Moon, with Doris Kenyon. —A very good program picture. —Doris is a good business woman. —John Hafner, Princess theatre, Donora, Pa. —Neighborhood patronage.

The Turn of a Card, with J. Warren Kerrigan. —This was a good picture but we sure did please. Good business, all things considered. Kerrigan one best male lead in the game. —Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr. —Neighborhood patronage.

The Blue Bonnett, with Billie Rhodes. —A very good program subject. One that we played with The Love City to a satisfied audience. —Harry M. Palmer, Liberty theatre, Washington, Ind. —General patronage.

Marvel Rea — Fine picture. Evermore pleased. Give us more of this kind. —Charles Perrizo, Lyric theatre, Cass Lake, Minn. —Transient patronage.

National Picture Theatres

The Invisible Divorce, with a special cast. —Good business to satisfied patrons. —What more does a theater need? —The first National pictures were not highly praised by critics, yet I find them good money getters and, what’s more, people like them very much. —John Hafner, Princess theatre, Donora, Pa. —Neighborhood patronage.

Blind Youth, with a special cast. —A very good picture. One that you can book. —Good photographs, and no titles taken from clay. —Harvey G. Thorpe, New Grand theatre, Crosby, Mont.

Just a Wife, with a special cast. —Hardly a special. A good program picture. —Good for Friday and Saturday run in small towns, but don’t raise the price. —Very difficult to “sell.” —Seemed to pull it out of the “Special” class. —J. C. Jenkins, Auditorium theatre, Neligh, Nebr. —Neighborhood patronage.

Just a Wife, with a special cast. —A very good picture. It pleased and pleased the ladies particularly. Gets the business on the strength of the title alone. —Good enough for any theater. If National continues like this all will be well. —John Hafner, Princess theatre, Donora, Pa. —Neighborhood patronage.
Metro

DANGEROUS TO MEN, with Viola Dana.—Great picture. Star getting better. Please, everyone. Don't be afraid to exploit it. It's great—Elis Irvin, Cozy theatre, Newkirk, Okla.—Neighborhood patronage.

ALMOST MARRIED, with May Allison.—Nice program picture. Frank Currier does some good comedy work in this picture.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Lombardi Ltd., with Bert Lytell.—This is absolutely the poorest picture I have used in a year's time, and this is supposed to be one of Metro's better pictures. Leave it alone. Cancel if you have it booked, or you will be sorry.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Please Get Married, with Viola Dana. —The fairly well and pleased. Just a light, silly little thing beautifully put on. Star got my crowd for me.—A. N. Miles, Emience theatre, Eminence, Ky.—Small town patronage.

Fair and Warmer, with May Allison.—A dandy picture. Good business and patrons pleased. It was nothing but laughs from cocktail to curtain.—Edwin Behrndt, Idle Hour theatre, Kasson, Minn.—Neighborhood patronage.

Easy to Make Money, with Bert Lytell.—Clever comedy-drama.—Alvin S. Frank, Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

The Best of Luck, with Jack Holt.—Some picture. Some cast. Exhibitors cannot go wrong on this one. Metro pictures are getting better every time we have one.—Paul L. Shew, Wonderland theatre, Clinton, Ind.—General patronage.

Blackie's Redemption, with Bert Lytell.—Lytell is always a good drawing card. Consider this an extremely good picture. Alice Lake is splendid in this also.—Mrs. Sudie I. Haney, Liberty theatre, Des Moines, Ia.—Neighborhood patronage.

Out of the Fog, with Nazimova.—First time this star has been shown here. Comment, fine acting, lots of expression.—Irridell, Hamilton, Mazda theatre, Alden, Kan.—Small town patronage.

Paramount Artcraft

THE LOTTERY MAN, with Wallace Reid. Wallace Reid always good. This picture would draw in the Sahara Desert if properly exploited.—S. L. Stokes, Princess theatre, Baird, Tex.—Neighborhood patronage.

SQUARE DEAL SANDERSON, with William S. Hart.—Hart is always a good puller for me. This one is about as good as the average. Jack Crenna, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

BLACK IS WHITE, with Dorothy Dalton.—For some reason, or other Dorothy Dalton does not get the business for me.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

MY LADY'S GARTER, with a special cast.—An excellent picture. A good mystery story with some thrilling moments. Incredibly well.—Elks theatre, Elks theatre, Prescott, Ariz.—General patronage.

HAPPY THOUGH MARRIED, with Enid Bennett.—Good. Well liked by all of my patrons. Bennett not a great actress, but will please.—M. S. L. Stokes, Hackey's theatre, Port Gibson, Miss.—Neighborhood patronage.

The False Faces, with Henry B. Wang.—Full of action and a picture for Saturday night. Just a little hard to advertise, but it will give satisfaction.—A. N. Miles, Emience theatre, Emience, Ky.—Small town patronage.

Everywoman, with a special cast.—Small town shows had best leave this one alone. Average fan does not appreciate this kind of picture.—S. L. Stokes, Princess theatre, Baird, Tex.—Neighborhood patronage.

HARD BOILED, with Dorothy Dalton.—A dandy comedy-drama.—C. C. Teas, Crystal theatre, Watertown, Minn.—Neighborhood patronage.

DUSTIN FARNUM

AND KATHRYN ADAIR, In "Big Happiness," a new Robertson-Cole special.

GREASED LIGHTNING, with Charles Ray.—A picture you can advertise strong. Our folks enjoyed it immensely and we had a fair house in spite of a hard rain.—A. N. Miles, Emience theatre, Emience, Ky.—Small town patronage.

THE SHERIFF'S SON, with Charles Ray.—Another good Western. Ray is sure there, and he always draws.—J. W. Baird, Crystal theatre, Pattonsburg, Mo.—Neighborhood patronage.

TERROR ISLAND, with Houdini.—Good entertainment, regardless of story or plot. Well liked and enjoyed by all. Good drama piece.—Hackett & Krauss theatre, Prescott, Ariz.—General patronage.

CROOKED STRAIGHT, with Charles Ray.—Good picture. Something different for Ray, but well liked.—W. H. Greal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

JACK STRAW, with Robert Warwick.—Warwick does not get too old for hero parts.—S. L. Stokes, Princess theatre, Baird, Tex.—Neighborhood patronage.

TURNING THE TABLES, with Dorothy Gish.—Very weak picture. Can't get head or tail out of it.—L. Chakers, Majestic theatre, Springfield, O.—Transient patronage.

THE POPPY GIRL'S HUSBAND, with William S. Hart.—One of his best. Hart always draws here, and his features are always clean.—George H. Richardson, P. P. Hall, Moultonboro, N. H.—General patronage.

HARD BOILED, with Dorothy Dalton.—A picture in which Dorothy Dalton seems to be her real self. Contains a lot of warfare.—G. A. Fresh, Elks theatre, Winnsboro, La.—Small town patronage.

An Adventure in Hearts, with Robert Warwick.—Pleased. Big business.—Giaccama Brothers, Ideal theatre, Tombstone, Ariz.—General patronage.

You're Fired, with Wallace Reid.—It was very good.—Ed. S. Wegeren, Lyric theatre, Valley Jet, la.—Neighborhood patronage.

The City of Masks, with Robert Warwick.—A well-acted and well-produced picture. Only, as it places broken down royalty above Americanism. Did not draw well.—Elks Theatre Co., Elks theatre, Prescott, Ariz.—General patronage.

Pathé

Respectable by Proxy, with Sylvia Breamer and the Super Star,—The Wallis good picture. One that is sure to please everyone.—F. J. Rozueh, Dixie theatre, Wallis, Tex.—Small town patronage.

Oh Boys, with June Caprice and Creighton Hale.—Oh, Boys! The Wallis good picture. Almost made it as a special. Not an average program picture. Don't book it.—E. S. Beynon, Creighton theatre, Lake Crystal, Minn.—Neighborhood patronage.

TARNISHED REPUTATIONS, with Dolores Cassinelli.—A good picture to good business for one day.—Mrs. J. A. Dostal, Hackett theatre, Nebraska, Neb.—Neighborhood patronage.

TWIN Pawns, with Mae Murray.—Good program picture.—N. O. Foster, Foster theatre, Otsego, Mich.—Neighborhood patronage.

THE FALSE CODE, with Frank Keenan.—Good picture. Good business.—C. E. Belden, Midway theatre, Mogollon, N. M.—Mining camp patronage.

A DAMSEL IN DISTRESS, with June Caprice and Creighton Hale.—Good picture, although did not draw for me.—S. L. Stokes, Cozy theatre, Burlington, Minn.—Neighborhood patronage.

THE BISHOP'S EMERALS, with Virginia Pearson.—Very good play with little touch of excitement. Pleased very well, but poor attendance.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

THE RIGHT TO LIE, with Dolores Cassinelli.—A dandy picture. Good business.—Edwin Behrndt, Idle Hour theatre, Kasson, Minn.—Neighborhood patronage.

THE RIGHT TO LIE, with Dolores Cassinelli.—Great picture and a great start. Does good work in this. Pathé have best features. You can't go wrong on Pathé.—R. C. Buxton, Strand theatre, Ransom, Kans.

MY HUSBAND'S OTHER WIFE, with Sylvia Breamer.—If you want to give your patrons a thrill, book this picture. It is the biggest house on Thursday in three months. Title has drawing power. It is fine. Take a straight tip.—A. N. Miles, Emience theatre, Emience, Ky.—Small town patronage.
Tense scene from the Burton King production being distributed by Hallmark Pictures Corporation.

The Bottom of the World, with Sir Ernest Shackleton.—An educational showing trip to south pole. Don't boost your prices, as can only be used as a filler.—Harvey G. Thorpe, New Grand theatre, Crosby, Minn.—Mining Camp patronage.

The Third Woman, with special cast.—This was very good. Story and plot a little different than the general run of pictures. Fair business first night. Good second. Title a good drawing card, which helped immensely.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

The Courageous Coward, with Susse Hayakawa.—Not good at all. Too much slap stuff. No plot to the story, Leave it out.—I. H. Hafner, Majestic theatre, Mainston, Wis.

