EXHIBITORS
HERALD

The Independent Film Trade Paper

SPLASH!

Pictures that are in the swim
at any time of the year

The Strangers' Banquet  Sherlock Holmes
The Christian  Look Your Best
Souls for Sale  Brothers Under the Skin
Backbone  The Sin Flood
Vanity Fair  A Blind Bargain
Lost and Found  Mad Love
Last Moment  Remembrance
Broken Chains  Gimme
Hungry Hearts  The Ragged Edge

Distributed by
Goldwyn Cosmopolitan
Try This On Your Box Office

Sing it!
Whistle it!
Shout it!

Universal Sixty
The Sweetest Music You Ever Heard!

On the following pages, read all about the greatest lineup of features in Universal’s history.
Everything You Need in Good Pictures for the Season of 1923-24 is in this Announcement

Presented by
CARL LAEMMLE, Esq.

UNIVERSAL PICTURES 'The Pleasure is All Yours'
Carl Laemmle announces for the Season of 1923-1924

The Greatest Array of Feature Productions in the History of Universal

The Universal Sixty

in addition to

7 GREAT CHAPTER PLAYS
52 TWO-REEL CENTURY COMEDIES

Fourth Series of 6 LEATHER PUSHERS
12 TWO-REEL GUMP COMEDIES
52 TWO-REEL WESTERN DRAMAS
52 ONE-REEL COMEDIES
104 INTERNATIONAL NEWS REELS
It's love that makes the world go 'round—it's love that makes

MERRY GO ROUND

"All the world loves a lover"—and all the world will love "MERRY GO ROUND," for here is the most stupendous love drama ever told on the screen. Over a year in the making, this mad whirl of life, love and luxury cost a fortune. The result is worth it.

We quote below one of the critics who witnessed this masterpiece at a special showing in Los Angeles:

Says Emm Ell in "Closeup":
"MERRY GO ROUND IS DESTINED TO HAVE A PHENOMENAL SUCCESS. We see the life of the Prater, the Coney Island of Vienna, in all its boisterousness, gaiety and heartaches. If you seek emotion, you will find it here a plenty. If in search of humor, there are touches here and there to amuse you. If you are a snob and desire to delve into high court circles and society, affection and snobbery, it is here that you will receive a liberal education. 'Merry Go Round' is a vital thing for every human heart.

There is one paramount thought now in our mind—and that is THAT 'MERRY GO ROUND' WILL STAND OUT AS THE CINEMATIC ACHIEVEMENT IN THE YEAR 1923."

The Cast Includes:

The Cast Includes:
MARY PHILBIN
NORMAN KERRY
George Hackathorne
Maude George
Caesare Gravina
George Seigmann
Dale Fuller
Dorothy Wallace
Spottiswoode Atkin
Sidney Bracey
Anton Vaverka
and many others.

Directed by Rupert Julian.

UNIVERSAL SUPER PICTURES
"The Pleasure Is All Yours"
A LADY of QUALITY
Starring VIRGINIA VALLI with MILTON SILLS

The cast includes:
Earl Foxe
Mary Philbin
Lionel Belmore
Margaret Seddon
Dorothea Wolbert

To the millions who have read the book and seen the play, the announcement that Universal is now producing this beautiful and fascinating romance in sumptuous style will come as great news indeed. Under the directorial genius of Hobart Henley, who produced "The Flirt," "The Abysmal Brute," and many other successes, this famous story will prove one of the truly great screen productions of the coming season.

Adapted by Frances Marion
From the play and novel by Frances Hodgson Burnett

A HOBART HENLEY PRODUCTION

Lois Weber's Production of
A CHAPTER IN HER LIFE

based on the story of "Jewel" by Clara Louise Burnham

Surpassingly beautiful sets, magnificent photography—a cast of famous actors—the foremost woman director—a famous story, read by millions throughout the world—these are only a few of the powerful elements all making for success at your theatre that went into the production of this, one of the sweetest stories of life ever told.
WHITE TIGER
Starring PRISCILLA DEAN
With Wallace Beery
Ray Griffith
Matt Moore

Not since "Outside the Law" has Priscilla Dean's dynamic personality had such opportunities to shine as in "White Tiger," a tense, dramatic story of the underworld played in the upper strata of society. An exceptional cast, splendid settings, and a powerful, enthralling story, all tend to make this an exceedingly strong production for any theatre.

Directed by Tod Browning
Nationally Advertised in the Saturday Evening Post

The AQUITTAL
WITH
Claire Windsor
(Courtesy Goldwyn Pictures Corp.)
Norman Kerry

It has been many years since the New York public experienced as great a sensation as this stage success. It will be many years before the theatre-going public will forget the tremendous, unusual situations in this powerful drama that thrilled all who saw it. So universally recognized for its tremendous possibilities as a great screen production that Universal had to outbid every large picture producing company in purchasing this powerful play. With the greater facilities and larger scope it will receive in picturized form, you can readily imagine the big screen sensation this play will prove to be.

In the role made famous by Ann Mason will be one of the most beautiful women on the screen—Claire Windsor. Playing the male role opposite her will be Norman Kerry, one of the handsomest and most highly talented of actors. Another of the great pictures you will get from Universal this coming season.

Directed by Clarence Brown
From the play by Rita Weiman as produced by George M. Cohan
Nationally advertised in the Saturday Evening Post
DRIFTING
STARRING
Priscilla Dean
With WALLACE BEERY
MATT MOORE
and an Exceptional Cast

As produced by Wm. A. Brady with Alice Brady in the leading role, "Drifting," from the able pen of John Colton, co-author of "Rain," one of the greatest play sensations New York has known in a decade, proved a big popular hit. There was something in this play for everybody. In short, it had that peculiar quality that makes for popular appeal. Interpreted by an extraordinary cast in its screen version, it is bound to prove even higher.

DIRECTED BY TOD BROWNING
Nationally advertised in the Saturday Evening Post

The SIGNAL TOWER
By WADSWORTH CAMP

Each year Edward O'Brien publishes in book form a compilation of the best short stories of the year. This has come to be recognized here and abroad as a standard work. Among the top ranking stories in O'Brien's best short stories of 1922 was "The Signal Tower" by Wadsworth Camp. Universal recognized in this masterpiece a rare, dramatic thriller—a gem of the first water—one that would lend itself ideally for a tremendous box office success. This story will shortly go into production with an all-star cast soon to be announced.

Nationally advertised in the Saturday Evening Post
UP THE LADDER

One of the biggest popular stage successes in recent years and which scored a great hit in Chicago during the present season is “Up the Ladder.” This play was written by Owen Davis who has just been presented with the Pulitzer prize in recognition of his latest success, “Icebound.”

Carrying an appeal that is almost universal, this comedy drama will be produced under the direction of Harry Pollard, the man who directed “The Leather Pushers,” and “Trifling With Honor” for Universal. The cast is now being selected and when announced will prove a surprise sensation. “Up the Ladder” is another guarantee of the worth-while pictures, packed with tremendous pulling power that Universal is offering exhibitors for the season of 1923-24.

From the play by
Owen Davis

Directed by
Harry Pollard

As produced by
Wm. A. Brady

Nationally advertised in the Saturday Evening Post

The TURMOIL

A Special All-Star Production of
BOOTH TARKINGTON’S
Great Novel

Millions have read this famous novel by Booth Tarkington, who wrote “The Flirt”, one of the truly great pictures of the past year. Powerfully dramatic, keen in its insight into human nature and with a beautiful love story of the type that only Booth Tarkington can tell, this is bound to prove—while totally different—a successful successor to “The Flirt.” Hobart Henley, successful director of many great productions will wield the baton over the all star special cast which will portray this masterpiece for the silver sheet.

A Hobart Henley Production

Nationally advertised in the Saturday Evening Post
Four Reginald Denny
JEWEL PRODUCTIONS

No better news—surely none of more importance—can come to gladden the hearts of exhibitors and their patrons than Universal's announcement that Reginald Denny, the brilliant, handsome star, will appear in four Jewel Productions. This extraordinarily popular star of "The Leather Pushers," "The Kentucky Derby" and later "The Abyssmal Brute" has erected for himself a following that ranks with the topmost. Stories by famous authors that will fit his striking, dashing personality are now in preparation and will be shortly announced. Another powerful argument why exhibitors will want to play Universal productions for the season of 1923-24.

Nationally advertised in the Saturday Evening Post

Four Mary Philbin
JEWEL PRODUCTIONS

Mary Philbin, whose remarkable work in "Merry Go Round" will prove one of the real sensations of the coming year, will be presented by Carl Laemmle in four beautiful Jewel productions. Several stories are now being prepared for this beautiful, gifted actress, who will be surrounded by casts of rare excellence under the guidance of a proven director. Mark these words well—before many moons have passed, exhibitors and public throughout the country who will have seen her in "Merry Go Round" will be clamoring for productions starring Mary Philbin. Universal will have them. Another reason you want to keep time open for Universal's great array of big pictures.

Nationally advertised in the Saturday Evening Post
THUNDERING DAWN

with

J. WARREN KERRIGAN
(who plays the leading role in "The Covered Wagon")

ANNA Q. NILSSON

TOM SANTSCHI

Java—Pearl of the Pacific!
Also—melting-pot of the Orient, pitfall for souls who forget civilization and all that it means!

This strange land of many nations and as many dramas cloaked under a mantle of brilliant glamour is the setting for "Thundering Dawn," the Universal Jewel spectacle being directed by Harry Garson; a photoplay new to the screen, bringing to the pictures a kaleidoscopic array of humanity in a story startlingly real and daring. Interpreted by a brilliant cast, this is bound to prove another great drawing card for theatres throughout the land.

Directed by Harry Garson
Nationally advertised in the Saturday Evening Post.

DAMNED

"Dedicated to the devil and every man that has roused me to the writing of this book."—The Author.

A Powerful Production of the Year's Biggest Sensational Novel

Dolores Trent as the plaything of Fate ran her earthly course along Fifth Avenue. "Grief to Men," they called her. She was young, beautiful, innocent—and because of that men pursued her. Her sex appeal was irresistible. And this in one who sought only love . . . . "If my heart is a rose that you wish to pluck, take it, crush it, sift its petals through your fingers. Waste me, if you call love waste. I am satisfied to be the rose of your day—to give off my fragrance to you." Here is a powerful love drama of passionate tenderness that will thrill you with its realism and fire.

Nationally advertised in the Saturday Evening Post
Baby Peggy
in
WHOSE BABY ARE YOU?

From all parts of the country letters have poured in from patrons and exhibitors requesting to see Baby Peggy in a big feature. After a careful analysis, Universal found that a big production featuring Baby Peggy would prove a box office bonanza to exhibitors. To satisfy this demand, Universal will offer Baby Peggy in her first big production, "Whose Baby Are You?" - a comedy drama packed with action, big moments and humor. Surrounded by a capable cast and with the vast resources of Universal City to draw upon, this Baby Peggy production will be one of the real, big money makers of the coming season. Another reason why exhibitors and public will say, "Universal has the pictures for 1923-24."

Directed by King Baggot
Nationally advertised in the Saturday Evening Post

The cast:
Betty Francisco
Dorothy Hogan
Carl Stockdale
William Conklin
Frederick Esmelton

The 4th Series
The Greatest
Two-Reel Features
Ever Made

What the first three series of "The Leather Pushers" did at box offices all over the country is known to every exhibitor. They were short features of the first magnitude. The fourth series will in every way duplicate the remarkable showing made by the former "Leather Pushers." Nothing bigger or better in two reel features has ever been offered exhibitors in the history of the business. Let your competitor do the worrying—get ready for the fourth series of "The Leather Pushers."

From the stories by H. C. Witwer
Nationally advertised in the Saturday Evening Post.
Millions of men, women and children have, day after day, sat in the front row seats of their homes and laughed at and with the Gump family. For years the rousing overture preceding their entrance on the screen has been played in the columns of newspapers the country over. And now Universal raises the curtain to let the Gump family—Andy, Min, Chester, Uncle Bim and the others—as portrayed by a sterling cast, headed by Joe Murphy and Fay Tincher, bring the millions who wouldn’t miss one issue of their antics in the newspapers to the theatres wherever they are shown.

Samuel Van Ronkel Productions
Directed by Norman Taurog

12 in a series
Two reels each
Nationally advertised in the Saturday Evening Post

TWO-REEL WESTERNS

52 Dynamos of Entertainment
Action—Thrills—Romance!

Universal in the past has earned the enviable reputation for producing and offering exhibitors the best two-reel westerns on the market. Not content to stand still or rest on its laurels, Universal promises for next season fifty-two Two-Reel Westerns featuring well known, popular stars in stories packed with action, thrills, and romance. The same resources, the same attention and care that is given to the feature product will enter into the production of each and every one of these Two-Reel Westerns.

Released One a Week

INTERNATIONAL NEWS

The world’s greatest news reel, produced by the world’s greatest news gathering organization. Nationally advertised in all Hearst daily papers.
Universal

SIX BIG STARS

WM. DUNCAN
EDITH JOHNSON

Recognized everywhere as the greatest continued feature star in the picture business—William Duncan. Universal plans to offer exhibitors three chapter plays starring William Duncan with Edith Johnson. To attempt to tell exhibitors what Duncan means to the box office would be like trying to tell exhibitors that you can't run a picture show without film.

JACK MOWER
EILEEN SEDGWICK

These two big stars have made good with your audiences and at your box offices time and time again in the past. They will be presented next season in two chapter plays, each carrying every new device and thrill that will make new customers as well as make your opposition hustle.

FRED THOMSON
ANN LITTLE

Fred Thomson, the world's greatest athlete, and Ann Little, the most daring woman on the screen, have shown by their splendid work in "The Eagle's Talons" what can be expected of them in the two chapter plays in which they will be starred next season. Their names in a chapter play are a guarantee of sure fire box office appeal.
Chapter Plays

7 Great Continued Features—
FIFTEEN EPISODES EACH

Next season Universal will offer seven great chapter plays, fifteen episodes each, with six big stars; at least two stars in each chapter play. When you see them you will agree that they are the biggest and most thrilling chapter plays that have yet been produced. In them you will find a mighty, winning combination of great stars, big stories, successful directors, all welded together to make sure-fire successes.

“The Steel Trail”
*starring*
Wm. Duncan and Edith Johnson
Two chapter-play stars known to every movie fan in the world in a lightning-actioned chapter play that teems with action, romance, thrills and excitement.

“The Last Submarine”
*starring*
Fred Thomson and Ann Little
From New York to the Mediterranean, this story of a master criminal looting the treasures of land and sea is enacted in a series of romantic, adventurous, breath-taking episodes.

“By Right of Conquest”
*starring*
Jack Mower and Eileen Sedgwick
Here is an historical chapter play adapted from the famous novel by G. A. Henty. Every red-blooded man and boy has read it. It glitters with color, abounds in thrilling, suspenseful, romantic situations and will be lavishly staged.

“Arm of the Law”
*starring*
Wm. Duncan and Edith Johnson
A lightning fast mystery chapter play that will thrill while it enthralls. Suspense, action and mystery to the Nth degree.

“The Fast Express”
*starring*
Wm. Duncan and Edith Johnson
As fast as its name implies! It gives those two world famed chapter-play stars, William Duncan and Edith Johnson, the big, thrilling situations and suspense-laden moments that make 'em stand up and cheer!

“Beasts of Paradise”
*starring*
Fred Thomson and Ann Little
A South Sea Island story of romance and adventure that combines scenes of beauty with lightning-actioned speed, daring stunts, thrilling chances and breath-taking climaxes.

“The Ghost City”
*starring*
Jack Mower and Eileen Sedgwick
The story of a smashing fight for a Western gold mine of fabulous riches. It will keep them sitting on the edge of their seats from the first to the last moment. The last word in suspense with smashing climaxes that will lift them from their seats.
Just A Word

For next season Universal plans to offer exhibitors Hoot Gibson in eight special productions; eight pictures starring Gladys Walton; Herbert Rawlinson starred in eight productions; and Jack Hoxie also featured in eight pictures. In addition, Universal will present eight box office melodramas, each with a striking exploitation angle, packed from start to finish with wonderful possibilities for the exhibitor.

Everyone of these pictures will have a star, the cast, the story, the direction and the settings that will make them stand out head and shoulders above their nearest competitors. Each picture will carry with it the advertising, publicity and exploitation that have made Universal paramount in these important fields so vital to the success of your theatre. All these things are cash assets at your box office; guarantees of consistent, reliable, patronage building business. Look at the cold, hard facts—then act.
of Stars and Stories in
STAR SERIES
- 1924

EIGHT HOOT GIBSON Productions

Due to popular demand, Universal offers Hoot Gibson next season in eight special productions. They are bigger and finer in every way. Watch for his first one—"Blinky."

EIGHT GLADYS WALTON Productions

Gladys Walton will appear in modern girl, society stories, portraying all the thrills, ambitions and adventures of the modern American girl—beautifully gowned, splendidly mounted.

EIGHT HERBERT RAWLINSON Productions

When it comes to gentleman-adventurer roles, Herbert Rawlinson stands in a class by himself. You will be able to offer him to your patrons in eight adventurous romances that will make him a bigger and stronger drawing card than ever.

EIGHT JACK HOXIE Productions

A winner every time—that's Jack Hoxie. Hard riding, sure fire, rugged outdoor drama of action and romance—watch for them!

EIGHT BOX OFFICE MELODRAMAS

Every one of these eight melodramas will surprise you and delight your audiences. The stars, casts and directors will be chosen to fit the requirements of the splendid stories that are being purchased for these eight pictures. Don't miss one of them.
Fifty-two consistently good

BABY PEGGY
When you play this charming little star's coming comedian, you are playing to a patronage of millions. This marvelously child star has established her place as one of the biggest box-office attractions in the business. Her coming year's subjects will establish this position even more firmly.

JACK COOPER
Jack Cooper's comic antics are different—no two of his subjects are alike, and any one of them will lift your program out of the commonplace.

PAL, the Dog
Here is a four-footed comedian—a streak of fun and inimitable hilarity. Jack Pal's Century Comedies, and make pals of your patrons.

BUDDY MESSINGER
This rollicking boy star was the comedy sensation of the last year. He made millions of friends with his marvelous personality and wonderful ability at fun-making. Watch for the first release on his coming year's schedule— they're bigger and better in every way.

BILLY ENGLE
Always on the alert for the best stars and filmmakers, Century Comedies offers this jolly young comedian in a new series which will bring the crowds to your theatre.

CENTURY FOLLIES GIRLS
Dainty, delightful damsels in charming comedy moments. You'll see them in coming Century Comedies—and your patrons will want to see them again and again!

ONE-REEL COMEDIES
Supervised by Thomas J. Gray

NEELY EDWARDS
In the coming year's subjects, Nedly Edwards, as Nervy Ned, the Jolly Tramp, will be funnier, more magnetic at the box-office and more entertaining than ever before.

BERT ROACH
You and your patrons demanded this inimitable comedian as a star in his own one-reelers—and Universal is giving them to you! His new comedies give him full opportunity for the comicalities which have made him known from coast to coast.

CHUCK REISNER
Fans everywhere have reared at this popular comedian—and now he is going to direct and act in Universal one-reelers! A real treat for your patrons—watch for them!

**STARS and ARTISTS**

- Spottiswoode Aitken
- Wallace Beery
- Lionel Belmore
- Joe Bonomo
- Sidney Bracey
- Century Follies Girls
- Jack Cooper
- Priscilla Dean
- Reginald Denny
- William Desmond
- Rose Dionne
- William Duncan
- Neely Edwards
- Billy Engle
- Eleanor Fair
- Earle Foxe
- Betty Francisco
- Robert Frazer
- Dale Fuller
- Jacqueline Gadsden
- Maude George
- Hoot Gibson
- Claude Gillingwater
- Cesare Gravina
- Ray Griffith
- Al Gronell
- George Hackathorne
- Jack Hoxie
- Edyth Johnson
- J. Warren Kerrigan
- Norman Kerry
- Laura LaPlante
- Ann Little
- J. Farrell McDonald
- Jane Mercer
- Buddy Messinger
- Matt Moore
- Pete Morrison
- Jack Mower
- Joe Murphy
- Anna Q. Nilsson
- Baby Peggy
- Mary Philbin
- Esther Ralston
- Herbert Rawlinson
- Chuck Reisner
- Bert Roach
- Tom Santschi
- Eileen Sedgwick
- George Seigman
- Milton Sills
- Eva Thatcher
- Fred Thomson
- Fay Tincher
- Virginia Valli
- Anton Vaverka
- Dorothy Wallace
- Gladys Walton
- William Welch
- Claire Windsor
- Anna May Wong

**DIRECTORS**

- King Baggot
- Herbert Blache
- Clarence Brown
- Tod Browning
- Wm. J. Craft
- William Duncan
- Harry Garson
- Frank Grandon
- Hobart Henley
- Robert Hill
- Rupert Julian
- Edward Laemmle
- Jay Marchant
- George Marshall
- Frank Messinger
- Stuart Paton
- Harry Pollard
- Nat Ross
- Edward Sedgwick
- William Seiter
- William Watson
- Lois Weber
- Duke Worne

**AUTHORS and ADAPTORS**

- Ewart Adamson
- Burl Armstrong
- L. Bernstein
- Clara Louise Burnham
- Frances Hodgson Burnett
- Wadsworth Camp
- John Colton
- Owen Davis
- Lee Dougherty
- Emil Forst
- G. A. Henty
- George Hively
- Hugh Hoffman
- Geo. C. Hull
- Adrian Johnson
- Al. G. Kenyon
- Ed. T. Lowe
- Frances Marion
- Gene Markey
- Raymond Schrock
- Sidney Smith
- Booth Tarkington
- Rita Weiman
- Wm. E. Wing
- H. C. Witwer
Turn Back
and see the
remarkable lineup
of product for
Your Complete Shows
for the Season of 1923-24

Presented by
CARL LAEMMLE, Pres.
UNIVERSAL
PICTURES
'The Pleasure is All Yours'
A two reel special
NOW READY!
Prints at all
Fox exchanges

WILLIAM FOX
presents

RED RUSSIA REVEALED

FIRST PICTURES OUT OF RUSSIA IN TWO YEARS

THE RESULTS OF A MILITARY DESPOTISM

A PANIC STRICKEN COUNTRY UNDER RED RULE

FOX FILM CORPORATION
100 SUMMER HITS!

"Here, for one thing, about the good pictures of the season just ending—the ones that got kicked out of the way by the fast processes of distribution? Millions of people have missed them. Why not some effort here—for the smaller houses and for the bigger ones. Who will dig down in his treasure chest?

"Who will come forward?"

M. P. News, June 16  
Wm. Johnston.

Well, Here's a Treasure Chest That's Full of Gold!  
Ask Your Nearest Paramount Exchange

BIG CITY LIFE DRAMAS

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COMEDY DRAMAS

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CROOK DRAMAS

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GREAT WHITE WAY DRAMAS

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<th>STAR AND SUPPORT</th>
<th>DIRECTOR</th>
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<tbody>
<tr>
<td>The Affairs of Anatol</td>
<td>Reid, Swanson, Ayres, Daniels</td>
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<tr>
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<td>Gloria Swanson, Powell</td>
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<tr>
<td>Kick In</td>
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<td>Mae Murray, Powell</td>
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<tr>
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<td>You Never Can Tell</td>
<td>Bebe Daniels</td>
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<th>DIRECTOR</th>
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<tr>
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</tr>
<tr>
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If It's a Paramount Picture
Pick your summer programs from the big-money Paramount Pictures listed below. Put checks to left of the ones you want. Save these pages and show them to your Paramount exchange. Then hear the good news!

**SEA STORIES**

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<tr>
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<tr>
<td>Bought and Paid For</td>
<td>Agnes Ayres, Jack Holt, Walter Hiers</td>
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<tr>
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<td>Swanson, Reid, Dexter</td>
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<tr>
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<tr>
<td>The Easy Road</td>
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<td>The Great Moment</td>
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<tr>
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<td>The Home Stretch</td>
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It's The Best Show In Town
The Eight Anniversary And Studio Number of Exhibitors Herald

will be published under date of July 7th. This issue, marking the close of eight years of triumphant success in the publication of a new and better type of trade paper, will be replete with features of interest and importance to the whole industry.

(Editorial and advertising forms close Monday, June 25th)
The Capitol Theatre N.Y. has booked

for S. L. Rothafel's famous anniversary week, one of the best summer attractions ever offered to exhibitors—a story about a saucy little French girl and a young man who married the wrong woman; one of the most beautifully gowned and staged pictures of the year—

B.P. Schulberg presents

DAUGHTERS OF THE RICH

A GASNIER PRODUCTION

Adapted from Edgar Saltus' famous novel by Olga Printzlau and Josephine Quirk

With a Preferred Cast

GASTON GLASS  MIRIAM COOPER  STUART HOLMES
ETHEL SHANNON  RUTH CLIFFORD  JOSEF SWICKARD
VOLA VALE and TRULY SHATTUCK

PREFERRED PICTURES
by Townsend Martin

directed by

Frank Tuttle

Photographed & Supervised
by Fred Waller Jr.

a FILM GUILD production

Imagine the debonaire young star of "Merton of the Movies," crashing into the innermost holy of holies of New York society—

Where, amid the din of jazz and the frills and furbelows of a tinsel world, he finds the girl of his choice stamped "Sterling."

Written by a member of the "400," "Youthful Cheaters" gives us the first really intimate, back-of-the-scenes glimpse ever screened of high life in America's richest set.

It is to the screen what "The Follies" is to Broadway's summer season—a hot-weather show without a dull moment.

HODKINSON PICTURES
Classic of the Screen

Florence Vidor - Monte Blue
and a notable supporting cast in
'Main Street'
from the celebrated novel
by Sinclair Lewis

Directed by Harry Beaumont - Scenario by Julien Josephson
Novel dramatized by Harriet Ford and Harvey O'Higgins

Now playing an extended engagement
at the
Roosevelt Theatre
Chicago, Ill.

The biggest array of screen stars ever seen in a single photoplay.

Florence Vidor
Monte Blue
Harry Myers
Robert Gordon
Noah Beery
Alan Hale
Louise Fazenda
Ann Shaefer
Josephine Crowell
Otis Harlan
Gordon Griffith
Lon Poff
J. P. Lockney
Gilbert Clayton
Jack MacDonald
Michael Dark
Estelle Short
Glen Cavender
Kathryn Perry
Aileen Manning
Mrs. Hayward Mack
Louis King
Josephine Kirkwood
There are many motion picture companies which realize at this time that they need more advertising, but feel they can't afford it.

By not buying this advertising they are nevertheless paying for it—and at an exorbitant price—in limited distribution and waning prestige.

Exhibitors are demanding good pictures at bed-rock prices. The only way this demand can be met is through wider distribution.

And the indispensable aid to wider distribution—which makes bed-rock prices possible—is adequate advertising in a trade paper which has the attention and confidence of the exhibitors of America.

Such a paper is "Exhibitors Herald"—a vital factor working for the accomplishment of the industry's goal of good pictures at bed-rock prices.
Everywhere It's Breaking Records!

A Cosmopolitan Production.
Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch
Distributed by Goldwyn-Cosmopolitan

June 12, 1923.

William Randolph Hearst, Esq.,
Cosmopolitan Productions,
2478 Second Avenue,
New York, N. Y.

Dear Mr. Hearst:

You will be interested to know that
"Enemies of Women" established a record for busi-
ness and for a long-run picture at the Roosevelt
Theatre.

That is even more agreeable to us, it
was a positive one hundred percent picture.

We are so gratified with its showing;
that we have already booked it for the Tivoli,
Siviera and Central Park Theatres.

Here's hoping that "Little Old New York"
will be even better.

Yours very truly,

BALABAN & KATZ

ENEMIES OF WOMEN
by Vicente Blasco Ibanez
WITH
LIONEL BARRYMORE
and ALMA RUBENS

"ENEMIES OF WOMEN" ran seven weeks at
the Roosevelt Theatre, Chicago, breaking all
records for attendance and for length of run.

In New York it is now playing its tenth capacity
week on Broadway. It played six capacity weeks in
San Francisco, and ten in Los Angeles.

In Washington, it opened Sunday to turn-away
crowds at Moore's Rialto, and will play there indefi-
nitely.

It is the year's biggest box-office sensation!
WOW—Did you hear the explosion? Penrod and Sam have arrived. You sure will hear the Big Noise when you play this picture. There's enough laughs in it to shake the roof off.

But more! The picture has got a big punch—heart interest. There'll be a lump in every throat. The laughs and tears chase each other across the screen.

And don't get the idea this is just a kid's picture. The kiddies will yell with delight, but the grown-ups will enjoy it even more.

It's an Honest-to-God audience picture, one that has a 100% appeal to every man, woman and child. This is one picture that we can unqualifiedly endorse. Advertise it big. It'll come up to every expectation and more. Depend on First National for Big pictures!

Scenario by Hope Loring and Lewis Lighton
Direction by
WILLIAM BEAUDINE

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York

A First National Picture
"Go easy, Dad, 'cause you know it hurts you as much as it does me."

"Gee Sam, you got great big hooful eyes."

"I guess I'm running this gang!"

"Everything I do is blamed on me."
As the active partner of thousands of successful exhibitors First National puts an exhibition value on its pictures—but a far higher value on the reputation six years of fair-dealing have won.

Snappy—with plenty of Action!

"The Sunshine Trail"

Directed by James W. Horne
Distributed by Associated First National Pictures, Inc.

Thos. H. Ince presents
Douglas MacLean
Hero of "Hottentot" in another laughing hit

"The SUNSHINE TRAIL"

A First National Picture
Because Big-Time Theatres need Big-Time pictures all the time, First National has made its Summer releases as strong in box-office value as those of Fall and Winter —

DEPEND UPON FIRST NATIONAL

"The Big Hit of the Year!"

Let the exhibitors who have played it tell you

![Map of the United States and the Caribbean](image)

The Isle of Lost Ships, with Milton Sills.—One of the big hits of the year and a real box office attraction. A cast who knows its business, a director who knew how to direct, and a story that is different, all go to make it another First National winner. Newspapers and billboards only.—Frank L. Browne, Liberty theatre, Long Beach, Cal.—General patronage.

The Isle of Lost Ships, with Milton Sills.—Very, very good sea picture which pleased 100 per cent. I consider First National pictures at present the cream of the market.—L. V. Feldman, Orpheum theatre, Pipestone, Minn.—General patronage.

The Isle of Lost Ships, with Milton Sills.—This picture caused more comment than anything we have played lately. A most unusual picture and one that would satisfy well.—Tensas Amuse. Co., Blackman theatre, St. Joseph, La.—Small town patronage.

A First National Picture

M. C. Levee presents a

Maurice Tourneur Production

"The ISLE of LOST SHIPS"

By CRITTENDEN MARRIOTT; Personally directed by Maurice Tourneur; Art Director, Milton Monasco; Asst. Director, Scott R. Beal; Cameraman, Arthur L. Todd; Continuity, Charles Maigne; Editing, Frank Lawrence.

The Year's Greatest Novelty—Advertise It and You'll Clean Up Big!
The Summer's Biggest Novelty
By the man who made "The Isle of Lost Ships"

THROUGH 6000 YEARS TO HAREMLAND
MEET THE JAZZ-GENIE — RELIC OF AGES PAST.
HE GRANTS ANY WISH. HE BRINGS HAREMLAND
WONDERS — A THOUSAND ADVENTURES AND
DELIGHTS.
ASK FOR A HOME AND GET A HAREM; ASK FOR
A MEAL AND GET ARABIAN HOT DOG WITH
DANCING BEAUTIES FOR AFTER DINNER TREAT;
EVERYTHING THAT NEVER HAPPENED BEFORE
HAPPENS HERE.