Haunting Shadows, with H. B. Warner.—A good clean interesting picture, and gave good satisfaction.—H. A. Wishard, Wishard theatre, Bloomfield, la.—Neighborhood patronage.

Select

Footlights and Shadows, with Olive Thomas.—A very nice story. Well played and excellent photography. Should please at least 90% of the people.—H. A. Larson, Majestic theatre, Oakland, Nebr.—Small town patronage.

Sooner or Later, with Owen Moore.—Very good. Will not go wrong on this one.—D. B. Falley, Star theatre, Gibsonburg, Ohio.—Neighborhood patronage.

The Man Who Lost Himself, with William Faversham.—A real special. An interesting story told by excellent acting, direction and photography. One patron said, "It didn't seem like a picture but like watching a perfect play."—C. Welstead, Very Best theatre, La Jolla, Cal.—Family patronage.

The Isle of Conquest, with Norma Talmadge.—Everybody complimented it. Star liked and this is one of her best.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Footlights and Shadows, with Olive Thomas.—Good program picture.—D. B. Falley, Star theatre, Gibsonburg, O.—Neighborhood patronage.

His Wife's Money, with Eugene O'Brien.—Very nice play. Will suit 80% of the people. Selznicks like this will help the program.—J. H. Fallet, Star theatre, Oakland, Neb.—Small town patronage.

Youthful Folly, with Olive Thomas.—This was well liked and drew good business. Olive Thomas is a drawing card in this town, as many people remember her in this vicinity.—John Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

The New Moon, with Norma Talmadge.—Will stand for extensive publicity, and will please any audience. Norma's first appearance here to a large audience.—George E. Simmons, Avonia theatre, Avon II.—Neighborhood patronage.

The New Moon, with Norma Talmadge.—As fine a piece as I ever saw Norma in, and I have used them all.—Mrs. Suddle H. Hines, Liberty theatre, Des Moines, N. M.—Small town patronage.

Out Yonder, with Olive Thomas.—Very poor lighting. Also titles cannot be read with best of light. Story fair. People dissatisfied on account of photography.—Bijou theatre, Toledo, Ohio.—Neighborhood patronage.

She Loves and Lies, with Norma Talmadge.—The best Norma Talmadge picture we have ever run. More comments than any of her pictures. A money getter. Book it. It's a winner. One that will stick up the S. O. sign.—Ellis Irvin, Cozy theatre, Newkirk, Okla.—Neighborhood patronage.

The Imp, with Elsie Janis.—This is better than A Regular Girl. But Elsie Janis is not a star in small towns. A. J. Hafner, Princess theatre, Donora, Pa.—Neighborhood patronage.

A Fool and His Money, with Eugene O'Brien.—I can with safety proclaim this the best work of Eugene O'Brien. The best hot weather picture for a very long time.—Mrs. J. A. Dostal, Ideal theatre, Omaha, Nebr.—Neighborhood patronage.

Greater Than Fame, with Elaine Hammerstein.—Star unknown, and we lost money on this picture. Critics said it was good and those who saw it liked it and her.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Sooner or Later, with Owen Moore.—Would have been a very good farce comedy if they hadn't wasted a reel playing hide and seek with the burglar.—W. C. Cleton, Gem theatre, Higbee, Mo.

United Artists

The Mollyodde, with Douglas Fairbanks.—It's all right, but critics say it's not. Grab this one.—Harvey G. Thorpe, New Grand theatre, Crosby, Minn.—Mining camp patronage.

Beneath the Farm, with a special cast.—Good, and pleased all. Good business for one day. Don't miss this one.—F. J. Rozuch, Dixie theatre, Wallis, Tex.—Small town patronage.

His Majesty, the American, with Douglas Fairbanks.—The picture that has everything. Pleased a crowded house.—J. A. Burgum, Arthur Movie theatre, Arthur, N. D.—Neighborhood patronage.

August 28, 1920
**EXHIBITORS HERALD**

**DOWN ON THE FARM**, with a Sennett cast.—This is a jazz riot formato to the yesteryear. I did real well on it with most everything in competition, as it happened to be a big race day here in Jersey City today. Yes, I did real well on it.

*The best thing about involving it is that it pleases.*—Mrs. Sudie I. Haney, Liberty theatre, Des Moines, N. M.

**Pretty Olive Tell in Jans Picture**

![Scene from "A Woman's Business," directed by B. A. Rolfe, for Jans Pictures, which was adapted from Charles Belmont Davis' story, "Nothing a Year."](image)

**POLYANNA**, with Mary Pickford.—Good, but not as good as **Daddy Long Legs**. Pleased everyone.—Hackett & Krauss, Hackett’s theatre, Port Gibson, Miss.—Neighborhood patronage.

**When the Clouds Roll By**, with Douglas Fairbanks.—Disappointing. Lots of knockers. Not half as good as **His Majesty, the American**.—Edwin Behrndt, Opera House, Dodge Center, Minn.—Neighborhood patronage.

**Suds**, with Mary Pickford.—My patrons say this is Mary’s poorest. Made money, but picture pleased no one. Give us more like **Daddy Long Legs**.—S. L. Stokes, Princess theatre, Bayard, Tex.


**The Mollycoddle**, with Douglas Fairbanks.—Picture pleased everyone. Slow in starting action, but when it did come, Oh boy! Don’t be afraid to boost star. He'll do the rest.—Ellis Irvin, Cozy theatre, Newark, Okla.—Neighborhood patronage.

**Down on the Farm**, with a special cast.—A knockout. If you want to clean up, go big on this. Pleases everyone. Advance your admission. They won’t kick, but will cry for more.—S. L. Stokes, Princess theatre, Bayard, Tex.—Neighborhood patronage.

**Universal**

Locked Lips, with Mrs. Sesnie Hayakawa.—Sure a good picture. Fine scenery and star a good actress. Run this on a Saturday to a big house. Everybody pleased. Did not hear a kick, but had them tell me it was some picture.—E. S. Beynon, Cozy theatre, Lake Crystal, Minn.—Neighborhood patronage.

**Humam Stuff**, with Harry Carey.—Good picture, but not enough action for Carey followers.—Ellis Irvin, Cozy theatre, Newark, Okla.—Neighborhood patronage.

**Marked Men**, with Harry Carey.—Pleased all, even though some had seen it before the former title, “Three Muttons and Men.” It’s a picture that is worth a second run.—H. A. Larson, Majestic theatre, Oakland, Neb.—Small town patronage.

**Alias Miss Dodd**, with Edith Roberts.—This was fair. Only fair. Really not a good program picture.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**The Road to Divorce**, with Mary MacLaren.—Made good for us, and the scenery in this play sent them home feeling good. Book this one.—Ellis & Davis, D & E theatre, Stoutland, Mo.—Small town patronage.

**The Girl in 29**, with Frank Mayo.—One of the very best pictures I ever played. Should be classed and put over as a big special.—Ned Pedigo, Highland theatre, Guthrie, Okla.

**Burnt Wings**, with Frank Mayo.—A pretty poor picture. No acting and less story. Disappointed.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

**Bullet Proof**, with Harry Carey.—After all the hard work in trying to put over Westerns, **Bullet Proof** went over the biggest of all. This picture practically has made Harry Carey for us, and I for one am very delighted, for this star’s acting is in a class by itself. Anxiously will I wait for his next one. Great box office attraction.—Mrs. J. L. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

**The Trap**, with Olive Tell. —A very good program picture. Pleased all.—E. J. Rouch, Dixie theatre, Wallis, Tex.—Small town patronage.

**Overland Red**, with Harry Carey.—A clean Western. Devoid of extreme amount of gun play, teaching a fine lesson. Pleased everyone. Did not draw because of strong opposition.—George E. Simmons, Avonia theatre, Avon, Ill.—Neighborhood patronage.

**The Peddler of Lies**, with Frank Mayo.—Not as good as expected. Star hasn’t any opportunity to shine. Mayo will be good if he gets the right kind of roles.—W. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

**Vitagraph**

The Wolf, with Earle Williams.—A fine production that pleased all patrons.—George E. Simmons, Avonia theatre, Avon, Ill.—Neighborhood patronage.

**The Black Gate**, with Earle Williams.—This is good. Star does not draw much, but after he is better known, I think he’ll be all right.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

**Human Collateral**, with Corinne Griffith.—A very good picture. Played Sunday to satisfied patrons.—Harvey G. Thorpe, New Grand theatre, Crosby, Minn.—Mining camp patronage.

**Bab's Candidate**, with Corinne Griffith.—This picture just went over. Seems to lack the "pep." Vitagraphs, for some reason or other, do not do the business they should. Only one-third of the pictures take. Pep is what is wanted in them. Lots of it, and better cast for support. Also better looking leading men.—Mrs. J. L. Dostal, Ideal theatre, Omaha, Neb.—Neighborhood patronage.

The Birth of a Soul, with Harry T. Morey.—Harry T. Morey is back. This is a splendid picture, in which he plays a dual role.—Ethem M. Huber, Opera House theatre, Camp Point, Ill.—Small town patronage.

The Gray Towers Mystery, with Gladys Leslie.—An extra good picture. It is a pleasure to run such features.—E. E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.

The Golden Shower, with Gladys Leslie.—Steam clear. No story, no star, no nothing.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

**The Black Gate**, with Earle Williams.—A good mystery story, suitable for program offering.—Harvey G. Thorpe, New Grand theatre, Crosby, Minn.—Mining camp patronage.

**Specials**

The Woman He Chose, with a special cast.—Plaved two days to capacity. Second day bigger business. Turned a great number away. Regret did not book for longer run. Comments were, "Great picture."—H. R. Foster, Buckingham theatre, Chicago, Ill.—Neighborhood patronage.

His Papajama Girl, with Billy Rhodes—Just a very ordinary picture. She can make good one-reel subjects.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

**Tillie's Punctured Romance**, with Charlie Chaplin.—Not what we expected. Didn't draw. Lost money.—G. F.
USE THIS BLANK

Box Office Reports Tell the Whole Story.
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Every Week What Pictures Are Doing for Other Exhibitors.
Fill in this blank now and send to Exhibitors Herald, 417 S. Dearborn St., Chicago.