MAGIC · MIRTH · MYSTERY · MAGNIFICENCE
A Maurice Tourneur production
"THE
BRASS BOTTLE"

By F. Anstey
Presented by
M. C. LEVEE
Personally Directed by Maurice Tourneur

A First National Picture
Buster Keaton had so much fun and furnished so much amusement in a comedy about a boat on the high seas, shown some time ago, that he has evidently attempted to provide a sequel. "The Love Nest" is one of the most comic pieces which the sad face comedian has given the screen. He utilizes the dream situation in building his burlesque, yet one never suspects this bit of ancient treatment until it is shown at the finish.

Buster has rigged up a boat called "The Love Nest." He will sail the briny deep in an effort to forget an unhappy love affair. And then the fun begins. The comedian's frail craft is sighted by the skipper of a whaling boat. He anchors alongside, clambers aboard and proceeds to get in "dutch" with the powerful captain. The latter has made Buster his cabin boy. When one of the crew does something out of order he is tossed in the ocean and a ready wreath follows him. Keaton manages to avoid Mr. Jones' w.k. locker in scenes which would make a wooden Indian laugh.

We predict a raucous moment of laughter in any house anywhere, when Buster is yanked into the water by a whale. He tows the big fish back to the boat and the skipper duplicates the scene. Perhaps the most amusing touch is that which shows Buster trying to fish while standing on a target standard. The warship shoots several projectiles around him, but he mistakes them for fish and casts his rod in an effort to catch them. Then comes the dream situation and the puncture of Buster's nightmare when the standard is shot to pieces.

For sheer burlesque and comic exaggeration the Keaton comedies are in a class by themselves. This is good enough to steal the thunder away from a feature unless the chief attraction is an extraordinary one.—LAURENCE REID.

Joseph M. Schenck presents

Buster Keaton in

"The Love Nest"

and 10 other 2-reel classics released through First National

"THE COPS"  "THE PALEFACE"  "THE PLAYHOUSE"  "THE BOAT"  "DAY DREAMS"
"THE BALLOONATIC"  "THE BLACKSMITH"  "THE FROZEN NORTH"  "THE ELECTRIC HOUSE"  "MY WIFE'S RELATIONS"
Written and Directed by Buster Keaton and Eddie Cline

Every show is a good show when Keaton Heads the Bill!

Distributed by Associated First National Pictures, Inc.
Foreign Rights Controlled by Associated First National Pictures, Inc., 383 Madison Avenue, New York
“Passion” Runs Again at World’s Biggest Theatre

Congratulations, Mr. Rothafel!

We wish to congratulate you on your decision again to run that sterling production, “Passion,” beginning June 24, in the world’s largest theatre, The Capitol.

But more—we wish to congratulate you on that unerring sense of showmanship that led you to make this decision—a sense of showmanship that enables you to keep your finger on the public pulse and to know what that public wants in the line of pictures.

When, two years ago, you held the American premiere showing of this picture, this showmanship enabled you to foresee that its high artistic merit, its strength and dramatic power would overcome any possible prejudices against foreign productions, would overcome the then set precedent against costume plays.

Your judgment at that time was correct. For “Passion” was so great a play the public was enthralled by its wonderfully realistic depiction of an immortal topic. Your foresight was rewarded by broken box office records for the first week’s run. But again you smashed a precedent by running it for a second week for the first time in the history of your theatre, when again records were broken. And your judgment was vindicated, not only at the Capitol theatre, but everywhere, for the picture, since that time, has broken many box office records.

Again we believe that your judgment is right in overriding still another precedent by repeating for the first time a worthwhile feature that you have already run. We believe you have picked just the right time for such a repetition. We believe the public is anxious to see this picture again. We believe that those who did not see it the first time will not miss this opportunity.

We predict another smashing success for you and for this picture, “Passion.”

Associated First National Pictures, Inc.

A First National Picture
EXHIBITORS HERALD
The Independent Film Trade Paper

Vol. XVII
June 30, 1923
No. 1

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Under-Selling

The public has been educated to expect a big bargain in motion picture entertainment; so big in fact, that there are now many good reasons substantiating the contention that the film business in certain quarters is dangerously under-selling amusement.

Starting with the nickel show the film business revolutionized show prices. This represented about the first and only attempt to give anything even remotely resembling an entertainment for five cents. With the demand for better pictures and better theatre conditions the original admission charge has gradually been increased—but it certainly has not been increased in proportion to the increased cost and increased value of the entertainment.

Aside from the pictures themselves, film theatres have been adding features and expense at a reckless rate, and at a rate which has not been consistent with the increases in admission charges.

The larger theatres have been particularly concerned in this matter. Many of these are now offering a type of program that is so far out of line with every other standard that might be taken into comparison, that it would appear some kind of a readjustment must be brought about; either the programs must be curtailed or else higher prices must be charged.

It is a known fact that one of the reasons why many of the larger and more conspicuous theatres have been able financially to continue the bargain-sale type of programs that they have built up is because they have been able to obtain their chief attraction—pictures—at a cost that proportionately is far below what is being paid by the smaller theatres.

They have been able to do this because bookings from such theatres are attractive to distributors who are inclined to overlook the fact that a $5,000 booking from one of these theatres may not represent the price for a particular picture that $100 from a small theatre would mean. Some day this will be changed.

If it is true, as many contend, that it is the low price paid for film that permits these big theatres to give their bargain-sale type of program, then an economic injury is being perpetrated upon the industry which must somehow be overcome.

The big theatres are the standard-bearers of the industry and they have done much in advancing and promoting the interests of the motion picture. This fact should be given due effect in one’s consideration of the situation but at the same time if it is true that they really are under-selling amusement it means that there is a situation that must be corrected.

More Progress

Productions of the future are going to achieve some wonderful results in the blending of actual scenes photographed with those made in the studio and on location. An example of what is being done currently along this line is to be had in “Enemies of Women” in which many striking effects and considerable effective atmosphere are introduced through the judicious use of actual scenes from real life adroitly blended with supplementary scenes made especially for the picture.

The lesser quality of news picture photography as compared with that done in studio and on location has been one of the drawbacks in this matter. But this does not represent a difficulty for the future that cannot be circumvented and it may be expected that many great actual spectacles of various kinds will be so photographed at the time of taking place that they can be effectively used as backgrounds and atmosphere in dramatic subjects.

Great possibilities are opened up in this matter, artistically and financially. There is no doubt that great effects can be gotten and at the same time the expense involved is comparatively small.
Famous Players Well Pleased With Cohen's Story on Stand

Exhibitor Leader Calls Zukor and Kent "Fair"

"Best Witness for Us, Yet" Declares Robert Swain, Counsel for Paramount's Defense

(Special to Exhibitors Herald)

NEW YORK, June 18.—At the close of the first half day of Sydney S. Cohen's cross examination at the hands of Robert Swain, counsel for Famous Players-Lasky, Mr. Swain said: "Mr. Cohen has made the best witness for Famous Players of any man yet put on the stand. He has been eminently fair. If nothing more damaging is shown during the hearing there will be nothing for the federal trade commission to do but vindicate us on every point."

The tenth week of the investigation opened with Mr. Cohen on the stand on direct examination by Attorney Marvin Farrington for the government. It was estimated that all of Mr. Cohen's time spent in identifying documents brought to the hearing under subpoena. Most of these were complaints against Famous by exhibitors charging various sorts of wrongs, from unfair competition to too high a price for certain pictures.

Then Mr. Cohen was asked to tell of the meeting of Mr. Zukor with the executive committee of the M. P. T. O. A. at Minneapolis convention. He said that among other things Mr. Zukor had told the committee that he now had things so well arranged with Southern Enterprises that he could not keep his promise he had previously made in regard to adjustments of grievances of exhibitors in the Southern territory.

Disagreement with Lynch

Later, he testified, Mr. Zukor arranged for a meeting between Stephen A. Lynch and a committee from the M. P. T. O. A. in New York and at this meeting Lynch said that Zukor was unwilling to make these adjustments and that all such grievances should be taken up with him (Lynch). Mr. Cohen said that Lynch tried to get him to promise to take up all matters relating to the South with him and not with Zukor, but this Cohen said he refused to do. In agreement of the agreement Mr. Zukor had made with M. P. T. O. A. Lynch, he said, then flatly declared that he would not deal with the M. P. T. O. A.

The witness was taken back again to Minneapolis meeting with Zukor, which he said at times became almost as heated as the weather. Cohen said during the course of this he had upbraided Zukor for sending a message to him that the organization must be broken up and Cohen destroyed in a business way. "I told him he was vicious and malicious in seeking to destroy the organization and me," said Cohen, "and that he would accomplish nothing by it."

Mr. Cohen told of the settlement of the Mrs. Dodge and the Schwartz case by the payment of Zukor's checks, which were brought personally to Mr. Cohen by Mr. Saloury on the day following the meeting at which Mr. Zukor agreed to the adjustments.

Cohen Claims 10,000 Followers

Mr. Swain began the examination by asking Mr. Cohen about the membership of the M. P. T. O. A. Mr. Cohen testified that at the Cleveland convention it had about 500 members; the Minneapolis convention showed 6,000 to 7,000 members; the Washington convention in excess of 10,000 members and that the present membership is now the same as at the time of the Washington convention.

Mr. Swain then established that Mr. Cohen's organization was viewed by the exhibitors as a point of contact between them and the producers, as such sent in the complaints.

Paramount Fairer Than Others

In answer to question, Mr. Cohen said that it had been his experience that Famous Players showed equally as much if not more willingness to adjust complaints as any of the other companies, and volunteered the information that much more progress was made with Famous along these lines than with First National.

He said that he believed that in every instance Mr. Zukor and Mr. Kent tried to make adjustments on complaints they believed to be just. It was brought out that the complaints turned over to the attorneys for the federal trade commission by Mr. Cohen numbered forty-two. "Is that all," asked Mr. Cohen, "No there were a few others.—but not very many."

"And that is three years," "Yes," answered Mr. Cohen.

Complaints Few, Says Cohen

"Aside from the complaints on the acquisition of theatres," asked Swain, "would you not say the number of complaints against Famous Players was less than against other companies?" "Yes," replied the witness, "and please let me explain that all proceedings on complaints made by me were made on
mandates from conventions and that no mandate was made against any other company.

Mr. Cohen then commenced taking up the forty-two complaints one by one, beginning with the case of Senator Hartford, known as the "Puttucket case."

Mr. Cohen testified that during the negotiations for this adjustment several "very fine" offers were made by Famous and by Senator Hartford and in spite of that fact, Mr. Cohen testified, because Senator Hartford wanted $50,000 in settlement.

Let Cohen Settle Case Himself.

The case of Dr. Stuckert, of Allen town, was taken up by Mr. Cohen. It was the intention of the counsel for the respondents to take up individually each of the complaints of the three years and analyze them, showing the effect of the complaint and the adjustment made.

The interlude was given Mr. Cohen when Dr. W. E. Sheallenberg, president of Arrow Films, was placed on the stand for about a time to tell of a contemplated venture with Black in the production of a lot of motion picture theaters. This Dr. Sheallenberg testified was in 1916, and a plan that his testifying would form a corporation for the purpose of acquiring control of about 4,000 theaters throughout United States and doing business in New England. The negotiations were so far as to have a prospectus worked out, but after Mr. Black had made several offers, the other, since it, the plan was dropped in so far as Mr. Sheallenberg was concerned and the corporation was never formed.

Delay Philadelphia Hearing.

The court was billed to be in Phila delphia yesterday morning and witnesses had been subpoenaed. Mr. Cohen was first placed on the stand last Wednesday and his testimony that his testimony would be completed and the New York hearings ended on Friday night. Mr. Cohen stated that he had prepared a lot of minutes, of the meetings of his executive committees, and other records, and as the result of this he was to return over this week.

Mr. Cohen stated on the stand that most of these wanted records had been returned from the Chicago convention only the day before and he had not had time to sort them out. He was excused until Friday morning and instructed to have his deposition at that time.

On the taking of the stand on Friday morning Mr. Cohen carried with him a large manila envelope which he said was but part of the records subpoenaed, and that the remainder would be forthcoming Monday morning.

Discusses Loew Protection.

Mr. Cohen was examined by Marvin Farrington, Mr. Cohen having the witness describe the location of the five theaters which he owns, took up the question of protection given to the Loew theaters and the looking of Paramount pictures.

Mr. Cohen said that in the purchase of the theaters he had not been allowed to make selection, but had been compelled to take what they wanted to sell. He told of taking this matter up with Sidney Kent, sales manager of Famous, and being told by Mr. Kent that while he was anxious to help he was unable to do so as his hands were tied. He said further that Mr. Zukor had theaters in Washington and Cleveland and unless he gave him the pictures here Mr. Loew would use pictures in the purchasing in other sections.

"The impression I got from our talk was that there was no pressure and that I was on him with his purchasing power outside of New York City to force him to give me the objection that Mr. Loew desired in the time of films," said the witness.

Reviews Exhibitor Organization.

The matter of exhibitor organization was taken up and Mr. Cohen told of the formation of the New York exhibitors organization, of the Exhibitors League of America and later of the M. P. T. O. A. In speaking of the Exhibitors League of America, he said:

"All it had at that time was a few generals and no doughboys in that army they sent an army of experts and because of inaction they had the 5 per cent rental tax put on the theater owners of the country."

Mr. Cohen then told of being asked to go to a meeting of exhibitors in Chi cago in April which had been called by Williard S. Patterson and he had been asked over to First National offices to meet Earl Hudson.

"Mr. Cohen came and told me about the meeting that was being planned," said Mr. Cohen, "this 'pack your trunk' meeting, and said he felt it was going to give me everything but a lollypop and asked me to go along. Seeing where it was emanating from I thought caution was best and did not attend that meeting."

Formed to Combat Taxes.

The matter of the formation of the M. P. T. O. A. Mr. Cohen said:

"One of the reasons was the taxation situation at Washington. We felt that if we were properly looked after and if we were that the excise taxes imposed during the year should not in their entire be paid by the theaters, but should in justice be paid by the whole industry because we all ought to help carry the war. The neglect of that situation was also the threat of hostile and antagonistic legislation at Washington. And then also the announcement by Famous Players of the purchase of the Moss theaters in New York, their extension of activities all through the country. We felt that we had to organize for protection."

Mr. Cohen personally felt as an individual, by myself, that my investments were in jeopardy, but to help and cooperation of the theatre owners all over the country, I had a better opportunity for protection."

Mr. Cohen then told of threats that had been made against his own houses by a representative of Famous Players, A. G. Whyte, he told of having him the Famous product for the season of 1919-1920. Mr. Cohen said he had told Whyte that he was being asked nor to play the pictures the number of days demanded and that Whyte had said:

Charges Threat to Build.

"I am sorry, but we have got to have representation in your territory and if necessary to build."

Mr. Cohen then told of going to Mr. Zukor in regard to the threat made by Mr. Whyte and that Mr. Zukor said it was all new to him. Mr. Cohen then vol unteered the information that he believed Mr. Zukor and believed that Whyte was speaking without authority.

"In my talk with Mr. Zukor," testified Mr. Cohen, "I told him what was necessary in my opinion for the theatre owners of America to develop a strong national organization and men like myself and Mr. Zukor vol unteered the reply that he did not think exhibitors were ever going to spend perhaps 5 or 10 cent of them would attend a meeting, but it was easy to make them inactive and to have them accomplish nothing.

Mr. Cohen stated that exhibitors objected to the block booking sales policy of Famous but in spirit he had tried to get the films because of "our inability to get a sufficiency of films with opposition like Mr. Cohen holds with the great number of theatres that he has which were paid for."

Mr. Cohen stated that such a sales policy was a "destructive method" because the theater owners and makes him buy films that he ought not to be shown in his theater.

"In elaborating on this at the request of Mr. Farrington, the witness said:

Objects to Sales Policy.

"I personally believe it is injurious to our public; it is an injustice to our public and to the public the exhibitors are dealing with."

It was stated that the exhibitors were able to see every picture and buy those pictures that he believed he could use in his theater and that people ought to be offered to the theatre is compelled to buy other pictures to get a few that may be desirable, then he must pay the necessity of paying for public pictures and that in my opinion is destructive and injurious and hinders the development of our industry."

After naming the first class first run theaters of New York, in which he included the Cameo along with the Capitol, Strand, Rivoli, Keith and Criterion, Mr. Cohen was asked was that the merit of a first run show ing.

"It does not mean as much now as it used to mean when they first started this system of first runs downtown, because so many inferior pictures are shown in these theaters and so many pictures of merit have been denied an opportunity of showing in these theaters."

Mr. Cohen volunteered his opinion that it does not require much ability to run a theater on Broadway, because of the fact that the five leading houses have a total seating capacity of less than 10,000 and they have 10,000,000 people to draw from. After stating that there was room for at least four more big first run theaters on Broadway, the witness said:

"At the time of the sine of the first run theaters on Broadway now with some degree of success have been failures in the operation of local theaters. It is more difficult to get a local town or in the local section of a big city than it is on Broadway. A lot of that success comes in spite of the management.

Recites Loew Explanation.

Mr. Cohen was asked about Marcus Loew's address to the Cleveland convention in which the witness said Mr. Loew referred to the trouble of purchasing Metro Pictures Corporation.

"Mr. Loew said he found it necessary to buy Metro because his wish," testified Mr. Cohen, "in order to protect himself from Famous Players-Lasky Company; that Mr. Al Lichtman, at that time" (Continued on page 40)
Quigley Right, Says Lichtman

High praise for the policy of "Exhibitors Herald" in regard to "bunk" advertising, as expressed in Martin J. Quigley's editorial, "A New Note of Truth," in the issue of June 15, is given by Al Lichtman, president of Al Lichtman Corporation, distributor of Preferred Pictures.

"I agree with Mr. Quigley that much of the trade paper advertising is a sort of basic that does not convince the exhibitor," said Mr. Lichtman.

"Trade paper advertising is a salesman and its manners and demeanor should be that of a salesman. The salesman who really sells is a quietly dressed man who inspires confidence and who states his argument quietly.

"An exhibitor wouldn't buy much from a wild,young man who came crashing into his office,yelling at the top of his voice: 'It's a bear, it's a riot, it's a whale of a clean-up!' But he does consider the argument of a man who talks business with sincerity and dignity.

"Vitagraph Corporation has always avoided superlatives in advertising and always will. I think that the confidence of the exhibitor in trade paper advertising would be considerably strengthened if all advertising in the trade papers told the truth.

"Truthful advertising will help all of us. You can't sell an exhibitor unless he believes in you, and wild advertising doesn't help."

Would Unionize Every House in Kansas City

(Kansas City, Mo., June 19.—Unions, including musicians, operators and billposters, have started a campaign to unionize every motion picture theatre in Kansas City. At present only four Kansas City houses are completely unionized, controversy of any length herebefore having being averted. But the Kansas City Division of the M. P. T. O. A. does not intend to yield an inch, according to A. M. Eisner, president.

"There is a clause in the present contract with the unions stating that a motion picture theatre cannot employ part union employees, but that all must be union employees," said Mr. Eisner. "Such terms are unreasonable."

Cohen Labels Erlanger Chain Plan Detrimental

New York, June 19.—The Erlanger-Shubert plan to include a circuit of their theatres in the larger cities for the purpose of roadshowing the bigger pictures is declared by President Sydney S. Cohen of the M. P. T. O. A. to be "preposterous," and the attempt of every independent theatre owner in the United States and opposed to the interests of the theatregoing public.

He urges that the screens be used in "a campaign of information relative to the real facts involved in this gigantic move."

Intervention by Hays Ends Vitagraph-Paramount Suit

No Money Paid in Settlement—Action Is Taken in the Interest of the Industry, Says Official Statement by Producing Company

(Special to Exhibitors Herald)

NEW YORK, June 19.—Announcement has been made by both companies interested that the $6,000,000 damage suit filed by Vitagraph against Famous Players-Lasky has been settled out of court and the complaint withdrawn from the United States district court.

The official announcement, which was issued from the offices of Vitagraph, follows:

"Join Hands in Move Toward Constructive Work"

"The Famous Players-Lasky Corporation and the Vitagraph Company have agreed to forget their past misunderstandings and Adolph Zukor and Albert E. Smith, the presidents of the respective companies, have joined hands with the other producers who are members of the Motion Picture Producers & Distributors of America, Inc., in an effort toward constructive work for the benefit of the entire industry. It is understood that the agreement to join hands in scores was brought about through the intervention and good offices of Will H. Hays."

Elek J. Ludvig, general counsel of Famous Players-Lasky Corporation, and S. H. Lichtman, president of Vitagraph Company, discharged the statement that the ending of the litigation was not brought about by any financial compensation.

"Not one penny was paid in settlement," said Mr. Ludvig, "and there is nothing but the best of feeling between the two companies. We have simply made an exchange of releases and the complaint filed by Vitagraph against us has been withdrawn."

No Comment on Settlement

No one connected with Vitagraph would make any comment on the settlement.

In view of the pending investigation of the affairs of Famous-Players by the Federal Trade Commission, the filing of the suit by Vitagraph aroused no small amount of comment in the industry, particularly as a large part of the charges made in the complaint were almost identical with those of the Trade Commission.

The Vitagraph complaint charged first-run control on the part of Famous to the extent that it was impossible for Vitagraph pictures to get shore program consideration not only in New York, but in many of the leading cities of the country. The result of this, the complaint alleged, was that the profits of Vitagraph had dwindled away.

Ends "Serious Troubles"

Will H. Hays, to whom credit is given for bringing about a settlement of the suit, declined to comment on it. However, a man close enough to him to be conversant with the affairs of the Hays organization said:

"It was a disagreeable situation and was brought to a happy conclusion by Mr. Hays through the perfect coordination of the organization he has built up. It is safe to say that no serious trouble exists between any two members of the Motion Picture Producers & Distributors of America will again get into the courts."

Investigator to Keep Watch on Film Returns

(Special to Exhibitors Herald)

KANSAS CITY, MO., June 12.—The bicycling and subrenting of film is just a matter of stealing and it is hardly concealable that any exhibitor would stoop to such a practice, but so many instances of this have been brought to the attention of the Film Board of Trade that arrangements have been made for investigators to be maintained throughout the entire territory, and drastic action will be taken in all cases in an effort to correct this deplorable condition, reads a notice issued by the Kansas City Film Board of Trade issued this week.

The announcement also states that exhibitors will be expected to return their film not later than 9 o'clock the morning following their show.

Henry Taylor Dies

(Special to Exhibitors Herald)

KANSAS CITY, MO., June 19.—Despite the fact that seventeen friends in the film industry offered themselves for blood examination in an effort to save the life of Henry Taylor, Universal representative of the Kansas City branch, it was in vain when Mr. Taylor died Friday morning. He had undergone an operation Sunday. Wednesday his condition became critical and an infusion of blood was necessary. Of the applicants who offered themselves for the transfusion Billy Bannister, formerly Universal representative, was selected.
Cohen Denies Michigan Version of Compromise Offer

Wires HERALD Asking "Fair Play" and Says He Did Not Insist on Chairmanship of Directors

The following wire, addressed to Martin J. Quigley, publisher and editor of the "Herald," was received at press time from Sydney S. Cohen, president of the Motion Picture Theatre Owners of America:

"In all fairness to readers of your publication, members of our national organization and myself, I respectfully ask you to print the following in the issue of Exhibitors Herald going to press tomorrow to correct misinformation contained in late issues of your publication regarding my position at Chicago relative to the election of president of the Motion Picture Theatre Owners of America.

"Leading theatre owners of our organization, among whom were the most substantial exhibitors in the United States and who were in conference with the Michigan leadership on the night previous to the Wednesday session of the convention, were advised by me that if they deemed it for the best interest of the organization they would have my name withdrawn as candidate for president and that I did not desire my name to be considered for the convention for election as member of the board of directors and that I would also make a personal contribution of $2,500 to the fund being raised for organization purposes."

"I offered to withdraw in favor of Mr. Ritter of Detroit. Your statement to the effect that I asked for the chairmanship of the board of directors is wholly incorrect. If I withdrew, it was by my own volition, and my declaration to that effect, as well as the position of withdrawing, will be confirmed by those to whom the same was made. The chairman of the board of directors, to which there are so few of withdrawal, when they convene after the convention and is not elected by delegates to the convention."

The statement to the effect that Cohen would withdraw providing he be given the chairmanship of the board of directors is untrue, because I labels as "untrue," was published first in the last issue of the "Herald Conven- tion" and then appeared in the June 20 issue of the "Herald" and was a part of an official statement made public by H. M. Richey, businessman of the Motion Picture Theatre Owners of America.

That part of the Michigan official statement to which Cohen objects reads: "An attempt was made to get Mr. Ritter to reconsider under the arrangement that a new office, chairman of the board of directors, be created contrary to the constitution and by-laws and to give Mr. Cohen this office. This Mr. Ritter refused, knowing that such an arrangement would mean that he would be little more than president in name only, a condition that would not permit the successful application of the plan that it was his conviction would result advantageously for the organization."

This is the first denial Cohen has made of Michigan's version of the attempted compromise at the Chicago convention, thus no comment on his refusal to accept it at the Chicago convention, further than saying he could not accept the proposition Michigan made to him.

From an offer to withdraw was the effect that the president be made the chairman of the board of directors as in the past; that I, Cohen, and a man from Michigan be added to the board of directors; that $100,000 be raised to carry on the work of the organization; that an organizer at not more than $15,000 a year and a general manager at not more than $10,000 a year be employed and that the president's salary be placed at not more than $10,000 a year.

This proposal was read to the assembled exhibitors by Mr. Cohen, himself, who added that he could not agree to its terms.

Famous Players Well Pleased With Cohen's Story on Stand

(Continued from page 35)

First National to Distribute Abroad Change in Foreign Policy to Become Effective on July 1

NEW YORK, June 19.—An announcement concerning foreign distribution was made last week by Bruce Johnson, manager of the foreign department of Associated First National Pictures, of an arrangement with D. P. Howells, Inc., a change in the foreign policy of this company is to take place immediately. On that date Associated First National will take over the distribution of its pictures in all those countries in which First National closed its doors for an indefinite period, namely, from David P. Howells, Inc., formerly foreign representative of First National.

Howells Retains Part

Under the new policy the Howells organization will still handle all pictures released prior to January 1, 1922, but product published since that date and all product scheduled for future issue will be handled by First National in the entire world, either through its own exchanges or leased outright to local exchanges.

At the present time First National exchanges are operating in the United Kingdom, the Irish Free State, in Norway, Sweden and Denmark, in Australia and New Zealand, and in Mexico.

Johnson Explains Change

"This change in our foreign policy," stated Mr. Johnson, who has left for an exchange tour of the United States, is of the utmost importance to the independent producer. It means world-wide distribution by the same company which is releasing his product in this country, giving a central focal point from which foreign business can be controlled. At the present time we have six complete exchange systems operating smoothly in several countries.

Famous Players-Lasky May Give Up Holdings On Terre Haute House

(Special to Exhibitors Herald)

TERRE HAUTE, IND., June 19.—The Indiana theatre, Terre Haute, has given up an independent contract. According to President F. H. Gruneberg, of the Consolidated Realty and Theatres Corporation, which organization stands ready to take over the Indiana as soon as the stockholders of that institution sign the necessary papers. The attorneys for both corporations are now changing the final papers in the big $750,000 deal.

All sorts of rumors are afoot with regard to the intention of the consolidated people, but no definite work has come from Chicago as to just how long either the Indiana or the Liberty might be closed during the summer. Mr. Gruneberg is anxious to reopen the Indiana as quickly as possible. It seems, however, that Famous Players-Lasky definitely plans to close the building. They have not come back into the fold under a new deal, and then merely as producers selling their product to an entirely new concern. It would definitely mean a blackout in the Indiana except what was presented to them for promotion purposes. Officials of the old Indiana declare the Paramount people violated their agreement with officials with regard to the cost of pictures.
Cohen Is Willing to Resign
If He Can Do So Gracefully

O'Reilly Protests
Forming National
Body at Syracuse

NEW YORK, June 19.—If New York takes the initiative in the formation of a new national exhibitor organization at the Syracuse convention it will be done over the emphatic protest of Charles L. O'Reilly, president of the Motion Picture Theatre Owners of New York and of the Theatre Owners Chamber of Congress. Before the New York City Exhibitors left for the convention, Mr. O'Reilly said:

"There has been a lot of talk about a new nation organization of exhibitors and I understand there is pretty widespread belief that New York will spring this at Syracuse. Here and now I want to go on record as saying that if such a move is undertaken at Syracuse it will be done without my approval and over my protest and I will have no part in it.

Politics Ruins League

"Politics has just ruined one national organization that was almost in shape at one time to really accomplish what it originally set out to do. Instead of the big effective association it might have been it has dwindled down to a paper organization whose greatest achievement is to keep a gaudy badge pinned on its leader. It was politics which brought about this downfall, and my greatest hope is that politics can be kept out of the Syracuse convention.

"The Motion Picture Theatre Owners of New York is a business organization, and this convention should be confined exclusively to business affairs affecting the theatre owners of the state of New York. Many outside exhibitor leaders have been invited but that is only a courtesy which we have always extended during our state sessions. They have not been asked to go to Syracuse for the purpose of forming any organization, national or otherwise.

Will Not Change His Mind

"And another thing upon which I want to go on record is that I will not again be a candidate for the presidency of our organization. And there are no strings on this. No circumstances can arise which will change it. I have always held the opinion that the presidency of an exhibitor organization is an honorary position and should not be conferred on the same man more than twice in succession. We are going to the convention with no hand-picked slate. The officials for the coming year will be chosen by the delegates at the convention."

While there is considerable interest being evinced as to the selection of a leader to succeed Mr. O'Reilly, only three names so far are receiving much attention.

Michigan Regarded As
Having the Whip Hand

Michigan has long been considered as having the whip hand in convention matters, and with the approaching convention it is likely to prove as true as ever. While Michigan is not in a position to control the convention, it is so strong that it can dictate the future of the organization over which it holds sway.

Attitude of Wolverine State Leaders May Decide
Future of Exhibitor Organization

Sydney S. Cohen, reelected president of the Motion Picture Theatre Owners of America for his fourth successive term at the recent Chicago convention, is ready to resign.

The only thing standing in the way of his removing himself from office is whether he can obtain "terms," which will satisfy him and the men standing with him.

Will Not Surrender Completely

Cohen is in no mood to surrender completely to his critics. He is willing to make concessions, however, if they will guarantee the continuance of a fairly solid exhibitor organization, in which he will have influence.

Everything points to Michigan as holding the whip hand in the entire case. The withdrawal of Michigan is the only thing which has really shaken the M. P. T. O. A. badly and if Michigan can be brought back in the fold, it is understood that Cohen is perfectly willing to have New York, Minnesota and the other dissenting units stay out.

Feels Michigan Can Make or Break

Michigan, with nearly a 100 per cent organization and an annual revenue which would finance a national organization, is generally regarded as the state which can make or break a new national organization.

For three years, its praises have been sounded at exhibitor meetings, as the "model organization." It has come to exert a moral influence through organization circles, second to none.

When it clearly indicated at Chicago that it could not approve Cohen's reelection, Cohen offered Ritter of Michigan the presidency, and other concessions he would not have made to any other state. He would not meet all of Michigan's terms, however, and the convention drifted to Cohen's reelection.

Anxious for Reconciliation

Cohen's reconciliation wire to officers and directors of the Michigan organization, after receiving the news that Michigan had withdrawn from the M. P. T. O. A., is a sharp contrast with the vitriolic attack he made on the M. P. T. O. of Minnesota.

Michigan's refusal to call a special meeting to hear what Cohen has to say emphasized the bitterness felt in Michigan at the "Ford story" which was sprung at the Chicago convention.

The request of Cohen for a hearing will come up in the regular order of business at the meeting of Michigan directors June 27. It is believed that he will be given a chance to state his case. If given an audience, Cohen is expected to lay his cards on the table and state definitely on just what terms he will resign.

North Carolina Withdraws

Two important developments bearing on the general exhibitor situation came during the past week.

North Carolina's executive committee met at Charlotte and voted unanimously to withdraw from the M. P. T. O. A. Their decision not only means the withdrawal of a state unit but the loss of the personal service of H. B. Varner, one of the best known and influential exhibitors in the country.