Title ____________________________________________
Star ____________________________________________
Producer ________________________________________
Remarks _________________________________________
Exhibitor _________________________________________
Name of Theatre _________________________________

Transient or Neighborhood Patronage
City ___________________________________________
State ___________________________________________

Rediske, Star theatre, Ryegate, Mont.—Small town patronage.
Husbands and Wives, with Vivian Martin.—Not a world beater, but good enough for the average house. Lighting a little bad, but could not be overlooked. Don't be afraid of it, as it is not a cheap clap trap film. Star is pleasing.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.
The Long Arm of Mannister, with Henry B. Walthall.—One of the best pictures of the year. It made me big money.—Charles R. Thelys, Majestic theatre, Concord, Cal.—Neighborhood patronage.
Crimson Shoals, with a special cast.—This is a good ordinary picture. Audience pleased with remarkable photography.—H. J. Dooley, Atlas theatre, Chicago, Ill.—Neighborhood patronage.

Serials

BRIDE 13, with a special cast.—Here is a serial that is destined to make history in serial production. It is Fox's first, and a cracking good start he has made. The plot is so unusual, the production so carefully staged and the thrills so reasonable that you simply cannot afford to pass it up if you want a real, honest-to-God serial that will please even those who steer clear of serials. And, above all, it is one that will please the women.—Harry M. Palmer, Liberty theatre, Washington, Ind.

The Lost City, with Juanita Hansen.—This is the best serial we ever ran. Good paper will pack any house for fifteen weeks.—S. L. Stokes, Princess theatre, Baird, Tex.—Neighborhood patronage.
The Midnight Man, with James J. Corbett.—I consider this serial one of the exhibitor's best bets. It has enough action to get away from the tendency of some serials to be long drawn out. If serials go for you, book this.—E. Bonham, Bonham theatre, Prairie du Sac, Wis.—Neighborhood patronage.
The Man of Might, with William Duncan.—On the twelfth episode and Duncan holds our audience better than any star we have run for some time.—Har din Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.
The Masked Rider, with Ruth Stonehouse.—This serial holding up well. Thrilling Western.—E. Cameron, Arcade theatre, St. Paul, Minn.—Neighborhood patronage.
The Silent Avenger, with William Duncan.—Just played 13th episode. Best serial on the market. Play it if you can. Each chapter gets better.—R. F. Patterson, Sun theatre, Ansley, Neb.—Small town patronage.

Communications regarding condition of film, service conditions, rental prices, etc., should be mailed separately. Reports for this department must be confined to the actual drawing power record of productions.

Short Subjects

Solid Concrete, with Larry Semon.—Gore a romantic comedy. Semon plows his way through some serial stunts around a concrete plant.—Charles H. Ryan, Garfield theatre, Madison St., Chicago, Ill.—Neighborhood patronage.
The Hallroom Boys, with a special cast.—Good comedy. Clever.—Alvin S. Frank. Jewel theatre, Lafayette, Colo.—Neighborhood patronage.

Solid Concrete, with Larry Semon.—Larry did just a bit in this, as too much background detracts from his clever work. But on one evening we were well pleased with this comedy. Keep up the good work, Larry.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

An Eastern Westerner, with Harold Lloyd.—Lloyd's comedies always please. This one was a dandy.—Edwin Brandt, Idle Hour theatre, Kasson, Minn.—Neighborhood patronage.

Jester Comedies, with Twede Dan.—These comedies are sure a riot to me. They are one laugh from beginning to end. Book them.—H. J. Dooley, Atlas theatre, Chicago, Ill.—Neighborhood patronage.

Captain Kidd's Kids, with Harold Lloyd.—Lloyd pulls some new stunts in this comedy and keeps them laughing. The drawing power seemed to be better than many highly advertised features.—E. E. Bonham, Bonham theatre, Prairie Knights and Nighties, with Mont gomery and Rock.—Harry M. Palmer, Liberty theatre, Lafayette, Colo.—Neighborhood patronage.

Gee Whiz, with a special cast.—A comedy that's a scream. Brings crowds back for more.—L. Breckinridge theatre, Chicago, Ill.—Transient patronage.

The Fly Cop, with Larry Semon.—Just packed them in on this. In fact put them in on any of Semon's comedies.—N. O. Foster, Elite theatre, Otsego, Mich.—Neighborhood patronage.

Solid Concrete, with Larry Semon.—The reception the audience gave this comedy when it started up the screen sounded very much like the tremendous sensation that Chaplin used to get. Will hold Chaplin's successor.—Harry M. Palmer, Liberty theatre, Washington, Ind.—General patronage.

Petticoats and Poker, with Bobby Vernon.—The very best Christie comedy that we have played. Bobby makes a dandy girl.—Harvey G. Thorpe, New Grand theatre, Crosby, Minn.—Mining camp patronage.

Wolf Tracks, with Hoot Gibson.—Great business. Use all produced. Could use one every day.—V. I. Brumbaugh, Fischer theatre, Fischer, Okla.

His Royal Silliness, with Harold Lloyd.—A two reel comedy in which Lloyd is seen in a dual role. Laughs abound and entertaining.—George B. Elam, Princess theatre, Winnsboro, La.—Neighborhood patronage.

The Quack Doctor, with a special cast.—Sennett comedies all popular. This one above the average in amount of laughs.—S. L. Stokes, Princess theatre, Baird, Tex.—Neighborhood patronage.

Home Sweet Home, with Larry Semon.—The best comedy we have seen to date.—W. H. Hannan, Strand theatre, Kingsport, Tenn.—Small town patronage.

The Texas Kid, with Hoot Gibson.—While this fellow is as yet in short two reel Westerns, he should be and will be in the big ones. He belongs there.—Ned Pedigo, Highland theatre, Guthrie, Okla.
With the Procession in Los Angeles

By Harry Hammond Beal

Joseph Brandt has arrived in Los Angeles to confer with Al Nathan, production manager of the Hall Room Boys comedies, on the coming year’s productions. Brandt has taken a Hollywood home, thus indicating that he may remain in the film capital for some time.

Zasu Pitts was entertained recently at luncheon at the Horsley studios by her co-workers in the R. C. P. Smith syndicate. The affair celebrated her recent marriage to Thomas Gallery and the beginning of her first production for the R. C. P. Smith concern.

Sam E. Rork, president of the Katherine MacDonald Pictures Corporation, is on his way to New York with B. P. Fineman, vice president of the organization. He will stop off at Owosso, Mich., where he will discuss with James Oliver Curwood, the author, new screen material which may furnish vehicles for the Rork stars.

To make six features in the coming year from novels each with a circulation in excess of 25,000 copies, is the task of the Dial Film Company, now producing at the Brunton studios. Otto Bollman, president of the company, is on his way to New York to purchase the books from publishing houses and prominent American authors.

The concluding scenes for the J. Parker Read, Jr., production, “The Leopard Woman,” starring Louise Cluan, are being taken, and September 12 has been set as the publication date. According to Oscar A. Price, president of the “Big Seven,” the production will be the first publication of the new organization with which the seven prominent producers and directors are allied.

Because she thinks that Jane Novak is “the most wonderful girl in the world,” and because she wants to stand on her own merits, Eva Novak, the Universal star, has asked that no mention be made of her sister in referring to her. Eva Novak has been signed to Universal as the big producing company’s newest star, to be featured in “Kate Plus Ten,” which Stuart Paton is directing.

Eunice Verinille, an Alameda, California, girl, was the winner of the recent popularity contest in San Francisco for the most beautiful subject for motion pictures. As a result she will be given an opportunity to display her ability in Mildred Harris Chaplin’s next First National picture.

Eileen Sedgwick’s arm is in a sling as a result of an accident which occurred in the filming of the Universal serial, “The Queen of Diamonds.”

Since the special showing of “The Jack Knife Man” at the Plaza hotel in New York, King Vidor has been asked by big toy manufacturers to allow them to make the Jack-Knife toys which are featured in the production.

Ben H. Cohen, formerly confidential advisor and auditor to Lewis J. Selznick, is now studio manager for the Carter de Haven company and is supervising the filming of “Twin Beds.”

An organization to exploit pictures for producers who have not sufficient capital to market their product has been formed in Los Angeles under the title of the Western Pictures Explotation Company with Stuart Paton as general manager.

SAM EDWARDS

General manager of First National’s San Francisco exchange, who is still being congratulated on the success of First National’s Field Day at Oakland, July 25.
YOU'LL NEVER HAVE THE DUMPS IF YOU EVER HAVE THE GUMPS

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WARNER BROS.

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RELEASED EVERY OTHER WEEK

CELEBRATED PLAYERS FILM CORP. 207 So. Wabash Ave.
CHICAGO

Federated Film Exchanges of America Inc.
She Watches $50 Grow to $100,000

Mrs. Anna Dunn of Philadelphia Borrowed Money to Buy the Theatre From Which She Has Made a Small Fortune: She Has Played Every Picture Published by Hodkinson

About three years ago Mrs. Anna Dunn of Philadelphia, with more than the ordinary foresight, decided that she would become an exhibitor of motion pictures. She had no money whatever. She had personal credit to the extent of $50.

Mrs. Dunn's personal fortune today is not far from $100,000. And every week and month she is adding steadily to that sum. How was this done? One of her very simple. Her first step was to exercise her credit to the last cent. This gave her $50 in cash. With this she made the first payment and took the title to a substantially built picture house. She assumed the purchase price.

The motion picture industry has progressed with such lightning speed that it is hard to realize that there was a time not long ago when a 900-seat house could be built for $500. The money was invested in the "Nickelodeon Stage" of the industry. The Washington-Palace, which Mrs. Dunn bought with her borrowed $50, was ahead of its time—a white elephant—and the owner was glad to let Mrs. Dunn take it.

One of the first distributors with whom Mrs. Dunn talked about pictures for her new, big adventure, was W. W. Hodkinson, General Manager of Mrs. Dunn's office. She was the first Hodkinson publication. She booked the second and the third. And from that time to this she has booked without exception every Hodkinson picture that has been issued, according to H. S. Beardsley, Hodkinson special representative for New York, Philadelphia and Washington territory.

That was fewer than three years ago. She has returned the $50 with interest; she has paid off the mortgage of $22,000 with interest; she has bought real estate in Philadelphia and Atlantic City for investment; she has been offered $65,000 for the Washington-Palace; she has a healthy bank account. Mrs. Dunn is a "100 per cent Hodkinson" exhibitor.

E. J. Greenstein owns the Penn theatre in Philadelphia. One of his sons operates the projection machine; another is the doorman, their mother sells the tickets; the father visits the exchanges in a $5,000 automobile. He has played every Hodkinson picture since the first issue. He is "100 per cent Hodkinson," and he has made a fortune.

In Pennsylvania, in New York, in the middle west and throughout the whole United States, there is a constantly increasing number of exhibitors whose names are being added daily to the "100 per cent Hodkinson" list. It is declared. The reason for this, it is said, and the reason for the success of these exhibitors arises from one of the interesting developments in the motion picture industry.

No pressure or special inducements of any kind have been put upon or offered these exhibitors to book the picture that the Hodkinson organization has issued or is issuing. There have been no annual contracts or franchises offered. These exhibitors have taken the course which has made them "100 per cent Hodkinson" through following a simple natural law of business.

You can't get a man's business continually unless you have his good will. The Hodkinson company has earned the good will of exhibitors, it is said, by its fundamental policy, which has been rigorously adhered to from the start and which will always be maintained.

As the Hodkinson company has no financial interests in production enterprises, a selection of pictures is made purely from the standpoint of their interest to the public, and for that reason their value to exhibitors. The natural, inevitable result has been quality, and what is of even greater significance—variety.

Anniversary of Fox In Europe Honored by French Exhibitors and Critics

"Welcome to France and Belgium—continued success to the Fox Film Company." This was the theme of the guests at a dinner given by the Fox Film Society of France in Paris to celebrate the first anniversary of this offspring of the Fox Film Corporation of New York.

The dinner came at the conclusion of the convention of the Fox French and Belgian branch managers held June 26, 27, 28 and 29. The guests of honor included Sir Charles Valadier, Pierre Veber, the French author and critic; Marcel Allain, author of the "Fantomas" detective stories which Fox Film Corporation has purchased, and which will be filmed shortly; the Duke of Richelieu and M. de Simone.

SEA STUFF FOR VITAGRAPH SERIAL

Rose Shulman Associated With Elmer McGovern On Advertising For Feature

Rose Shulman, who has been associated with Elmer J. McGovern during past years on such productions as "Mickey," the W. S. Hart features, Jessie Barriscale productions, "The Lost Battalion" and other features which were published on the independent market through W. H. Productions, also recently on "Up in Mary's Attic," is now associated with Mr. McGovern on special publicity and exploitation on his own production, "The Woman Untamed," featuring Doralina, and which is being distributed by Mr. McGovern on the state rights market.

Miss Shulman, who had charge of the advertising and exploitation campaign on "Up in Mary's Attic," where she laid the foundation upon which the entire exploitation and advertising campaign was built, states regarding her new connection with Mr. McGovern that seldom does the state right market have a production with the combination of box office values that is contained in this feature. "The Woman Untamed" is a combination of a sensational famous dancer and actress a plot that holds the interest, and an appeal that makes this feature a valuable repeat picture, it is said.

"During the years of my association with Mr. McGovern," says Miss Shulman, who is now free ranging in publicity and advertising, "I have never known his opinion of a picture to fail. There is many an interesting inside tale of how, in the face of adverse opinion and criticism, Mr. McGovern's faith in the value of a production proved not only merited and true, but a revelation of good judgment when the box office receipts proved every claim he made long before. In selecting "The Woman Untamed," Mr. McGovern has picked a state right feature that the independent buyer will not soon forget."

Antonio Moreno in a scene from the third episode of "The Veiled Mystery." Pauline Curley is the young lady in the sweater.
These are the days of fish stories. To hear 'em tell it, these boys who have been fortunate enough to fish this week-end haven't left a minnow in the Illinois, Wisconsin and Michigan lakes. As they have different stories about their association, regardless of their integrity, that their stories are not dreams, L. L. Lesserman, Universal chief in Chicago, was wise. He had a story to tell after his return from Northern Wisconsin. Harry Rice, the publicity expert, chuckled. But Manager Lesserman laughed last, for a photograph substantiated his story. Some string—pike 'n' everything.

Joe Allman of the Globe theatre, Monticello, Ill., has been paying his respects to the salesmen in film row just to show them that he isn't mad. Asked what he thought was the interesting feature about Chicago, he answered: "The parks!" Just what can Joe mean?

E. J. Eichenlaub, who keeps the sales staff of the First National office in Chicago hitting near the 1,000 mark, is an exception to the universal belief that the man who weighs more than 250 pounds can't endure the heat. Old Sol is having a hard row to hoe as far as E. J. is concerned. "Never felt better," says the sales manager. Just peruse the recent sales sheets and you won't wonder.

Ben W. Bearell arrived back in the Windy City on August 15—Friday the Thirteenth, by the way—after a five weeks' tour of the Wisconsin, Illinois and Indiana territory. The Chicago Selnick chief is more than enthusiastic over the past, present and future activities among the exhibitors. Of course, he has in mind Selnick's tie-up with the theatre owners.

"Dandy Old" Reese, South Side salesmen for Reelcraft, is enjoying the cool breezes and a plunge now and then with his family at Camp Lake, Wis. If he is proving himself an adept fisherman he is very quiet about it, for the string that he promised his manager, Carl Hartill, has not yet reached the Chicago office. D. O. had better bring some good ones back with him or Carl will make a hard sledding for him.

Cecil Maberry has returned to the old home town, St. Louis, on a short business trip for Goldwyn. But the boys in Missouri are glad to see the new Chicago manager for he always has a good word for everybody.

Saw R. J. La Voise, former owner of the Axon theatre, at Decatur, at the Select exchange, the other day. He was bidding Ben Bearell and Ed Silverman "goodbye" before his departure for the South, where he will organize a circuit of theatres in Oklahoma and Kansas and Missouri. Best wishes, old man.

He isn't a salesman, nor an exhibitor, nor a member of film row, but just ask any of the boys who L. Bland is, and they'll tell you he is a "whiz." That Bland is good, he is breathing life into this city by the work that he has been doing in decorating various theatre lobbies over the city. When he made the last stroke on the paintings at the La Salle theatre for advertising on Universal's "The Devil's Passkey," everybody wanted to go.

H. R. Phillips can rightly be called "that stellar salesman of the Chicago Robertson-Cole office." If you want to know the feeling of actually secure in your job, just ask H. R., who has established a new sales record. Hattie Reminger vouches for this fact, for H. R. has kept her busy on his bookings. Shall we call them a record team?

Did you happen to know that Frank Harris of Pathe is a Scarborough man? Frank will tell you he is. The real story of his vacation is, however, that he came nearly being a martyr to the sport of cruising. With a party of friends, Frank went cruising on Lake Michigan. Nothing exciting about that. But then, as everybody knows, Lake Michigan opens up and swallow 'em in once in awhile, and Frank and his friends came within an ace of such an experience. For nine whole hours they were uncertain as to the outcome of their voyage, then they cited land. Hurray!

Exhibitors throughout the state can be prepared to give the bank clerks some over-time. Harry Rice, who has been responsible for some keen Universal publicity out of the Chicago office, is to make a tour of the state in the interest of "The Devil's Passkey" and "Shipwrecked Among Cannibals." All you exhibitors who book these pictures are going to see some aggressive exploitation methods introduced.

Daddy! O, Daddy! Those are the words that soon will be keeping Archie Spencer of the Robertson-Cole staff, awake at night. A little ten-pound dog is now being featured in the Spencer household. Wait until she's old enough to crawl, Archie.

Edgie Silverman, of whom there is no more likeable man in the game, is back at his desk at the Select offices. Eddie has been mixing with the exhibitors in the states adjacent to Illinois. If you think times are dull, talk to Eddie awhile and let him shoot you full of optimism. He says conditions were never more healthful and that the comparatively cool summer has put a proverbial smile on the faces of the exhibitors.

All you who haven't had an opportunity to throw the rice, do so now, for Barney Brotman of the Mirror theatre, Moline, is in town. Barney had friend wife—and a bride at that—up to the Reelcraft office the other day. perusing the reports on "Earthbound," which is playing at the Playhouse. Decide he was, to say the least. Harry has been grabbing off considerable space in the newspapers in this territory on Goldwyn subjects.

I. Van Ronkel, who has kept film row guessing about his future plans since his resignation from Goldwyn, is understood to be preparing to open up an exchange in Chicago about the first of September. Van probably will have some announcement to make immediately he returns from New York.

The Chicago office of United Artists is becoming a half-way station between New York and Los Angeles, where stars and executives of the concern stop off for a square meal. And Cress Smith, the esteemed manager is some host. No sooner are Mary and Douglas Fairbanks placed on a train for the Coast than along comes word that nearly a carload of officials are on their way here.

H. A. Washburn, brother of Bryant, the star, is lugging a portfolio thorough South America at the present time for First National. H. A. knows all the intricacies of the franchise, sub-franchise and block plans. And from the business he has been turning in he also is rather convincing.

Exhibitor Freeman of the Princess theatre, Urbana, was in the Windy City last week. Freeman believes in running an up-to-the-minute theatre, hence the purchase of new equipment. It's most impossible to believe he didn't sign up for some new pictures, for who could pass safely through the barrage laid down on film row?

They knock 'em down everywhere. So says E. J. Eichenlaub, sales manager of the Chicago office of First National, of his two new salesmen who are covering terri-
EXHIBITORS HERALD
August 28, 1920

EXHIBITORS

While New York undoubtedly is an inviting place, Chicago film men invariably return to the home nest in Chicago. Witness the recent return of J. Al- lous, treasurer of Rothacker Film Manufacturing Company, who has spent several weeks in the metropolis of late.

** **

STELLA JACOBS, who is entrusted with keeping the books of Robertson-Cole in Chicago, is balancing, is vacationing in Michigan, where, it is reported, the skeetors do bite.