On the other hand, the M. P. T. O. A. of Southern California approved and endorsed the reelection of Sydney Cohen and wired him pledging its "wholehearted support throughout the coming year,"

Varner's forces in the M. P. T. O. of Illinois drew up resolutions providing for the withdrawal of the state organization from the M. P. T. O. A., but they have not yet been presented to the directors for action.

Minnesota in Hot Retort

At the time Minnesota withdrew, Cohen issued a statement intimating that he expected the action and didn't care a great deal as Minnesota "has been controlled by First National" and pointed to Theodore Hay as the man behind.

His attitude turned what had been anger in the Northwest to bitterness. Directors of the Minnesota unit unanimously issued the following statement replying to him:

"While not wishing to stoop to the mud-slinging tactics that Sydney S. Cohen has adopted as the means to vent his spleen on the Minnesota organization for its withdrawal from the M. P. T. O. A., we cannot permit to go unchallenged the cowardly and venomous insult he has directed at the Minnesota association.

The statement, which seeks to explain Minnesota's withdrawal from the M. P. T. O. A. as a move prompted by First National interests while Cohen declares the Minnesota association, is a malicious slur on an organization of independent theatre owners who preferred to withdraw from the national organization rather than sacrifice its independ-
EXHIBITORS HERALD

June 30, 1923

The Funny Side of Exhibition

By S. A. ACRI

(Acri's theatre, Marietta, Pa.)

I read with pleasure "The Funny Side of Exhibition Articles" by Brothers Irwin and Johnson, and as I am writing to return the favor I write the following with the hope that it will at least create a smile.

During the second day's showing of Griffith's "Way Down East," a small boy of about 10 who had been in the day before for the matinee performance and had evidently gone out before the end, stopped at the door while Lowell Sherman, in the picture, was getting up from a couch, recovering from Dick Bartelmess' blow, and in a rough and excited voice, said:

"Do you see that man getting up?"

I answered in the affirmative.

Why, he's been lying there since yesterday afternoon!"

Thinking I misunderstood him, I asked him to repeat what he had said, which he did in a more earnest and low-pitched tone than the first time and incidentally for the benefit of several others who were standing nearby.

(Let's hear from others in the comic department.)

By F. F. PLIMPTON

(Tremont Temple, Boston, Mass.)

At Tremont Temple there are several halls in which we hold various kinds of entertainments. We were playing "Way Down East"* in our Temple and selling tickets for the other different shows at the box office. A man stepped up to the window and said to our pretty and efficient ticket seller:

"Give me the best ticket you have, lady." "Way Down East?" inquired the ticket seller.

"Yes, by gosh, Bangor, Maine. How'd you know? Give me a seat down front. I can't hear very well and I like pictures."
**Foreign Officials Confer at Fox International Conclave**

**Annual Convention in New York Marks 20 Years of Production Progress—Policy Matters Are Discussed at Sessions in East**

(Special to Exhibitors Herald)

NEW YORK, June 19—Fox Film Corporation had one of the most successful conventions since its inception last week at the Hotel Pennsylvania where more than 100 representatives from this and foreign countries attended the annual sales meeting of the company.

The policies which marked twenty years of successful operation and production, were presided over by President William Fox and Winfield R. Sheehan, vice-president and general manager.

**Decisions Reached on Company Policy Matters**

Important matters concerning operation and company policies were brought up for consideration and definite action. The visitors also were shown many of the special productions, comedies and other short subjects which have been completed for the fall and winter program. The convention lasted five days.

Attending in addition to Mr. Fox and Mr. Sheehan were Jack G. Leo, vice president; John C. Eisele, treasurer; S. E. Rogers, vice-president and general counsel; R. A. White, general sales manager; C. W. Eckhart, assistant to general manager; Jacob Sichelman, contract manager; Hugo Kessler and N. B. Finkler of the contract department; Vivian M. Moses, director of publicity and advertising and his assistant, Don McElwaie; Emanuel P. Preiss, comptroller and Maurice Goodman of the auditing department; William E. Sennett, manager of requisition department; I. Krotsky, purchasing agent, and William Freedman of his department; Harry Reinhardt, disbursement manager; Irving Mass, mail order department; Gordon Stiles, director of educational and industrial department and John Kraft, W. P. Schramm, educational sales; E. C. Hill, director of Fox News and W. A. White and T. H. Talley of the News Staff; J. A. Weier and G. H. Fleming, editors of Fox Folks; Sydney A. Abel, manager of foreign department, and Edward Angus. Louis Levin, W. A. N. Hutchinson, M. Barry, Robert Beckman, D. Goodman, L. Groen, E. D. Hopkins, J. S. MacHenry, H. Tritt and S. Lang of the foreign department; Frank A. Tierney, M. Caplan, George F. Shea and M. S. Keene of the general sales manager's office.

**District Managers Attend**

Harry F. Campbell, New England district manager; Howard J. Sheehan, Pacific Coast district manager; George R. Allison, Southern district manager, and Clayton P. Sheehan, Eastern district manager.


**McCarthy Attends from Canada**

Also there were E. B. McCaffrey, Canadian district manager; G. DeGrandcourt, Canadian publicity representative, and L. M. Devaney, R. G. March, E. H. Wells, J. A. Wilson, Canadian branch managers and representatives.

**Second Annual Outing July 21**

Preparations are now under way for the second annual outing of the employees of the New York offices and studios of Fox Film Corporation at Patchogue, Long Island, on Saturday, July 21.

The entire Fox force will be transported from the studio building at Tenth avenue and fifty-fifth street to the Pennsylvania station by motor bus and thence to the Patchogue playgrounds by special trains. Many prizes for winners of athletic contests have been offered by numerous members of the staff, directorial and executive staffs of the organization.

The following committee in charge of arrangements: Emanuel Preiss, comptroller, chairman; Al Freedman, business manager of the laboratory; Max Golden, business manager of the studio; William E. Sennett, manager of shipments and requisitions; William White, news editor Fox News; Jack Sichelman, manager contract department; William Bach, studio manager; M. Goodman, exchange auditor; Philip R. Storey, studio; A. Blumstein, film booker Fox Circuit of Theatres, and John E. Weier, editor of Fox Folks.

**Schools to Get Film**

**Explaining Old Glory**

(Special to Exhibitors Herald)

NEW YORK, June 19.—A one-reel film entitled "Our Flag" will be produced by National Non-Theatrical Motion Pictures, Inc., at the suggestion of Mr. P. F. Frost, chairman of the Daughters of the American Revolution Flag Committee. The picture will be for schools and will show the origin of the flag and the right and wrong way to use it in daily life.
LESSERS PLAN EXTENSIVE DRIVE TO AID THEATER MEN

Executives of Principal Pictures to Create Demand for Output of Their Studios

(Special to Exhibitors Herald)

NEW YORK, June 19.—A comprehensive promotional campaign extending over a period of six months, the purpose of which is to assist the exhibitors in selling Principal Pictures product to the public, has been launched by the organization which is headed by Sol and Irving Lesser and Mike Rosenburg.

The company within the next few months will market its "Super Five" series and an additional feature, "Mind Over Motor." In marketing this product, executives of Principal will utilize every possible medium and method of reaching the public and the exhibitors.

Among the mediums which will be used to the greatest extent are the newspapers, trade papers, billboards, fan magazines, syndicated rotogravure sections for Sunday papers, special exploitation feats and magazines of national circulation.

The "Super Five" will include these attractions: "Bright Lights of Broadway" and "The Spider and the Rose," both B. F. Zeidman productions; "Temporary Marriage," "East Side, West Side," and "Gill/Marriage." The last may well be the screen version of James Oliver Curwood's story, "The Man from Ten Strike." Guy Bates Post is starring in the feature.

The advertising campaign, planned by Irving Lesser, general manager of distribution, was considered necessary to properly market the increased output of Principal.

"Bright Lights of Broadway," first of the "Super Five," was made by Zeidman under the supervision of Irving Lesser. The story and production combine in making this a real box office attraction, in the opinion of Principal executives.

The cast is imposing, including Lowell Sherman, Doris Kenyon, Harrison Ford, Effie Shannon, Tyrone Power, Edmund Breese, and Claire Dolores. Webster Campbell directed it.

Among the players listed in the other four pictures are: Guy Bates Post, Alice Lake, Gaston Glass, Mildred Davis, Kenneth Harlan, Eileen Percy, Cleo Madson, Mitchell Lewis, Grace Darmond, Tully Marshall, Myrtle Stedman, Robert Kim, Maude George, Joseph Bowden, Frank Campeau, Louise Fazenda, Noah Beery, Hector Sarno, Alec Francis, Edwin Stevens, Stuart Holmes, little Richard Headrick and Wally Van.

"A perusal of this list of players," says Irving Lesser, "is concrete evidence of the caliber of the productions which exhibitors may expect in the 'Super Five.'"

ACCESSORIES DIVISION OF PARAMOUNT RENAMED

(Special to Exhibitors Herald)

NEW YORK, June 19.—The name of its accessories department has been changed by Paramount to the Ad Sales department. This means that the department will be established by name as well as by its work as part of the advertising activities of the Famous Players-Lasky organization.

The exchange men who have up to now been accessories managers will be known as "Advertising Managers" and the material which they handle will be known as "Advertising" or "Advertising Matter."

Eleven Companies to Work at United Plant During Summer Months

(Special to Exhibitors Herald)

LOS ANGELES, June 19.—Contracts have already been signed by M. C. Levee to house the producing of eleven companies this summer at United Studios and negotiations concerning the rest of prominent units are practically closed. This will mark a new summer producing record for any producing studio, it is believed, and is made possible through the building improvements and enlargements in the big plants which have been under way for the past two months.

The announcement is regarded as another definite indication that the present producing boom in Hollywood will be continued through the summer, contrary to the usual July and August setup in production evident for the past four years.

Foremost in producing activities at the United States this summer will be Joseph Schenck and Associated First National Pictures with the largest number of companies. Norma and Constance Talmadge companies, Maurice Tourneur, Sam De Grasse, Jack Dillon, Leo Duro and John McDermott will work there.

ASSOCIATED EXHIBITORS, NOT UNITED ARTISTS, TO GET NEXT RAY PICTURE

(Special to Exhibitors Herald)

LOS ANGELES, June 19.—Charles Ray has severed his associations with United Artists, and has completed a contract whereby his latest picture, "The Courtship of Miles Standish," will be distributed through Associated Exhibitors. The reason for Ray's action has not been announced, but is said to have culminated a long period of dickering and arguing.

His new picture is being cut and edited for publication in October. It is based on Longfellow's poem immortalizing the chief historic romance of the Pilgrims and is said to have cost $800,000 to produce. The "Mayflower" set alone cost $60,000.

Arthur S. Kane, president of Associated Exhibitors, hurried here from New York a month ago and the final terms of the distribution contract were arranged then.

HUMAN WRECKAGE" IN RECORD RUN ON COAST

Mrs. Wallace Reid's Film Opens to Record Crowd at Century

(Special to Exhibitors Herald)

SAN FRANCISCO, June 19.—"Human Wreckage," Mrs. Wallace Reid's production for F. B. O., is credited with breaking an attendance record in the first week of its run at the Ackerman-Harris Century theatre.

Showing Precedes Opening

The picture opened June 9, preceded by an advance showing on Friday afternoon attended by local critics, club women and other guests.

Newspaper reviews following the opening were in general agreement as to the merit of the picture.

Picture Well Exploited

The opening was preceded by an exceptional exploitation buildup, of which was Narcos Educational Educational Week proclaimed by Acting Mayor Ralph MacLaren.

INDIANAPOLIS OPERATORS MOVE TO FORCE CLOSURE OF THEATRES ON SUNDAY

(Special to Exhibitors Herald)

INDIANAPOLIS, IND., June 19.—The Motion Picture Operators' Union in Indianapolis is preparing to file a number of suits to prevent Sunday showing of pictures in Indianapolis, according to James W. Mel- len, attorney for the union.

Suits are to be filed for an injunction to compel the theatres to close, in accordance with the Sunday closing law; for a mandate order to Mayor Lew Shank and city officials to enforce the closing law. The suits against five theatre, whose owners were arrested on complaint of members of the union for violating the closing law recently, would ask that they be closed as public nuisances, as the owners have been arrested. The owners of the five theatres, all neighborhood houses, were discharged in the court of W. A. Conner, justice of the peace, when the deputy prosecuting attorney failed to establish the fact of the ownership.

Managers of theatres, who had heard a report that the union planned to picket the Sunday shows, held a conference today and decided to call on the police department to enforce the anti-picketing ordinance and a committee headed by Gustav G. Schmidt was instructed to confer with Walter White, inspector, and acting chief of police in the absence of Herman F. Rikhoff. Mr. Mellen announced, however, that the union, believing the ordinance, had decided not to picket the theatres.

OPENS CASTING OFFICES

(Special to Exhibitors Herald)

NEW YORK, June 19.—Michael J. Connelly, formerly casting director for Cosmopolitan Corporation, opened offices of his own at 140 West Forty-fourth street, under the name of the New York Casting Office.

ELINOR GLYN IN N. Y.

(Special to Exhibitors Herald)

NEW YORK, June 19.—Elinor Glyn, author of "Six Days," has arrived in New York. She will supervise the filming of that story by Goldwyn.
Rothacker Award to Stimulate Invention
Will Donate Annual Prize for Most Valuable Improvement

As a means of stimulating enterprise among laboratory workers, Watterson R. Rothacker, president of the Rothacker Film Mfg. Co. of Chicago and the Rothacker-Aller Laboratories of Hollywood, has offered an annual prize which will go each year to the person who contributes the best idea for improving laboratory practice.

All Workers Eligible
The competition is open to workers in both the Coast and Chicago plants. The ideas may have to do with mechanical contrivances or improvements in manual method or system. The purpose is to encourage originality in every direction that makes for ultimate betterment of service.

Donor Favors Progressiveness
The history of the Rothacker company repeatedly reveals Mr. Rothacker as an advocate of progressiveness. His screening of a picture in an airplane, his "Mile of mail" system and his radio-picture innovation participated in by the late Frank Bacon are examples.

Preferred Film Shown
On Capitol Theatre's Anniversary Program
(Special to Exhibitors Herald)

NEW YORK, June 19.—The Capitol theatre is observing its anniversary week, June 17 to 23. An unusually elaborate program has been arranged by S. I. Rothael. The Preferred Pictures production, "Daughters of the Rich," is the feature attraction. The Djer Kiss Company is arranging a series of window displays at the local drug stores, concentrating on those Broadway places in the immediate vicinity of the Capitol Theatre. The outdoor showing, 5,000 samples of Djer Kiss powder box with a puff were distributed. Attached to the box is a tag which reads: ""For more pictures of "Daughters of the Rich" at the Capitol theatre, week of June 17-23."

Allightman Corporation has arranged with Brentano's booksellers to use 20,000 heralds on the production, which will be included in every book sold by the firm during the next two weeks.

C.C. Burr Stars Sale;
Associated Exhibitors To Distribute Product
(Special to Exhibitors Herald)

NEW YORK, June 18.—C. C. Burr has just closed negotiations for the starring of Charles (Chic) Sale, vaudeville headliner, in a series of five-reel features from stories by prominent humorists. Roy Crawford, vice-president and treasurer of Associated Exhibitors, has contracted for distribution of the attractions.

Gregory La Cava, who has been directing the Chic Sale comedies, will handle the megaphone on the Sale pictures. His assistant will be Harry Grindl. George M. White, the star's personal representative, will be associated with the production staff.

Sale will play straight in these features and this fact has been taken into consideration in the selection of the initial stories.

East Expects Good Summer,
First National Data Shows
Parts of Middle West See No Improvement Over 1922—Believe Outlook Bright for Big Business in Fall, However

(Special to Exhibitors Herald)

NEW YORK, June 19.—First National, in summarizing the information gathered in its survey of the country, has made note of optimism prevailing among theatre men in respect to summer business.

Several interesting conclusions are drawn from a careful analysis of the reports received by the distributing organization. The official announcement of the survey follows:

East Expects Fewer Theatres To Close

"First: The entire East may expect a more prosperous summer—fewer theatres closed and more theatres operating on their regular full time than last year. A late spring and more prosperous local conditions are given as the causes. Certain sections of the Middle West see no improvement over 1922, but the bright outlook for the fall crops brings hopes of an early return of capacity business.