** **

Have you chanced to step unexpectedly into Pathe’s office this last week? Ye Ed did, and so intent was each salesman to copy high place work the serial drive just ended that he was mistaken for an exhibitor and nearly mobbed. Which of the following do you lay your bet on: CHUCK KEPPLE, JIMMY GILICK, FRANK HARRIS, REX SALKIN and OSCAR FLOREK?

There is nothing that makes the old nerves tingle like renewing old acquaintance. A. E. ROSENBERG, formerly of the Chicago Universal office and more recently a New York representative, is back in the Windy City with a smile all over his face and some interesting stories on his tongue. A. E. is en route to the Coast to join the forces at Universal City.

** **

The title room in the Chicago laborato- ries of Rothacker Film Manufacturing Company is being all “dukered” up. JOHN C. RICHARDSON, the company’s engineer, is refitting the room with all new equipment. GUESTS to the procession Person will be inviting us out again to see the plant.

** **

ED MORRIVE has resigned as manager of the Chicago office of American Film Manufacturing Company to become manager of the Detroit agency of the Mordue Coal Company. It will be occasion for some description of the film game was the recent death of his father, a wealthy coal man.

** **

O. R. HANSON, general supervisor of the Central Division of Robertson-Cole, made a short stay in this office the other day. But what was reported that O. R. decided his efforts were needed in other places.

** **

PERCY BLOCK, formerly manager for Goldwyn at Cleveland, has taken up his duties as manager of Famous Players-Lasky, in Chicago, the appointment of which was announced recently in the EXHIBITORS HERALD. You’re in some city, Mr. Block.

** **

JIMMY GILICK has a tan on like the boys from the Hawaiian Islands. No wonder. He tells us he has just returned from a vacation spent in motoring through nearby states.

** **

We have with us again C. P. TOWN of the Rothacker laboratories, C. P. sorta sneaked out on his last trip without bidding. His face has been missed for two months.

** **

BEN REIJNDORP, formerly in Goldwyn’s St. Louis office, is now covering the Wisconsin territory out of the Chicago branch. His headquarters are in Milwaukee. Good bunch of exhibitors up there, Ben. As, for instance, Fred SEERY and some others.

** **

W. D. BURFORD dropped off in Chicago long enough the latter part of last week to tell WILLIAM SWEENEY at the headquarters of the Illinois Exhibitors Alliance all about the deliberations at the Exhibitor-Zukor meeting in New York.

** **

CHARLES KNICKERBOCKER, resident sales manager of Goldwyn, has been giving the exhibitors of Springfield a view of “Madame X” and “The Man from Chicago” over the week end. Charles has been doing considerable hopping around recently. He gave us the handshake up in Milwaukee the week previous.

** **

You know AUGUST BOSSON, don’t you? Well, August of Goldwyn into the Reelcraft offices the other day long enough to tell the boys of the big business he is going to do at the Colonial, which opens this Thursday. Manager Harthill seemed delighted to see August, and I’ll bet there’s a reason.

** **

E. C. JENSEN, district supervisor for Goldwyn, has departed on a tour of the exchanges in Omaha, Minneapolis, Kansas City and St. Louis.

** **

FRANK F. PAUL tells the trade that he expects to open his new theatre, The Marvel, sometime this month, which should be an aplusicious one in for Carlinville.

** **

HAROLD ECKENFELDER, while in the city the other day, informed us that his Garden Theatre at Kewanee has been sold to F. W. FISHER.

** **

W. H. CADRET, La Petite theatre, Kankakee, III., who recently returned from his New York visit, by inference lets it be known that there is a similarity between the names of Cadret and Kankakee. Rather subtle, Cadret?

** **

AARON SUPERSTEIN departed by rail for New York August 19 for a brief visit. Left 12:40 p. m., central time, so we imagine the of Century carried this young independent exchange manager to the big film market on the shores of the Hudson.

** **

PHIL LEWIS, of the American Trading Association, New York, was a busy visitor last week renewing acquaintance with his numerous Chicago friends.

** **

TOM HENVEG, manager of the Ernie Holmes Master Production Co., Omaha, Neb., slipped into the city for a few hours’ stop-over and tells us all is rosy about the big city of Nebraska with the exhibitors.

** **

H. OPPERMANN, Crescent theatre, Pontiac; L. W. EMMERSON, Metro theatre, Wyanet, and ED SCHIEB, Fun theatre, Streator, were all in the city during the week looking over the market’s offerings. Ed let it be known that the floors of his theatre will be thrown Oct. 12.

Maurice Salkin, popular Century film magnate, is a busy youngster these evenings wearing down some of Chicago’s famous boulevards behind the wheel of that new Cadillac seven passenger car.

With a heap of worthwhile announcements to be made shortly, “Skipper” Pat DILLY of the Special Pictures Corp., feels his crew can weather well up in the prize money during the forthcoming 1920-1921 cruise.

** **

With FRANK J. FLAHERTY, manager of Unity Photoplays, A. Normal of Special Pictures, Tom MITCHELL, Hallmark representa- tive and Abe POWELL, Rex theatre, Chicago’s famousCells, assembled in the smoking salon at 207 South Walash Ave, the other afternoon it reminded us muchly of the futile attempts to make a go of the League of Nations, this way no noisy quip- tite were exchanging opinions. We wouldn’t worry Tom. Confin your reading moments to the TRADE papers.

** **

HARRY WEISS of the Superior Screen Service has deserted the “Isle of White” for a few days, having departed for New York August 13 for a brief business jaunt. We’ll say he is a brave one. Just one moment—Friday, the 13th, and the last week-end away from his island possession.

** **

Last seen about Dragoon Lake, Mich. Will the town constantly thereabouts please dust off the old goggles and keep a sharp lookout for Ed BRICKETTO? With the way business is piling up about the Sible Film exchange his genial presence is much needed. Besides, two weeks’ loafing is splenlty for a celluloid pur- veyor.

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TYPHOON COOL & VENTILATE

TYPHOON FAN COMPANY
1044 CAMP ST., NEW ORLEANS, LA.
345 WEST 39TH ST.
NEW YORK CITY
255 NO. 13 ST., PHILADELPHIA PA.
64 W. RANDOLPH ST. CHICAGO, ILL.
Wabash Avenue Is Becoming Film Row

Vitagraph's New Building Expected to Be Ready for Occupancy Before First of Year. Others Also Will Build

Within a few months the business home of Vitagraph's branch officials in Chicago will be a beautiful new structure of Bedford stone at 839-843 South Wabash avenue. It is in this locality, within a radius of two or three blocks, where a majority of Chicago's exchanges will be located in the near future.

In drawing the plans for the Vitagraph building, Holabird & Roche, architects, have taken into consideration the special needs of a film exchange and have provided for conveniences which were not possible in the makeshift offices heretofore occupied by the film interests.

The architects have done more than include in the plans all the necessary facilities of an exchange. In point of artistic beauty it will be one of the finest in the district.

The building will have a forty-two-foot frontage and will extend back from Wabash avenue to a depth of 102 feet. The entire first floor will be devoted to a receiving room, shipping department, poster room, vaults and inspection room. The executive offices, which will occupy the second floor, will be furnished in exquisite appointments throughout. A projection room will be on the third floor.

The building, when complete, is expected to represent an expenditure of $200,000. It will be fireproof throughout. It is planned to take possession of it some time before the first of the year.

Famous Players-Lasky already has its exchange building in this district, Fox has leased a building at 910 South Wabash and it is planned to erect a four-story structure at 833 for occupancy by Universal, First National, Select and Metro.

Rothacker to Picture

World's Biggest Farm

Agriculture students in colleges throughout the country will have the opportunity to study the methods employed on the world's largest model farm. D. Rothacker, manager of the Rothacker Industrial Division, has signed a contract to produce a six-reel picture which the owner of the farm will lend to educational institutions. William H. Stafford has left to direct the picture.

Heart's Delight farm of 11,000 acres, situated in Northwestern New York, a short distance below the Canadian border, claimed the largest farm in the world, will supply the scenes. The camera men will visit the farm college conducted for young folk of that vicinity.

Marlow Leaves Marion

MARION, ILL.—James Marlow has moved to Murphyboro to assume charge of the Hippodrome theatre.

Hamilton Is Appointed Manager in Chicago of American Film Office

G. L. Hamilton has come to Chicago from Philadelphia where he was sales manager of the Select office, to manage the local office of American Film Manufacturing Company. He succeeds Ed Mordue, who retired from the film business following the death of his father.

Mr. Hamilton is not a stranger in Chicago, as it was his former home. Prior to his connections in Philadelphia, Mr. Hamilton was with the World.

B. Herbert Milligan
Heads Film Company

B. Herbert Milligan, who will sever his connection as treasurer and general manager of the Capital Film Company September 1, is president of the newly formed Creation Film Company, which maintain offices in the Consumers building, Chicago. He is leaving Capital to devote all of his time to Creative. K. H. Milligan, brother of the president, is vice-president, and C. C. Shively is secretary-treasurer. B. I. Daset will direct publicity. The company's first picture is "For the Freedom of Ireland." It is planning to issue a new production every seven weeks.
AMERICAN FILM COMPANY

Distributed Through Pathé Exchanges.

FLYING "A" SPECIALS

"Eve in Exile," seven reels, with Charlotte Walker.
"The Valley of Tomorrow," five reels, with William Russell.
"The Honey Bee," six reels, with Margareta Sylva.
"Dangerous Talent," five reels, with Margarita Fisher.
"The House of Toys," six reels, with Sena Owen.
"Peggy Rebels," five reels, with Mary Miles Minter.
"The Week End," five reels, with Milton Sills.
"A Live-Wire Hick," five reels, with Wm. Russell.

ARROW FILM CORPORATION

"Vigilance," seven reels.
"From Gold," six reels, with Mitchell Lewis.
"When the Desert Smiled," five reels, with Neal Hart.
"The Mysterious Mr. Brown," five reels, with Walter Miller.
"The Profiteer," six parts, with Alma Hanlon.
"The Signed Print," five parts, with Marjorie Daw.
"Miss Arizona," five parts, with Gertrude Bondhill.
"Wolves of the Street," six reels, with Cobb and Johnson.
"The Desert Scorpion," six reels, with Cobb and Johnson.
"The Chamber Mystery," five reels.
"Circumstantial Evidence," five reels.
"The Wall Street Mystery," five reels.
"The Wasure Woman," five reels.
"The Trail of the Cigarette," five reels.
"The Bronco Case," five reels.
"Woman's Man," five reels, featuring Romaine Fielding.
"Love's Protection," five reels, featuring Ora Carew.
"The Black Lagoon," five reels, with all-star cast.
"Bachelor Apartments," five reels, with Georgia Hopkins.

ARROW-HANK MANN COMEDIES

One issued every other week.

MIRIHEL OSTRICH PRODUCTIONS

Two-reel comedies, one each month.

BLAZED TRAIL PRODUCTIONS

One issued every other week.

LONE STAR WESTERNs

One every other week.

ARROW-NORTHWOOD DRAMAS

"The Stranger," two reels.
"Breed of the North," two reels.
"A Fight for a Soul," two reels.
"Beloved Bride," two reels.
"Quicksands," two reels.
"Border River," two reels.
"In the River," two reels.
"Three and a Girl," two reels.
"Raiders of the North," two reels.
"A Knight of the Pines," two reels.

ASSOCIATED EXHIBITORS

Distributed through Pathé Exchanges

CHESTER COMEDIES, TWO REELS

"Kiss Me, Caroline." (Bobby Vernon.)
"A Seaside Siren." (Fay Vinter.)

TORCHY COMEDIES, TWO REELS

"Torchy." (Johnny Hines.)
"Torchy Comes Through." (Johnny Hines.)

MERMAID COMEDIES, TWO REELS

"A Fresh Start!" (Marvel Rae.)
"Duck Inn." (Lloyd Hamilton.)

SPECIALS

"The Why of a Volcano."
"The Valley of Ten Thousand Smokers."
"A Day With Caransa."
"Modern Centaura."

ROBERT C. BRUCE "SCENICS BEAUTIFUL." ONE REEL

"The Chilkat Coat.""The Wanderlust.""
"The Leg of the LaVigiera."
"The Song of the Paddler.""By Schoener to Skagway.""
"Solitude.""Falling Waters.""
"The Hope of Adventure.""The Great Mirror.""
"The Castaway."

CHESTER-OUTING SCENICS, ONE REEL

"Adam and Eve In the, Andes."
"Wanting, An Elevator.""Pigs and Kava."
"Dreams Come True.""Free.""Bear With Us."
"Pyrrenes and Wooden Legs."
"Take in Boarders."

SCREENICS, SPLIT REEL

"Troubadours of the Sky.""And Infant Icebergs.""Forbidden Fanes."
"Barks and Skippers.""Horsehead and Bridal Veil.""In a Naturalist's Garden.""Duck Days.""Foam Fantasies."

EQUITY PICTURES

"Vera of Youth," with Clara Kimball Young.
"The Forbidden Woman," six reels, with Clara Kimball Young.
"For the Soul of Rafael," six reels, with Clara Kimball Young.
"Green to the Right," six reels, with Edith Taliaferro.
"Whispering Devils," seven reels, with Conway Tearle.

FAMOUS PLAYERS-LASKY CORP

PARAHOUST-A RT CARTRIDGE PICTURES

May 2—"Why Change Your Wife?" seven reels, De Mille special.
May 9—"Mrs. Temple's Telegram," five reels, with Bryant Washburn.
May 16—"The Sea Wolf," six reels, A George Melford Special.
May 23—"A Lady in Love," six reels, with Dorothy Dalton.
May 30—"The Dark Mirror," five reels, with Dorothy Dalton.
May 30—"A Dancin' Fool," five reels, with Wallace Reid.
June 6—"Humoresque," five reels, with Alma Rubens.
June 13—"Old Wives for New" (re-issues), five reels, a De Mille production.
June 13—"Paris Green," five reels, with Charles Ray.
June 20—"Remodeling Her Husband," five reels, with Dorothy Gish.
June 20—"The City of Masks," five reels, with Robert Warwick.
June 27—"Sick Abed," five reels, with Wallace Reid.
June 27—"Sand," five reels, with William S. Hart.
July 4—"Sins of St. Anthony," five reels, with Bryant Washburn.
July 11—"A Way Goes Prudence," five reels, with Billie Burke.
July 18—"Let's Be Fashionable," five reels, Maclean and May.
July 25—"Ladder of Lies," five reels, with Ethel Clayton.
July 25—"Homer Comes Home," five reels, with Charles Ray.
July 25—"The World and His Wife," five reels (Cosmopolitan Production).
Aug. 1—"The Fighting Chance," six reels, with special cast.
Aug. 8—"Prince Chup," six reels, with Thomas Meighan.
Aug. 8—"Crushed Streets," five reels, with Ethel Clayton.

FIDELITY PICTURES COMPANY

"Frolicious Wives," six reels.

FILM MARKET, INC.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"A Day's Pleasure," with Charles Chaplin.
"The Greatest Question" (D. W. Griffith production).
"Two Weeks," six reels, with Constance Talmadge.
"Even as Eve," seven reels, with Grace Darling.
"The Turning Point," four reels, with Katherine MacDonald.
"The Fighting Shepherdess," with Anita Stewart.
"The Inferior Sex," with Mildred Harris Chaplin.
"The Family Honor," a King Vidor feature.
"The Woman Giver," six reels, with Theda Bara.
"Poll of the Storm Country," with Mildred Harris Chaplin.
"Don't Ever Speak," six reels, a Marshall Neilan Production.
"Busies's Playground," six reels, with Katherine MacDonald.
"The Yellow Typhoon," with Anita Stewart.
"Yes or No," with Norma Talmadge.
"Curtain," with Katherine MacDonald.
"The Jack Knife Man," a King Vidor production.
"44 Minutes from Broadway," with Charles Ray.
"The Perfect Woman," with Constance Talmadge.
"Married Life," five reels, with Mack Sennett cast.

FORWARD FILM DISTRIBUTORS, INC.

"Youth's Desire," five reels.

FOX FILM CORPORATION

FOX SPECIALS

"Checkers," with All Star Cast.
"Evangeline," with All Star Cast.
"Kathleen Mavourneen," with Theda Bara.
"Should a Husband Forgive?" with All Star Cast.
"The Strongest," with All Star Cast.

WILLIAM FARNUM SERIES

"Wings of the Morning."
"Heart Strings."
"The Adventurer."
April—"The Orphan."
June—"The Joyous Troublemakers," five reels.
"If I Were King," eight reels.

TOM MIX SERIES

Mar.—"The Daredevil."
April—"Desert Love."
May—"The Terror."
June—"3 Gold Coins."

FOX ENTERTAINMENTS

"Leave It to Me," with Wm. Russell.
"The Tatters," with Madeline Traverse.
"The Dead Line," five reels, with George Walsh.
"Love's Harvest," five reels, with Shirley Mason.
"Forbidden Trails," five reels, with Buck Jones.
"The Spirit of God," five reels, with Madeline Traverse.
"The Iron Heart," five reels, with Madeline Traverse.
"White Lies," five reels, with Gladys Brockwell.
"Twins of Suffering Creek," five reels, with Wm. Russell.
"A Sister to Salome," five reels, with Gladys Brockwell.
"Number 17," five reels, with George Wulff.
"The Square Shooter," five reels, with Buck Jones.
"The Spirit of God," five reels, with Madeline Traverse.
"The Little Wanderer," five reels, with Shirley Mason.
"The Rose of No Man's Land," five reels, with Gladys Brockwell.
"Firebrand Trelvision," five reels, with Buck Jones.
"Her Honor the Mayor," five reels, with Eileen Percy.

FOX NEWS

Twice a Week

SUNSHINE COMEDIES

"Oh! What a Night."
"Mary's Little Lobster."
"His Musical Sphinx."
"The Jazz Bandit."
"Money Talks."
"Ten Nights Without a Barroom."
"A Lady Bellego's Secret."
"Slipping Feet."
"Virtuous Husbands."
"A Walker's Woned Life."
"His Wife's Caller."

MUTT AND JEFF

May—"The Private Detectives."
May—"The Wrestlers."
May—"The Paper Hangers."
June—"The Toy Makers."
June—"Three Rainings and a Cake of Yeast."
June—"The Great Mystery."
June—"The Tango Dancers."
June—"One Round Jeff."
July—"Departed Spirits."
July—"The Mystery of the Galvanized Ash Can."
July—"The Breakfast Food Industry."

HARRY GARSON

"The Unpardonable Sin," eight reels, with Blanche Sweet.
"The Hushed Hour," five reels, with Blanche Sweet.

MURRAY W. GARSSON

"A Dream of Fair Women."

GOLDWYN PICTURES CORPORATION

GOLDWYN STAR PRODUCTIONS

"Parterres of the Night," six reels, Eminent Authors Special.
"The Strange Boarder," five reels, with Will Rogers.
"Dangerous Days," seven reels, Eminent Authors Special.
"Trimmed with Red," five reels, with Madge Kennedy.
"The Woman and the Puppet," seven reels, with Geraldine Farrar.
"The Silver Horde," seven reels, Fox Beach Special.
"Out of the Storm," five reels, Eminent Authors Special.
"Je's Call Me Jim," five reels, with Will Rogers.
"The Great Accident," five reels, with Tom Moore.
"The Slim Princess," five reels, with Mabel Normand.
"Roads of Destiny," five reels, with Pauline Frederick.
"Double-dyed Deceiver," five reels with Jack Pickford.
"The Truth," five reels, with Madge Kennedy.
"Scratch My Back," five reels (Eminent Authors).
"Officer 666," five reels, with Tom Moore.
"Cupid, the Cowpuncher," five reels, with Will Rogers.
"Man Who Had Everything," five reels, with Jack Pickford.
"Girl With the Jazz Heart," five reels, with Madge Kennedy.
"It's a Great Life," five reels, (Eminent Artists).