"Second: There is no particular kind of 'summer' pictures. The type of production most in demand for hot weather bookings varies considerably. Some exhibition indicates that leaning towards the Northwest and outdoor drama others report that comedy dramas are most popular and still others that straight dramatic entertainment is preferred. Local prejudices for a peculiar type of screen entertainment do not change with the arrival of the summer months.

Many Book Reissues

"Third: Many exhibitors have reverted to a policy of 'shifting it through,' content with breaking even during the summer months. It is noticeable, however, that a spirit of passive resignation rather than active opposition to a summer slump, characterizes many showmen. While exchange men report many bookings for the hot season, First National releases such as 'Daddy,' 'The Bright Shadw' and 'The Girl of the Golden West' a tendency to book reissues and third rate pictures for summer. Chicago, however, noted, some territories report small town exhibitors combating a summer slump with big film productions, and aggressive exploitation.

"Buffalo reports a big summer ahead. The campaign for play dates for First National pictures and such success is already double that of last summer and that of the year before, and it is estimated that fully 80 per cent more theatres will be open during the coming months than during July and August, 1922.

"Michigan is looking hopefully forward to a cooler summer and proportionate better business.

Increase Is Noted

"From Pittsburgh comes a report of a steady increase in play dates for the summer. Many exhibitors are planning to stay open throughout the summer. Chicago states that there will be more theatre and remaining open this summer than last year. Many estimates conditions as 20 per cent better than last year and expects fifteen more theatres to remain open.

"This same optimistic note is sounded throughout the entire East and in some portions of the West. Eastern Pennsylvania, free from the coal strikes which persisted throughout last summer, is expecting 105 theatres, which closed their doors last year, to remain open during the coming hot weather. Each on will play an average of three days a week. This means 313 more play dates in that territory alone.

"While the number of theatres open during the summer, but limits the closings to those houses in the very small towns of less than 500 population. The crops in the Eastern part of Washington are better than in 1922. In San Francisco, slight falling off in theatre attendance may be expected at the beginning of the vacation season. This is in San Francisco and Oakland where the climate in temperature is negligible. An added factor against increased attendance, which is growing more serious every year is the habit of after-dinner automobile riding. However, approximately 100 play dates will be added in the summer by the opening of airshow and resort theatres in this territory. Summer will find conditions in Oregon practically the same as last year.

Late Spring Helps Business

"Certain sections of the Middle West are more sanguine than the East in their expectations for the coming summer. The fall crops in that portion of the country have enjoyed a late spring, but months of July and August are looked forward to with apprehension.

"Because of poor crops last year Nebraska does not expect a return of good business before fall. Kansas predicts an improvement over last year. St. Louis expects 150 more play dates a week over last summer. Denver can see no prospect of a good summer, but holds out hope for a prosperous fall. Cincinnati also is expecting better business this summer.

"At Lake City is optimistic for the fall. Minneapolis sees no improvement over a year ago. Canada reports conditions similar to those existing in the Middle West.

"Wet’ Scenes Barred
(Special to Exhibitors Herald)

KANSAS CITY, KAN., June 19.—A ruling barring burlesque of prohibition in films shown in Kansas was made this week by the state board of motion picture review. The ruling includes comedies, dramas, news reels and topics. The censors also will eliminate scenes of parties where the drinking of liquor is shown, unless such scenes are an essential part of the picture dealing with a pre-prohibition period.
Forecast Early Settlement In Fight Over “Music Tax”

Observers Believe Truce Will Be Reached in at Least Two States and Possibly the Entire United States

(Special to Exhibitors Herald)

NEW YORK, June 19.—It is believed that the long standing battle between the motion picture exhibitors on one side and the American Society of Authors, Composers and Publishers on the other is in a fair way of being settled in at least two states and possibly for the entire country. If negotiations which have been started are concluded in a manner satisfactory to both sides, legal action over the “music tax” may become a thing of the past.

Negotiations Pending in Minnesota and New York

The two states in which negotiations are now under way are Minnesota and New York. During the recent convention at Chicago, Nathan Burkan, J. C. Rosenthal and E. C. Mills, representing the “music tax” people, were in conference with Al Steffes, Theodore Hays, and several other Minnesota exhibitor leaders. The whole matter was discussed at length and it is said a plan was agreed upon tentatively which will end the legal quarrels. Arrangements were made for the continuance of the negotiations with E. S. Hartman, the Chicago attorney of the “music tax” people.

Mr. Mills, who has on a number of occasions, acted as spokesman for the “music tax” people. He has always held that if given an opportunity to address any body of exhibitors, an agreement could be reached that would end all the trouble harmoniously. Mr. Mills went to Chicago with Mr. Burkan and Mr. Rosenthal, with the understanding that he would be given an opportunity to address the convention on the subject of the music tax. Later he found that such arrangements had not been made.

However, during the Chicago convention Mr. Burkan held a conference with Sydney S. Cohen and some of the other national leaders, and it was agreed that the “music tax” people should soon have an opportunity to meet in New York with the entire executive committee to see if some working agreement could be made.

Mr. Mills has been invited by Charles L. O’Reilly to go to the Syracuse convention, and has promised him an opportunity to lay his plan before the exhibitors from the floor of the convention. Mr. O’Reilly and Mr. Mills have had several conferences on the subject, and while neither will disclose just what working agreement is expected to be made, both are sanguine that all the troubles are in a fair way of being smoothed out.

Jacobs Picks Name For New Production

Screen Version of Novel by Dixie Wilson Is Titled “Against the Grain”

(Special to Exhibitors Herald)

LOS ANGELES, June 19.—Dixie Wilson’s novel, “Dust in the Doorway” will be issued as a motion picture under the title of “Against the Grain” it has been announced by Arthur H. Jacobs, producer of the Borzage productions.

Mary Philbin in Cast

Borzage has assembled a notable cast for this picture which includes Mary Philbin, Wm. Collier, Jr., Myrtle Stedman, Josef Swickard, Aggie Herrin, J. Farrell MacDonald and juveniles including Frankie Lee, Mary Jane Irvine and Bruce Gruen.

Actual filming of the production has just been started at United studios.

Is for First National

Collier and Truesdell were brought out from New York specially to play in this production which is to be a First National release.

Levey Service Gets Paper Film Machine

(Special to Exhibitors Herald)

NEW YORK, June 19.—Harry Levey Service corporation has announced exclusive distribution rights in America to the patent British film projection known as “Kinexfix.” The apparatus is claimed to be especially suitable for projecting pictures in the church and school.

Douglas Fairbanks Jr. Appears at McVickers

Douglas Fairbanks, Jr., made his debut in a motion picture theatre last Wednesday when Jones, Liebman & Scherberg announced him to appear several times a day before audiences at McVicker’s, Chicago. He slipped in between shows at 2 and 9 p.m. on Wednesday and Thursday, and made a very pleasing impression with his engaging smile and youthful bashfulness. In one brief speech he said:

“Excuse my nervousness. This is the first time I ever talked to such a large audience. I do not want to appear to be traveling on my father’s reputation, for I hope to make good in my own way in pictures. If you give me just half the support you are giving dad, I will be the biggest star, but I am only a small planet, but watch me grow. I am on my way to Los Angeles to make pictures for Famous Players-Lasky, where I will start my first picture. I hope it’s good and hope you’ll like it. It will be shown in this theatre. Thanks.”

O’Reilly Protests Forming National Body at Syracuse

(Continued from page 41)

tion, and even by these three there is no semblance of campaigning. The three mentioned most frequently are Sam I. Berman, now secretary-treasurer of the association; Mike Walsh of Youngers and William A. Dillon, of Ithaca.

Berman has many boosters and while he has stated that he is not a candidate for the presidency, a movement was quietly started recently by some of his adherents to have him change his mind. When approached recently by one of his friends on the question of whether or not he would accept, Berman said:

Berman Explains Attitude

“I am too poor a man to accept the presidency of the organization. It is an honorary position and about the only thing that goes with it besides the honor and a year of the hardest kind of work is the privilege of spending a lot of your own money. While I would like to do this, I can’t afford it.”

That this will meet with opposition is generally conceded. In spite of the excellent financial condition President O’Reilly’s report will show, there are many who will hold the Secretary of Secretary which carries with it a salary of $5,000 per year, is the only thing along the paid job line that the association can afford.

Fine Annual Report

The annual report of President O’Reilly will show that New York state exhibitors paid into the state organization during the past year upwards of $31,000 and that 987 theatres are members in good standing. It is pointed out that more than 2,000 New York exhibitors that this, which is nearly two and a half times the sum paid into the treasury of the national association in the past year, speaks pretty well for a state which has been broadly advertised as “disorganized” since it withdrew from the national organization at the Washington convention. It is said this is the largest amount ever paid in to headquarters by any state in one year.

The convention will end Thursday afternoon at which time the election of officers will be held. Next week the convention, which is to be held Tuesday night. Many of the New York City exhibitors made the trip to the convention somewhat in the nature of a outing by leaving the city in a night boat Monday night and joining the train contingent at Albany and continuing the journey.

Sees First Film at 90 Years

(Special to Exhibitors Herald)

WATERTOWN, N. Y., June 19.—Ninety years of age, and never had seen a motion picture! Rather remarkable to say the least, in this day and age. And such, however, had been the case with Mrs. Caroline Eddy, of Watertown, N. Y., who celebrated her ninetieth birthday last week by going to a motion picture show. Mrs. Eddy, who is still in the best of her advanced years, was taken to the Avon theatre, where she witnessed Mark Twain’s “A Connecticut Yankee in King Arthur’s Court.” She enjoyed the evening immensely and was the cynosure of all eyes. Her only remark was that it was “wonderful.”
Warner Brothers' three new stars. Left: Hope Hampton snapped at reception tendered her upon arrival on the Coast to appear in Belasco's "The Gold Diggers." Center: "Spec" O'Donnell, the youngster elevated to stardom by Warner Brothers after his appearance in several of their pictures. Right: Lenore Ulric departing for the Coast to star in Warner's' adaptation of "Tiger Rose," another of the Belasco stage successes which the company will produce.

Ethel Shannon is a featured member of the cast of the Preferred-Lichtman picture, "Daughters of the Rich," which is being presented on the anniversary program at the Capitol theatre, New York, June 17 to 23.

An ice cream cone, an electric fan and a good disposition are three contributing factors to comfort in these nice, hot, sweltering days of summer, avers Corinne Griffith, who has just completed her portrayal in "Six Days," Goldwyn's screen version of the Elinor Glyn novel. And we will all agree that the star doesn't appear at all perturbed at the mounting mercury.
Three stars (left): John J. McGraw, manager of New York Giants; Larry Semon, who will produce for M. H. Hoffman of Truart, and S. L. Rothafel, of Capitol theatre. Players below the "three stars" are Henry B. Walthall and Ethel Grey Terry who appear in "The Unknown Purple," produced by Carlos Productions for Truart. Above are Brinsley Shaw and Alice Lake, also members of cast of "The Unknown Purple."

Elinor Glyn, novelist, has arrived in U. S. to supervise Goldwyn's production of her famous story, "Three Weeks."

Bull Montana, one of the newest "Latin lovers" of the screen, entertaining a group of his young neighbors. The comedian, whose latest Hunt Stromberg-Metro pictures are "The Two Twins" and "Snowed Under," is having hard time convincing his friends that he is the fairy prince and not the ogre, as they contend.

Walter S. Rand, Pacific Coast district manager, United Artists, and Mrs. Rand visit Pickford-Fairbanks studio where Mary Pickford has completed "The Street Singer."

Bulldogging, so they say, is a favorite sport with Roy Stewart, a member of the stellar forces of Universal. The party of the second part in the picture above is Jocko. One of Stewart's latest starring vehicles which will be distributed under the Universal banner is "Burning Words."
Blanche Sweet is given another opportunity to display her keen histrionic ability in the characterization of Dolores Mendoza in Goldwyn's forthcoming production of "In the Palace of the King."

Immense floral piece 35 feet high and 22 feet wide, presented by Thomas H. Ince to the American Legion at Venice, Cal., for its Memorial Day exercises aboard the U. S. S. Nevada. Hundreds of flowers covered the anchor.

Jack Holt, Paramount star, with Dr. P. M. Seixas, the star's former athletic coach and instructor in physical culture. Dr. Seixas was instructor at West Point for a number of years. Holt will appear with Pola Negri in "The Cheat," a 1923-24 attraction.

Hazel Keener who plays the part of Princess Aischa in Maurice Tourneur's production, "The Brass Bottle," a six reel film for First National distribution.

Charlie Murray, Kathlene Martyn, Raymond McKee, Director Gregory La Cava and company on location "somewhere" on Staten Island, N. Y., filming one of the series of all star comedies which C. C. Burr is producing for distribution through W. W. Hodkinson Corporation. "Fearless Flannagan" and "The Life of Reilly" are the titles of the two latest of these short subjects which are proving popular with theatre audiences throughout the country.
Marguerite de la Motte and John Bowers, who have leading roles in "When a Man's a Man," Harold Bell Wright story which Sol Lesser is producing for Principal Pictures. The company is now in Arizona on location.

Prominent citizens, press and film men welcome President Carl Laemmle of Universal as favorite son of Wisconsin, the state in which he was reared. This picture was taken in train shed on producer's arrival in Milwaukee. Yes, and there was a brass band at the train, also.

A pair to draw to. Douglas Fairbanks, who is making "The Thief of Bagdad," and Maurice Cannon, Parisian player appearing in "Trilby," enjoy a few moments recreation at Fairbanks studio after hard day's work.

William Duncan, now making "The Steel Trail," a Universal serial.

Capt. John D. Fredericks, elected to Congress from Los Angeles, is champion of free screen. The solon visited M. C. Levee and Joseph Schenck at United to get facts to present to Congress.

Gathering of newspaper, magazine and trade paper representatives with stars and directors of the Grand studio (Grand-Asher Distributing Company) as guests of the plant and Adam Hull Shirk, publicity director and scenario editor. Ben Verschleiser, in charge of studio, is at near end of table. Among others in the picture are: Harry Edwards, director; Monty Banks, star; Joe Rock, star; Alf Goulding, director; Sid Smith, star; Archie Mayo, director; Earl Olin, production manager; Billie Rhodes, leading woman; Harry Hammond Beall, "Exhibitors Herald"; Herman Raymaker, director; Ame Austin, "Screenland," and Grover Jones, director.
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Norma Talmadge and her director, Frank Lloyd, discussing a scene for the star’s newest attraction, “Purple Pride,” an adaptation of “Ashes of Vengeance.” First National will distribute picture.

Harry Silver, the robust and congenial partner of Fred S. Meyer, managing director, Palace theatre, Hamilton, O.

Harry Turberg, third member of Palace trio whom “Herald” readers meet for the first time.

Constance Talmadge and Sydney Franklin, who is directing the star in her next First National special, “Dulcy,” the stage play which had long runs, both in New York and Chicago.

Joan Lowell who appears in the Metro special, “The Master of Women.”

Irene Rich has featured role in C. B. C’s production of “Yesterday’s Wife.”

Eileen Percy is signed by C. B. C. for the cast of “Yesterday’s Wife.”

Jane Thomas at city hall, Boston, Mass., on occasion of visit to that city to appear at showing of Arrow’s “Lost in a Big City” at Park theatre. Left to right in picture are: Charles Davis, 2nd; Mr. Toby of Jake Lourie office; John Casey, city censor; William Patten, Independent Film Company, and Margaret Harriss, Boston Telegram.

In top view James Young, director of First National’s “Trilby,” is impressing the cast with his bravery by letting a snake circle his neck. Below is John Ellis, expert still photographer who is making beautiful art studies for “Trilby.”
The WEEK in NEW YORK

THERE'S no rule like a big city rule. When the small town yokelвате toward the big city all thoughts of the old home habitat usually flitter out of the mental orbit. But now and then the big city rube there is a spark that bursts into flame when a horse drawn hay wagon looms on the horizon to remind us of the times that we take the subway.