GOLDWYN SPECIALS

"The Border Legion," six reels.
"The Eternal Madalene," six reels.

FORD EDUCATIONAL WEEKLY

The Story of Zinc.

CAPITOL COMEDIES

"The Little Dears," two reels, with Carter De Havens.
"A Sure Cure," two reels, with Carter De Havens.

BENNISON STAR SERIES

"High Pockets," five reels, with Louis Bennison.
"A Midst Earl," five reels, with Louis Bennison.

GOLDWYN-BRAY PICTURES

"In Far Away New Zealand."
"Girl Potters Makers of the Caribbeans."
"Tama Indians."

GREIVER'S EDUCATIONAL

"Serpent's Tooth."
"Spreading Thru Dixie."
"Royal Ease."
"Colossus of Roads."
"The Spirit of the Birch."
"Suds."
"Precisely As Polly."
"Legend of the Corn."
"Jupiter's Thunderbolt."

GROSSMAN PICTURES, INC.

"Face to Face," six parts, with Marguerite Marsh.

HALLMARK PICTURES CORP.

FAAMOUS DIRECTORS SERIES

"A Veiled Marriage," five reels, with Anna Lehr.
"Carmen of the North," five reels, with Anna Box.
"Chains of Evidence," five reels, with Anna Lehr and Edmund Breese.
"Vits vs. Wits."

HALLMARK-BURTON KING PRODUCTIONS

"The Discarded Woman," five reels, with Grace Darling and Rod La Rocque.
"Love or Money," five reels, with Virginia Lee.
"The Common Sin," five reels, with Grace Darling and Rod La Rocque.

SPECIAL PRODUCTIONS

"Life's Greatest Problem."
"False Gods," eight reels, with Grace Darling.

W. W. HODKINSON CORPORATION

Distributed through the Path Exchange

ARTCO PRODUCTIONS

"The Capitol," six reels, with Leah Baird.
"Cynthia-of-the-Minute," six reels, with Leah Baird.

ZANE GREY PICTURES, INC.

"Desert Gold," seven reels, with E. K. Lincoln.
"Riders of the Dawn," six reels.

BENJAMIN B. HAMPTON PRODUCTIONS

"The Westerners," seven reels, with Roy Stewart.
"The Sagesbruster," seven reels, by Emerson Hough.
EDGAR LEWIS PRODUCTIONS
February 1— "Other Men's Shoes," seven reels.
May 29— "Sherry," seven parts, with Pat O'Malley.
August 29— "Lahoma," seven reels.

ALBERT CAPELLANI PRODUCTIONS, INC.
March 7— "In the Washer's Arms," five reels, with June Caprice.

J. STUART BLACKTON PRODUCTIONS
June 26— "Passers-by," six reels, with Herbert Rawlinson.
July 18— "Man and His Wife," six reels, with Herbert Rawlinson.
September 5— "House of the Tolling Bell," six reels, with Bruce Gordon and May McAvoy.
October 10— "Forbidden Valley," six reels, with Bruce Gordon and May McAvoy.

J. D. HAMPTON PRODUCTIONS
July 4— "A Broadway Cowboy," five reels, with William Desmond.
August 1— "One Hour Before Dawn," six reels, with H. B. Warner.
September 26— "Object—Matrimony," five reels, with Blanche Sweet.

HOBART HENLEY PRODUCTIONS
November 2— "The Gay Old Dog," six reels, with John Cumberland.
May 8— "The Miracle of Money," five reels, with Margaret Sadows.

PIONEER FILM CORP.
"Bubbles," five reels, with Mary Anderson.
"Dix, Jelly and Mr. Hyde," five reels with Sheldon Lewis.
"Were Is My Husband?" five reels, with Joe Collins and Godfrey Tearle.

REALART PICTURES
"Soldiers of Fortune" (Dwan), seven reels.
"The Mystery of the Yellow Room" (Chautard), six reels.
"The Luck of the Irish" (Chautard), six reels.
"Deep Purple," six reels, H. A. Walsh production.

STAR PRODUCTIONS
"The Stolen Kiss," five reels, with Constance Binney.
"Sinners," five reels, with Alice Brady.
"Nurse Magdeline," five reels, with Mary Miles Minter.
"Irving Be Good," five reels, with Mary Miles Minter.
"Miss Hobbs," five reels, with Wanda Hawley.
"A Cumbrian Romance," six reels, with Mary Miles Minter.
"A Dark Lantern," five reels, with Alice Brady.

REELCRAFT PICTURES
"Foiled," two reels.
"The Dodger," two reels.
"Nasqueder," two reels.
"Brass Buttons," two reels.
"Hard Luck," two reels.
"Beauty Shop," two reels.
"The Artist," two reels.
"Going Straight," two reels.
"What Next?" two reels.
"That Dreamer," two reels.
"Hands Up," two reels.

TEXAS GUINAN WESTERNs
"Not Guilty," two reels.
"Letters of Fire," two reels.
"Outwitted," two reels.
"My Lady Robin Hood," two reels.
"The Wildcat," two reels.
"The White Squaw," two reels.
"A Moonshine Fruit," two reels.
"The Desert Vulture," two reels.
"The Girl of the Rancho."

ALICE HOWELL COMEDIES
"A Wooden Legacy," two reels.
"Her Bargain Day," two reels.
"Her Lucky Day," two reels.
"Cinderella Cinders."
"Rubes and Romance," two reels.

WILLIAM FRANEY COMEDIES
"The Paper Hanger," one reel.
"The Water Plug," one reel.
"The Glutton," one reel.
"The Hasher," one reel.
"Hard Cider," one reel.
"Tarred and Feathered," one reel.
"Play Hooky," one reel.

GALE HENRY COMEDIES
"Chocor a la King," two reels.
"Don't Chase Your Wife," two reels.
"Her First Flame," two reels.
"Pants," two reels.
"Her Honor the Scrublady," two reels.
"Stung," two reels.

ROYAL COMEDIES
August 15— "Buggins," two reels, with Leon Errol.
August 30— "Snakes," two reels, with Billy B. Van.
September 20— "Where Are Your Husbands?" two reels, with Billy B. Van.

J. PARKER READ, JR., PRODUCTIONS
"The Lone Wolf's Daughter," seven reels, with Louise Glauin.
"Sex," seven reels, with Louise Glauin.

DEITRICH-BECK, INC.
"The Bandbox," six reels, with Doris Kenyon.
"The Harvest Moon," six reels, with Doris Kenyon.

DIAL FILM CO. PRODUCTIONS
"King Sunrise," seven reels, with Mitchell Lewis.

LOUIS TRACY PRODUCTIONS
"The Silent Barrier," six reels with Sheldon Lewis.

ROBERT BRUNTON PRODUCTIONS
"$30,000," five reels, with J. Warren Kerrigan.
"The Dream Chester," five reels, with J. Warren Kerrigan.
"No. 99," five reels, with J. Warren Kerrigan.

NATIONAL-BILLIE RICHES PRODUCTIONS
"The Blue Bonnet," six reels, with Billie Rhodes.

JOSEPH LEVERING PRODUCTIONS
"His Temporary Wife," six reels, with Special Cast.

HALL-ROOM BOYS PHOTOGPLAYS, INC.
May 27— "Tat for Tat."
June 19— "Misfortune Hunters."
June 24— "Back on the Farm."
July 8— "Stung Again."

JANS PICTURES, INC.
"Love Without Question," seven reels, with Olive Tell.
"Nothing a Year," seven reels, with Olive Tell.
"A Woman's Business," six reels, with Olive Tell.

JUNGLE COMEDIES
"Caught With the Goods."
"Bumping Bullies."
"Circus Bride."
"Feris of the Beach."

VICTOR KREMER PRODUCTIONS
March 1— "Jinny Elpeome."
April 1— "Work."
May 1— "By the Sea," one reel, with Charles Chaplin.

METRO PICTURES CORPORATION
"The Best of Luck," six reels, with All-Star Cast.
"The Chester," six reels, with Max Agision.
"Parlor, Bedroom and Bath," six reels, with all-star cast.
"Mr. Pitty Wife," six reels, with Alice Lake.
" Held in Trust," six reels, with May Allison.
"The Chorus Girl's Romance," six reels with Viola Dana.
"The Hope," six reels, with All Star Cast.
"The Sheepdog," six reels, with Crane Keaton.
"Clothes," six reels, with All Star Cast.

NAZIMOVA PRODUCTIONS
"Stronger Than Death," six reels, with Nazimova.
"The Heart of a Child," seven reels, with Nazimova.
"Billions," six reels, with Nazimova.
"Madame Peacock," seven reels, with Nazimova.

S. L. PRODUCTIONS
"Love, Honor and Obey," six reels, with All Star Cast.

ROBERT HARROW PRODUCTIONS
"Coincidence," six reels, with Robert Harron.

C. E. SHUTTLEFF PRODUCTIONS
"The Mutiny of Esmoline," six reels, with All Star Cast.

TAYLOR HOLMES PRODUCTIONS
"Nothing But the Truth," six reels.
"The Very Idea," six reels, with Taylor Holmes.
"Nothing But Lies," six reels, with Taylor Holmes.

HOPE HAMPTON PRODUCTIONS

PATHE EXCHANGE, INC.
April 25— "Big Graizo," seven reels, with Rosemary Thuby.
June 6— "The Little Cafe," five reels, with Max Linder.

FRANK KEENAN PRODUCTIONS
February 29— "Snoozing Ember," five reels, with Frank Keenan.
May 2— "Dollar for Dollar," five reels, with Frank Keenan.
MILBURN MORANTI COMEDIES

"His Wedding Day," two reels.
"The Kick," two reels.
"Love, Where Art Thou?" two reels.
"Instalment Plan," two reels.
"Wild, Wild West," two reels.
"Simp and Satan," two reels.
"Jalopy," two reels.
"Bangalore Bangle," two reels.
"Barber Shop Gossip," two reels.

ROBERTSON-COLE PICTURES

SUPERIOR PICTURES

"The Brand of Lopez," five reels, with Sessue Hayakawa.
"Bright Skies," five reels, with Zasu Pitts.
"Devil's Claim," five reels, with Sessue Hayakawa.
"Notorious Mrs. Sands," five reels, with Besie Barriscale.
"Uncharted Channels," five reels, with H. B. Warner.
June 20—"Heart of Twenty," five reels, with Zasu Pitts.

SPECIALS

"The Fortune Teller," seven reels, with Marjorie Rambeau.
"The Wonder Man," seven reels, with George Carpenter.
"Li Tsing Ling," five reels, with Sessue Hayakawa.
"Moon Madness," six reels, with All-Star Cast.
Aug. 1—"Life's Twist," six reels, with Besie Barriscale.
Aug. 15—"Arabian Knight," five reels, with Sessue Hayakawa.
Aug. 29—"Big Happiness," seven reels, with Dustin Farnum.
Sept. 12—"Occasionally Yours," six reels, with Lew Cody.

MARTIN JOHNSON PICTURES

"Lonely South Pacific Missions."
"Recruiting in the Solomon.s."
"City of Broken Old Men."
"Marooned in the South Seas."

ADVENTURE SCENICS

"Sheep O' Leavenworth."
"Sox of Solomon.s."
"Ghosts of Romance."
May 5—"Outlaw of Wilderness," one reel.
May 16—"The Lone Trapper," one reel.

SUPREME COMEDIES

"Take Doctor's Advice."
"Oh, You Kid!"
May 20—"Letty's Lost Legacy," one reel.
June 6—"Becky Strikes Out," one reel.

LEWIS J. SELZNICK ENTERPRISES

SELZNICK PICTURES

Distributed by Select Exchanges.

"The Shadow of Rosalie Byrne.s," five reels, with Elaine Hammerstein.
"Out of the Snows," five reels, with Ralph Ince.
"The Flapper," five reels, with Olive Thomas.
"Whispers," five reels, with Elaine Hammerstein.
"The Valley of Doubt," five reels, with special cast.
"The Desperate Hero," five reels, with Owen Moore.
"The Servant Question," five reels, with William Collier.
"Panther," five reels, with Norma Talmadge.
"Darling Mine," five reels, with Olive Thomas.
"The Point of View," five reels, with Elaine Hammerstein.
"The Poor Sipp," five reels, with Owen Moore.

SELECT PICTURES

Distributed by Select Exchanges.

"Faith of the Strong," five reels, with Mitchell Lewis.
"Last of Conquest," five reels, with Norma Talmadge.
"The Last of His People," five reels, with Mitchell Lewis.
"She Loves and Lies," six reels, with Norma Talmadge.
"The Seeds of Vengeance," five reels, with Bernard Durning.
"Just Outside the Door," five reels, with Edith Hallor.

SELZNICK NEWS

One reel weekly.

HERBERT KAUMAN MASTERPIECE

"A Good Fellow," one reel.
"Centsent," one reel.
"Pity the Poor," one reel.
"Society Bad-Man," one reel.
"Dictionary of Success," one reel.
"The Battler and the Brass," one reel.
"Who Threw the Brick?" one reel.
"Johanne," one reel.
"Little Red Riding Hood," one reel.

NATIONAL PICTURES

Distributed by Select Exchanges

"Lost a Wife," five reels, with special cast.
"Blind YOUTH," five reels, with special cast.
"The Invisible Divorce," five reels, with special cast.
"Marooned Hearts," five reels, with Conway Tearle.
"Out of the Snows," five reels, with Ralph Ince.

REPUBLIC PICTURES

Distributed by Republic Exchanges.

"Mr. Wu," five reels, with special cast.
"Baby," five reels, with special cast.
"Mountain Madness," five reels, with special cast.

KINOGRAMS

Twice a Week News Reel.

PRIZMA PICTURES

"Death, Where Is Thy Sting?" one reel.
Music Which Can Be Played in Any Theatre

Following is a list of music publishers who are not members of the Society of American Authors and Composers whose music can be played by either orchestra or music roll, tax free:

Asher, Emil. . . . . . . 1155 Broadway, New York, N. Y.
Ballinger, Edward L. Music Publishing Co. . . . . . . 145 North Clark St., Chicago, Ill.
Berg, S. H. Music Theatre Bldg, New York, N. Y.
Bond, Carrie Jacobs. . . 176 S. Michigan Ave., Chicago, Ill.
Boosey & Co. . . . . . 176 S. Michigan Ave., Chicago, Ill.
Boston Music Co. . . . 26-28 West St., Boston, Mass.
Broadway Music Co. . . . 145 North Clark St., Chicago, Ill.
Browne, Ted, Music Co., Inc. 323 Madison St., Chicago, Ill.
Cary & Co. . . . . . . London, England
Craig & Co. . . . . . . 145 North Clark St., Chicago, Ill.
Ditson, Oliver & Co. . . 178 Tremont St., Boston, Mass.
Fay, Louis J. Publishing Co. . . . . . . 181 Tremont St., Boston, Mass.
Fischer, Carl. 40154 Cooper Square, New York, N. Y.
Fox, Sam, Publishing Co. . . . . . . 340-346 The Arcade, Cleveland, Ohio
Gilbert & FRIEDLAND, Inc. . 233 W. 46th St., New York, N. Y.
Graham, Roger . . . . 143 N. Dearborn St., Chicago, Ill.
Granville, Berna Publishing Co., Inc. . . . . . . 145 W. 45th St., New York, N. Y.
Hutinger & Dilworth, New York, N. Y.
Ideal Music Co. . . . . . Chicago, Ill.
Inter-City Music Co. . . . Brooklyn, N. Y.
Jungnickel, Ross. . . . 15 New York St., New York, N. Y.
Kelly, W. A., Music Co. . 4729 S. Wabash Ave., Chicago, Ill.
Kendis-Brockman Music Co. . . . . . . 145 W. 45th St., New York, N. Y.
Krey Music Co. . . . . . 361 Washington St., Boston, Mass.
Manning, Clarice & Co. . . . . . . 967 Beachwood Drive, Hollywood, Calif.
McKinley Music Co. . . . 145 W. 45th St., New York, N. Y.
Peiffer, Arthur. . . . . 127 Main St., Quincy, Ill.
Plattner & Co. . . . . . . 145 W. 45th St., New York, N. Y.
Astor Theatre Bldg., New York, N. Y.
Richard, Maurice & Co. . 145 45th St., New York, N. Y.
Robert, Berna, Music Co. . . 142 Fine Arts Bldg., Chicago, Ill.
Rousey, George, Publishing Co. . . . . . . 24 E. 21st St., New York, N. Y.
Rossiter, Will . . . . . . 71 Randolph St., Chicago, Ill.
Schlamer, G. A. . . . . 13 E. 43rd St., New York, N. Y.
Schubert, Edward & Co. . . 11 E. 32nd St., New York, N. Y.
Southern California Music Co. . . . . . . 333 S. Broadway, Los Angeles, Calif.
Siebrecht, Arthur M. & Co. . . . . . . Lexington, Ky.
Smythe, May, Co. . . . . . 423 W. Walnut St., Louisville, Ky.
Snyder Music Publishing Co. . . . . . . 24 W. 45th St., New York, N. Y.
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Apr. 9—"Broken Blossoms," five reels, with Arthur Rosson, production.
Dec. 29—"When the Clouds Roll By," six reels, with Douglas Fairbanks.
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UNIVERSAL FEATURES

Apr. 5—"The Road to Divorce," five reels, with Mary MacLaren.
Apr. 19—"Her Five Foot Height," five reels, with Edith Roberts.
Apr. 26—"Locked Lips," five reels, with Irene Austin.
May 2—"Ballet Proof," five reels, with Harry Carey.
May 29—"Girl in Room 29," five reels, with Frank Mayo.
May 31—"The Path She Chose," five reels, with Anna Cromwell.
May 31—"Everything But the Truth," five reels, with Lyons and Moran.
June 14—"A Tako Tiren," five reels, with Tsuru Aoki.
June 21—"Alias Miss Dodo," five reels, with Edith Roberts.
June 29—"Human Stuff," five reels, with Harry Carey.
July 12—"The Red Lantern," five reels, with Frank Mayo.

JEWEL PRODUCTIONS

"Forbidden," six reels, with Mildred Harris.
"Blind Husband," seven reels, with Edith Strobel.
"The Virgin of Stamboul," seven reels, with Priscilla Dean.
"Under Crimson Skies," six reels, with Elmo Lincoln.

VITAGRAPHE

ALICE JOYCE SPECIAL PRODUCTIONS

"The Sporting Duchess," seven reels.
"Dollars and the Woman," six reels.
"The Prey," six reels.

EARLE WILLIAMS PRODUCTIONS

"Captain Swift," five reels.
"A Master Stroke," five reels.
"The Purple Cipher," five reels.

CORINNE GRIFFITH PRODUCTIONS

"Human Collateral," five reels.
"Deadline at Eleven," five reels.
"Baby's Candidate," five reels.

HARRY T. MOREY PICTURES

"The Sea Rider," five reels.

VITAGRAPH SUPER-FEATURES

"The Courage of Marge O'Donnell," seven reels (James Oliver Curwood).
"Trumpet Island," seven reels, all-star cast (Tom Terriss Production).

LARRY SEMON COMEDIES

"The Head Waiter," two reels.
"The Grocery Clerk," two reels.
"The Fly Cop," two reels.
"School Days," two reels.
"Solid Concrete," two reels.
"The Singe Hand," two reels.

JIMMY AUBREY COMEDIES

"The Decorator," two reels.

CURRENT SERIALS

ARROW, "The Lucking Peril," with Annie Luther and George Lurpin.
ARROW, "Thief," with Frank Mayo and Stuart Holmes.
ARROW, "Pepé Gold," with G. B. Sotis and Mary Quotet.
UNIVERSAL, "Elmo the Fearless," with Elmo Lincoln.
UNIVERSAL, "The Vanishing Danger," with Eddie Polo.
VITAGRAPH, "Hidden Dangers," with Joe Ryan and Jean Paige.
VITAGRAPH, "The Veiled Mystery," with Antonio Moreno.

98 EXHIBITORS HERALD August 28, 1920
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