All of which is by way of introducing the startling announcement that filmdom's highest bon mot will be launched at a banquet of the Motion Picture branch of the American Legion. There will be meat, horses, and cars—no, there is no mistake, it's the Meat, Horses, and Car Banquet, to be held at the Hotel Astor, next Monday night.

The "gang" to the number of more than thirty, met at Warner Brothers offices and after indulging in light repast and other things not so light, donned old fashioned straw hats and sunbonnets—the hips karking the hats and the hickies the sun bonnets—and the ride started with all the riders being equipped with some noise-making instrument.

Broadway was awakened to a new thrill when the rubes blew the fumes of the repast through the fish borns, or wailed by telephone at the same time, a harmonicaden in this symphony. The parade went up and down Broadway, stopping long enough at the Strand to see the 'Main Street' film, and then moved up the greenery amid the gaiety of Central Park.

Here were more festivities, much of the guests waiting outside, and the invitation to be the real order. It may be added that Borrah Minevich, said to be the world's greatest harmonica virtuoso, blew vociferously and entertainingly to the number of vaudeville artistes did theirs for the edification of the guests. The theme of the whole entertainment was harmoniously with Gopher Prairie's Main Street, and a good time was had by all, with the possible exception of Lou Marangella, who blew so hard on a horn that he busted the waist-band of his best Hester street trousers.

On seeing a picture of Paul Guilick's Harlem Boys, Miss M. L. Goldsboro, in Exhibitors Herald, and reading that he had made a perfect 126 at the tournament, Jerry Bectay said, "That's not true, guv," and proceeded to issue a challenge. Guilick declares the 126 is an error and offers to put Official Handicapper Bruce Gallup on the stand to prove that his score was really 116. Says Guilick:

That 126 score is a libel, a slander or something. What kind of a golfer do they think I am? I can take a set of left handed clubs and play them right handed, or a set of right handed clubs and play them left-handed and do better than 126.

And at that what's a little thing like a matter of ten strokes between friends.

And again speaking of the golf tourney the labors of the hardest working man in connection with it have been recognized. Borroughs Missenso, who is always official score keeper and handicap-caster, was presented with a handsome fountain pen by the members of the golf committee.

And once more on the golf stuff. The four pages of excellent pictures of film men disguised as golfers in last week's Exhibitors Herald, have caused no small amount of interest in the trade, and many requests have been made for copies of the photographs for various purposes. These pictures, of course, were taken exclusively for Exhibitors Herald, two cameramen being on the job. In response to many requests the handiwork (one or as handsome as can be made of the subjects) have been made and many of these have been given to the golfers with the compliments of the Herald.

Dick Weil, of Arrow, sends a postal card from Cleveland, which is covered with writing. The legible part besides Dick's name is "Important," so we know it must be something special. On his return Weil will be asked to translate the hieroglyphs so we can quiet worrying and get some sleep.

From Chicago comes a handsome little engraved card bearing the following message:

JEAN LOUISE BAER
May 17, 1923

Mr. and Mrs. Frederick Eugene Baer
And if you could see the smile on Freddy Baer's face you would need no further explanations.

Hugo Reisenfeld has cabled his offices that he would sail for home on the Paris which is due to reach New York the latter part of this week. The popular director of the Rivoli, Rialto and Criterion has been taking a vacation of two months, during which time he has visited France, Germany, England and other European countries, and will return to New York on June 19, 1923, and will make a full presentation report on his trip to the theatres, orchestras and presentation managers.

On his return Dr. Reisenfeld will be invited to see "The Covered Wagon," which is in its fourteenth week at his Criterion theatre. The Paramount production of Emerson Hook is now in full swing in Chicago, Boston and Hollywood, and preparations are being made for the sending out of twelve companies to read it over the new Ehringer-Subert circuit.

Mrs. Charles L. O'Reilly, who was taken to Roosevelt Hospital last week seriously ill, is slightly improved and it is now believed that all precautions which were deemed necessary, will be avoided. Out of respect to Mr. O'Reilly, who is president of the T. O. C. C. which has turned its regular business meeting last week, and all the members of the organization spent one minute in silent prayer for the recovery of Mrs. O'Reilly.

Harry Charnes, of Cleveland, spent the week end in New York and is expected to take in the M. P. T. O. state convention at Syracuse on his way home.

C. F. Chawner, who deals advertising from the top and bottom for First National, is from Missouri, and for that reason he is spending a two-weeks' vacation in the wilds of Delaware county, New York. Before leaving the F. N. office "Cham" made this statement and when his hearers failed to get the connection he elaborated:

"It's like this; far be it from me to doubt anything that Bill Yearesley says about his skill as a fisherman, but so many fish stories have been drifting in that I'm from Missouri and I'm going to spend that vacation with Yearesley to see if he does it and how he does it."

L. Grandjean, formerly with American Releasing, has joined the First National forces and will "sub" for Chawner.

Alexander S. Ahronson, formerly vice-president and one of the distribution heads of Goldwyn Pictures, has been appointed general sales manager of Truart Productions.
Metro Schedules Minimum of
33 Productions for 1923-24

Other Features May Be Added to Program

Mae Murray’s “The French Doll” is Initial Picture for September Publication

NEW YORK, June 19.—A minimum of thirty-three major attractions, with the possibility of a number of other productions being added to the schedule before the season is far advanced, have been announced by Metro for distribution during 1923-24.

The lineup for the new season follows: Three Fred Niblo features; three Reginald Barker pictures; two Rex Ingram specials; three Allen Holubar productions; three Buster Keaton five-reel comedies; three Mae Murray pictures; three Jackie Coogan vehicles; five Viola Dana films; six Metro screen classics; one Williamson-Technicolor feature and one Sawyer-Lubin production.

Four Pictures Scheduled to Launch 1923 Program

The thirty-three attractions thus far scheduled will be published at the rate of four in September, five in October, four in November, four in December, four in January, three in February, four in March, four in April and one in May.

The opening gun will be fired in September with Mae Murray’s latest picture “The French Doll,” taken from the Paris and New York Stage play. “The French Doll,” acted here last season by Irene Bordoni, is based on A. E. Thomas’ English adaptation of the French play “Mlle. de Marie” by Paul Armont and Marcel Gerbidon. Included in the cast with Miss Murray are Orville Caldwell, Rod La Rocque, Rose Dion, Paul Cazaneuve, Willard Louis, Bernard Randall and Lucien Littlefield. The adaptation and continuity was prepared by Frances Marion. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions, M. H. Hoffman, general manager.

Niblo Production Follows

Following “The French Doll” will be Fred Niblo’s production through Louis B. Mayer of his New York stage success, “Captain Applejack” by the English author, Walter Hackett. Its title, however, will be changed to “Strangers of the Night.” The scenario was prepared by Bess Meredyth. In the cast are Enid Bennett, Matt Moore, Barbara La Marr, Adele Farrington, Emily Fitzroy, Otto Hoffman and Robert McKim.

Next will be a new Viola Dana picture, “Rouged Lips,” from the story “Upstage” by Rita Weiman. The adaptation was made by Thomas J. Hopkins. Harold Shaw, an English director, handled the megaphone. In the cast are such well known players as Tom Moore, Nela Luxford, Sidney de Grey, Arline Pretty, Francis Powers, George Woodthorpe, and Burwell Manrick.

The last production to be issued in September will be Buster Keaton’s first five reel comedy drama, “The Three, Ages,” made under the direction of Eddie Cline. This series will receive extensive exploitation.

Five Listed for October

October will see five new productions issued headed by the Metro screen classic “The Eagle’s Feather” now in the making under the direction of Edward Sloman. “The Eagle’s Feather” is from a story by Katherine Newlin Burt and was prepared for the screen by Winifred Dunn. The cast includes James Kirkwood, Mary Alden, Lester Cuneo, Elinor Fair, George Seigman, Adolph Menjou, John Elliott, Charles McHugh, William Orthamond, and Jim Wang.

Second is the Reginald Barker-Louis B. Mayer production, “The Master of Women,” adapted by Monte M. Katterjohn from the novel, “The Law-Bringers,” by G. B. Lancaster. This title may be changed. The cast consists of Renee Adoree, Earle Williams, Barbara La Marr, Pat O’Malley, Wallace Beery, Joseph Swickard, Pat Harmon, George Kuwa, Edward J. Brady, and Robert Anderson.

October also will produce the first Jackie Coogan feature under Metro auspices. Jackie is now at work in the Metro Studio under the direction of Victor Schertzinger on Mary Roberts Rinehart’s story “Long Live the King.” It is a colorful picturization of the adventures of the young Crown Prince of the mythical kingdom of Lavonia. The novel was adapted by C. Gardner Sullivan and scenarized by Eve Unsell. These screen adaptations were loaned to Metro by Joseph M. Schenck and B. P. Schulberg respectively. This is being made under the personal supervision of Jack Coogan, Sr. Among the players supporting Jackie are Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Brower, and Don Franklin.

There will be a second Metro screen classic, “Held to Answer,” by Peter Clarke McFarlane story recently purchased by Metro. In this month also there will be published a second Viola Dana picture called “The Social Code.” This is taken from Rita Weiman’s story, “To Whom It May Concern.” Rex Taylor is doing the continuity.

Holubar Heads November List

Four productions will be distributed by Metro in November. The first is an Allen Holubar production called “Hearts of Happiness,” a title which is tentative.

Universal to Convene

Day and Date, June 22

In Chicago, New York

(Special to Exhibitors Herald)

NEW YORK, June 19.—Universal will hold its annual sales convention this week at the Commodore Hotel, practically an entire floor being engaged. Simultaneously, on Friday, a twin convention will be held at the Congress, Chicago.

Discussion bearing upon the formation of a Fall policy will take up much of the conventions’ time, it is expected.

The New York convention will be opened by Carl Laemmle. R. H. Cochrane, F. D. Cochrane, E. H. Goldstein, Art Schnitzius, Fred O. Folick, George Brown, Raymond Cavanaugh and R. V. Anderson are others who will address the gathering.
Second will be a new Fred Niblo production called "Man, Woman and Temptation." It is under the auspices of the Metro-Louis B. Mayer organizations. A third will be "Pleasure Mad," scheduled as a Reginald Barker production, also under the auspices of B. Mayer. Sources from the well known novel, "The Valley of Content" by Blanche Upright. There will be a "Buster Keaton five reel" but the story has not yet been selected.

"Desire" First for December

December will show four more Metro pictures called "Desire." The third screen classic of the Fall program will be the first. It is a Louis Burston presentation through Metro directed by Rowland V. Lee. It is an original story and continuity by John B. Clymer and Henry R. Symonds. Among the cast are Marguerite De La Motte, John Bowery, Estelle Taylor, David Butler, Walter Long, Lucille Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson and several other distinguished names. A second is "Fashion Row," a Mae Murray picture formerly announced as "Conquest," by Sada Cowan and Howard Higgins.

The third December issue is "The Uninvited Guest," a William Wellman pictures no. This film will be "In Search of a Thrill," a third Dana Metro picture taken from the story by Kate Jordan, "The Spirit of the Road."

First Ingram Film in January

Nineteen twenty-four will start off with four January publications. Of these the long heralded mammoth, Rex Ingram production called "Scaramouche" will be the first. It will take Ingram at least six months to complete "Scaramouche" and it will be due to the director's possible achievement, "The Four Horsemen." "Scaramouche" is a romance of the French Revolution by Rafael Sabatini and it is being produced by special arrangement with Charles L. Wagner. The scenario was prepared by Willis Goldbeck. The cast is headed by Alice Terry, Ramon Novarro and Lewis Stone and others are Edith Allen, Lloyd Ingram, Otto Matieson, Julia Swayne Gordon and James Marcus.

In January also there will be another Metro-Jackie Coogan production the story of which has not yet been selected. Still another will be "The Shooting of Dan McGrew," a Lubin-Sawyer production. This is a poem by Stephen Vincent Benet. The last January release will be a fourth screen classic called by the temporary title of "Other Men's Clothes." It is taken from the famous "Tale of Triona" by William J. Locke.

"Life's Highway" in February

February brings three Metro releases. The most important of these is a second Allen Holubar production, "Life's Highway," from the story by E. Lloyd Sheldon, and directed by B. Mayer. One other will be a fourth Viola Dana picture and still another will be the fifth of the seasons Metro screen classics the subject of which is among the undetermined.

Big Pictures for March

March holds four important productions and will form a banner month for Metro. No titles have been announced at this date but they will be respectively a Fred Niblo production, a Reginald Barker production, an Ingram production and one Buster Keaton five reel feature comedy.

April will have the following Metro releases: "Mademoiselle Midnight" by Edmund Goulding for Mae Murray Metro-Tiffany Productions; "The Dog of Flanders," for Jackie Coogan's third Metro picture, by Louisa de la Kame; a fifth Viola Dana picture, the sixth Metro screen classic.

Only One for May

May, the last month of the season's program will have the third Alan Holubar production called "The Roles of Redemption." It is a special feature planned to bring the Metro 1923-24 program to a close with a sure-fire favorite for exhibitor and public alike.

High School Players To Stage Photodrama Using Student Staff

(Special to Exhibitors Herald)

LOS ANGELES, June 19.—Its interest awakened by the recent International Congress on Motion Picture Arts to the tremendous educational and cultural possibilities of motion pictures, the Los Angeles High School Players' Association has decided to produce a photodrama early next term. It will be the first picture ever produced by an American High School, it is stated.

The Los Angeles High School will make a complete picture within the confines of the art school body, with the exception of the printing of the film. Many technical and literary studies in the school will be gathered into production studies in art, laboratory work, carpentry, literature, dramatics and motion picture photography contributing. The scenario is one of the students and the actors, directors and technical men will also be drawn from their ranks.

The Players' association at the school has a membership of 1,300 while there are 700 students in the scenary art classes.

Thomas in East With Two New Productions

Will Arrange Distribution of "Silent Accuser" and "Phantom Justice"

(Special to Exhibitors Herald)

NEW YORK, June 19. — Richard Thomas, producer, and William La Plante, his personal representative, have arrived in New York to arrange for the distribution of two productions recently completed. They are "The Silent Accuser" and "Phantom Justice."

Shows Finger Print System

Both productions, which were filmed at the Hollywood Studios, are lavishly mounted, according to Mr. La Plante. "The Silent Accuser" will lend itself to various exploitation angles as it has several highly effective minor themes which can be used to good advantage, it is said. One of these angles is the finger print system, which is explained in detail as the picture approaches the climax. The cast of "The Silent Accuser" includes Carmel Myers, Melbourne McDowell, Spottiswoode Aitken, Clyde Fillmore, Kathryn McGuire, Carol Holloway, Edward Bormann, Rex Ballard, Charles Force and others.

"Phantom Justice" by Whitcomb

"Phantom Justice," is described as a picture pointing a moral, telling the story of a young criminal lawyer, who, "practices law, not justice." Daniel Frederick Whitcomb wrote the original script, while Burrell Manly handled the adaptation.

Deplores Ballyhooing Of Mediocre Pictures During Summer Months

(Special to Exhibitors Herald)

KANSAS CITY, MO, June 19.—Unsystematic ballyhooing of pictures received the condemnation of A. E. Eisner, president of the Kansas City Theatres, O. A. T., this week. "Too many exhibitors labor under the impression that with the arrival of the summer season comes the necessity of ballyhooing all pictures, regardless of merit or type," said Mr. Eisner. "In the past this has proved a sad mistake—one that I do not believe will occur frequently this summer. Just because an exhibitor is confronted with amusement park competition can reason why he should lose the front of his theatre, pull a lot of 'circus' stuff and attempt to get his patrons excited over a mediocre production.

"A good picture should receive plenty of exploitation and advertising—that is one of the best methods of combating summer slump. If the picture is primarily a comedy, it is worth playing up more than the ordinary. But, here is my point: Imagine how the patrons of an exhibitor, persons who have patronized his theater all through the winter months, must feel when the exhibitor, fearful of a summer slump, begins playing ordinary productions up as super pictures, world beaters, etc. Or, when regular program pictures are made the foundation of a too extensive exploitation or ballyhoo campaign. Such tactics destroy public confidence in the exhibitor."

MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build Their Patronage business has more than doubled on the fifth chapter.

By T. A. SHEA

(Palace Theatre, McGehee, Ark.)

First: Cut off all help. Do the work yourself. Second: Advertise personal appearance of 50 bathing beauties in one piece suit every 10 cents only, with a prize package with every ticket. Fourth: Repeat No. 3. Fifth: Damiano.
EXHIBITORS

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EXHIBITORS

THE THEATRE

A department of practical showmanship

THIS IS "HERALD" SERVICE

Showmen Tell of Benefit Through Theatre Letters

Two of the Theatre Letters published in this issue tell briefly the story of this "Herald Service" branch. Mr. and Mrs. T. R. Jesse, making their first contribution, write of the program they made up with E. J. Milhon's Theatre Letter and illustration in the March 10 issue as a model, declaring it the best form of advertising they have found. Harry Van Noy adds a demonstration in his lobby display for "Adam's Rib." Both letters are illustrated.

The steadily increasing interest in this youngest of the paper's co-operative service departments has been a source of wonderment to many in the trade. At its inception the Theatre Letters forum was regarded by the uninformed as an idealistic innovation that could not survive. It was argued that showmen qualified to contribute valuable material lacked the altruistic spirit, that the helping hand was not an institution in the exhibition business. Against this claim was balanced the record of "What the Picture Did for Me," and the result has been steady growth.

In Theatre Letters the "Herald" has acted mainly in a mechanical capacity, facilitating exhibitor exchange of information and ideas. The absurd notion that any individual or board of experts enjoys a corner on the science of motion picture exploitation has been left to those who care to believe in it. Theatre Letters has accumulated a contributing staff proving that policy.

Exhibitors Lift Text Matter for Own Publication

Reproductions of three pages from Fred S. Meyer's monthly magazine published for the Palace Theatre, Hamilton, O., emphasize the service character of "Herald" text matter. In one page Mr. Meyer reproduces from the May 26 issue an editorial by Martin J. Quigley. For the other pages Summer copy provided by this department in the May 19 edition was utilized.

In all cases the "Herald" copy was used without change or modification save for the parenthesis credit line.

The June issue of the Palace house organ runs 60 pages and covers, without doubt the high mark for theatre publications at this period. At the peak of the theatre season the book is increased to more than 100 pages, advertising and text increasing in direct ratio.

Page 3 is given over to masthead and table of contents. Program announcements begin on page 5; page 7 carries the Public Rights League data of the month, picture information is spread over ensuing right hand pages for a distance, interrupted by an editorial page, reviews of coming attractions, news bits, contributed features and advertisements, the latter predominating in space but not in prominence.

No better house organ is published, and but one in America bears comparison with it.

Mr. Meyer, Charles H. Ryan, Thomas S. Daley and the many others who use "Herald" copy in this manner demonstrate the real meaning of "Herald Service."
Theatre Letters
Personal Accounts of Constructive Showmanship
Contributed by Readers of "Exhibitors Herald"

Stays "Within The Law" When Boosting Same

Keeping "Within the Law" when exploiting the First National attraction of that title, Frank L. Browne, Liberty, Long Beach, obtained such good results that the picture was held over after completing its scheduled week run. The details:

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir:

It is just about a month since I last wrote and the fact that I have done little of any importance in the way of exploitation is the only alibi I have to offer for not writing sooner. Even in my campaign on "Within the Law" I have not done anything worth while shouting about but, nevertheless, I am enclosing a couple of photos on a little stunt I put over in connection with the picture.

The card and reading matter is, of course, not a new idea, but I went out of my way to get permission from the Automobile Club and the Traction Company to place these signs on the poles and posts and the result was that 400 such posts and poles were adorned with my innocent-looking advertisement. From any distance, almost, about the only thing that was easily read was "Within the Law."

I also used 200 regular window cards, ten 28 sheet stands, and my regular newspaper space, and opened to one of the biggest day's business in the history of the house, and it was the unanimous opinion of those whom I accosted that it was the greatest vehicle that Norma Talmadge ever appeared in.

My business was tremendous all week and I decided to hold it over, and I am glad I did.

This is about all for this time, but I will soon tell you all about my sign for "Main Street."

With best wishes, I am,
FRANK L. BROWNE,
Liberty theatre, Long Beach, Cal.

DEAR MR. BROWNE:

Was it only a month? Seemed longer. Welcome back, however.

We've wondered why more hasn't been done with that ready-made title, "Within the Law," and hope your letter is the beginning of the record. Certainly you make it easy for others to duplicate your stunt.

Will await the "Main Street" letter with keen anticipation. Lots of good titles these days, aren't there?—W. R. W.
“Robin Hood”
Date Campaign Paves the Way

Starting almost a month before opening date, George Rea is building solidly for the run of “Robin Hood,” his current Theatre letter giving early details. Mr. Rea writes:

THEATRE EDITOR,
EXHIBITORS HERALD,

Dear Sir:

I am pulling the old date gag on “Robin Hood” and want you to tell other exhibitors if they have never pulled it or haven’t done so for a year, to get busy. It is creating more interest and causing more talk than anything I’ve done in a blue moon.

I have two slides that read: “June 25-26-27.” I have covered everything I can find in town with “June 25-26-27,” including every other telephone pole with the title. These are crudely made, as per sample. Also in two papers I ran “June 25-26-27” for five days and followed this up with “The Colonial, June 25-27,” which I will follow with “The Colonial, June 25-26-27, Robin Hood.”

If all come that ask about these dates we will hang up a new record. Anyhow, I’ll let you know the result.

GEORGE REA,
Colonial theatre, Washington, C. H., O.

DEAR MR. REA:
It’s good to hear from you again. Thought we had lost you to “What the Picture Did for Me.” Welcome back. We’ll be satisfied with every other contribution.

The beginning looks like a good foundation. Don’t forget to let us know how it works out.—W. R. W.

HARRY VAN NOY’S “Adam’s Rib” lobby, modeled after a Theatre Letter illustration in a recent issue. Mr. Van Noy’s letter appears herewith.

Theatre Letter Illustration Is Van Noy Model

Cooperation is king. Additional evidence presented this week includes the front for “Adam’s Rib” used by Harry Van Noy. A reproduction of same is presented herewith.

Mr. Van Noy writes, with characteristic brevity:

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir:

I enclose photograph of “Adam’s Rib” front. The idea was taken from EXHIBITORS HERALD of two weeks ago. Watch me on “Hunting Big Game in Africa.” I will mail photos as soon as I get the stunts started.

HARRY VAN NOY,
Riviera theatre, Anderson, Ind.

DEAR MR. VAN NOY:
We always feel a thrill when something we print comes back to us in approximate duplication that way. It makes everything seem so worthwhile. Glad you used the idea so advantageously. Will await news of the animal picture anxiously.—W. R. W.

Jessees Adapt Milhon Program From “Herald”

The program of E. J. Milhon, Cozy theatre, Hazelwood, Ind., presented with his Theatre Letter in the March 16 issue, has been adapted practically without change by Mr. and Mrs. T. R. Jesse, Gem theatre, Humphreys, Mo., who write:

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir:

We are enclosing copy of program we had printed for June, with apologies to E. J. Milhon. We got the idea from his copy in the March 16 issue of the HERALD.

This is a small town, 360 population, without a newspaper. We consider this the cheapest and most effective advertising. We seal the edges with stamp and mail out on routes.

In addition we use 1-sheets and cards and...
**DUPLICATES MILHON METHOD**

an extra 3-sheet on a serial every few weeks.

Mr. and Mrs. T. R. Jessie
Gem theatre, Humphreys, Mo.

+++

Dear Mr. and Mrs. Jessie:

Very glad that you found Mr. Milhon’s program so useful as an example, and that you wrote us to tell us about it. Let us hear from you frequently.—W. R. W.

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**Stage Wedding First Stunt on Warner Picture**

A stage wedding is the first stunt reported in exploitation of “The Little Church Around the Corner,” Warner Brothers feature, C. L. McDonald using it as the subject of his first Theatre Letter in a long time.

THEATRE EDITOR, EXHIBITORS HERALD.

Dear Sir:

Enclosed find page from a newspaper I used as a herald. Note that it is printed “widthways.”

Is this a new wrinkle for a double truck? C. L. McDonald, Majestic theatre, Jackson, Miss.

+++

Dear Mr. McDonald:

It may not be new, can’t say for sure, but it’s at least novel and the idea the thing sounds. Certainly the layout is well done.

Glad to hear from you again. Why the long silence.—W. R. W.

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**News Write-Up**

It isn’t often that a lobby display breaks into the newspaper on sheer merit. Here’s a case of the same, with detailed description of the front of its producer. A photo reproduction appears herewith.

THEATRE EDITOR, EXHIBITORS HERALD.

Dear Sir:

The enclosed photo shows my lobby on “The Bright Shawl.” Dark blue and pale blue stripes were used, separated by white. The center was in pale blue, over which the title was in white, edged in black. The flowers (the kind I painted, never grew) were highly colored and taken all in all, the front was very pretty, so much so that the morning paper spoke about it and told the public to see it if they saw the picture or not.

I also had two downtown windows decorated with shawls and my sign in the center. In the largest drug store I had a one-sheet over which I draped a very bright shawl that had been in my wife’s family over 83 years. This window somebody was always looking in and just this in all three good days was the result.


+++

Dear Mr. Swanke:

We heard a good deal about the way they used shawls for the picture when it was played Broadway, but your story is much more interesting, particularly that bit about the family shawl. Clearly, you’re not overlooking a bet, photo speaks for itself. Glad to hear from you again. Keep it up.—W. R. W.
Animals Popular

ANIMAL pictures, for various reasons, satisfy a demand of the season. For more definite reasons they offer special advantages to the business showman.

As all know, the animal picture gives exhibitors a great deal to work with in advertising and barriers of prejudice are let down when the subject of co-operation is broached to educators and civic organizations. Somehow, the animal picture is regarded as distinct from the entertainment dubbed "movie" and the result is a new interest in the film theatre.

SEA STUFF continues to dominate news of the theatre. Vitaphone's "Masters of Men" ran two weeks at the Cameo, New York, with Naval cooperation.

50 YEARS AGO, says a report, London experienced a May as warm as this one, yet crowds viewed Universal's "Hunting Big Game in Africa" at the London Pavilion. Booked an animal attraction yet?

ORIENTAL luxury, etc., is probably pretty torrid, yet the lobby for Paramount's "Bella Donna," Imperial theatre, Asheville, N. C., has a summery and inviting tone. You worry about it. 'T's too hot.


BOY SCOUTS must find school vacation a hollow mockery, so busy are they kept exploiting pictures. These Baltimore members helped the New Theatre in putting over Metro's "Trailing African Wild Animals."

ABOUT FACE! didn't mean anything to the St. Paul Firemen's Drum Corps boosting their annual benefit with Goldwyn's "Gimme" and the Tower theatre. A bad photograph but a good bit of cooperation anyway.
CROSSING, GO SLOW! The picture is "Westbound Limited," F. B. O., continuing its remarkable exploitation career. The front was used by the Rex theatre, Eugene, Ore., A. H. McDonald, exhibitor. "Railroad" men assisted the ushers, in costume. The headlight was from an automobile. Hop the whole display working signals were affixed. Another chapter of a good story written. Who'll write the next one?

Clothes, Again

CLOTHES again enter the exploitation field, this time in support of "Penrod and Sam," forthcoming First National attraction, arrangements having been completed for a national co-operative drive with the same company that supplied the "Penrod" suits for boys figuring in the business history of that attraction.

The boy interest in clothes is a healthy one, albeit not always readily calculated or controlled, and the stills showing Buddy Messinger and other juveniles from the picture in the natty attire offered for sale should result, as it did before, in many youngsters interrogating their parents frequently and pointedly about the picture.

PENROD Clothes will reappear in exploitation support of "Penrod and Sam," First National, a national plan for their use being completed.

ST. LOUIS datelines the latest dispatches on Naval cooperation in exploiting Vitagraph's "Masters of Men." It played the Del Monte. This is one of the stands.

A BIG SUBJECT is difficult to lay before the public in an advertising way, such a subject being the stellar cast of Goldwyn's "Souls For Sale," successfully laid before the public of Richmond, Va., by the Bijou theatre in the above manner. In the exploitation of this picture showmen have displayed keen appreciation of space values, getting maximum punch with minimum loss of acreage. The Bijou system is one of the best yet reported.
TALKING LOBBIES are gaining popularity. They are good for two or three repetitions practically anywhere. The above, advertising First National’s "Daddy," was used by the Beacham theatre, Orlando, Fla. The stock paper on the subject makes it very easy to produce an approximate duplicate of the front where such is desired, fence and figures being taken from same. The center piece carries the chorus of a published song, "Daddy."

And In England

AND in England, as they say in certain advertisements, the theatre front is also a busy salesman. While his method may not be as delicate, nor his points too cleanly made, his intention is identical and in the absence of another type of competition the sales probably are as readily forthcoming.

As the Globe, at Bristol, displays advertising matter for "East Is West," so do the majority of theatres in the kingdom utilize available space to the full. In a little while, probably, since English showmen currently show active interest in American theatre methods, there will be improvement and expansion.

SKINS of African animals were made into a coat for Mrs. Martin Johnson and a window display for Metro's animal feature by A. Jaeckel, New York.

FRONT? NO. PROLOGUE. Metro's "Hearts Aflame," wherein the big thrill depicts a locomotive rushing through a flaming forest, was accorded this setting by the Century theatre, Baltimore. A quartette in uniform sang something or other unchronicled. As prologue setting or as lobby display, the photograph serves as an adequate model. The locomotive was made of beaverboard. The backdrop, in stock at most theatres, provided the forest.
WHO CAN BEAT this lobby for straight pictorial appeal? It's from the Rex theatre, Eugene, Ore., advertising "The Isle of Lost Ships," First National, a picture offering unbounded possibilities.

IT'S A REGULAR THING for the Rex to have strong frontal layouts, as this picture of the display for "Within the Law" attests. Attractive lobbies are powerful antidotes for the summer slump ailment.

STARS may or may not be declining, but this line-up on "Souls for Sale," Goldwyn, by the Alamo, Louisville, is an imposing invitation to the box office.

STILL THEY COME, good windows on "Douglas Fairbanks in Robin Hood," shown at the Atlanta theatre, Atlanta. This one was based on a hair net.

"BR-R-R!" If you can make a perspiring pedestrian say that, you can sell him a ticket, and this display for Pathe's "Nansok of the North," Pershing theatre, St. Louis, is a pretty chilly looking affair.

WHERE THEATER NATURE小時化 NATURE SHOWS ITSELF THROUGH THE LOBBY. Use of the lobby as a weapon of defense against untoward thermometrical conditions is in line with the best of showmanship. Pictures reproduced on this page show how one able showman maintains a lofty level of excellence in his lobby displays without moving up to the forbidding austerity which is the natural pitfall. Location and class of patronage always determine, of course, the merit of the lobby display in a specific instance, but for those who use them the season offers particular inducements. If lobby displays are profitable at any time, they are more so now. Effort expended in their preparation almost invariably will be found effort well rewarded.

IN CLOSING the pictorial record of the week's exploitation it's only proper to offer this lobby for "The Isle of Lost Ships," First National's exploitation hit of the moment. Empress, Oklahoma City.
“Brevity Is the Soul of Wit”

Lumber Company Advertises Christie Comedy; Provides Short Subject Men Example

Lumber trade journals, reaching all branches of the lumber industry and allied trades, will carry advertisements for “Back to the Woods,” Christie Educational comedy, paid for by the Red River Lumber Company, whose holdings at Westwood, Cal., form the background of the picture. The copy will direct attention to the comedy and urge that readers look for it at local theatres.

So far as news records reveal this is the first time a short subject has been the beneficiary of national interest emanating from another industrial field, though the basic principle has been and is being employed with gratifying results in connection with feature length productions.

The Christie example provides an important “something to think about,” for other short subject concerns. It is the custom to concede to the feature picture possibilities unclaimed for the short subject, and more than likely this will be not only the first but also the last instance of the kind to be recorded, but the seed is sown and the reaping of the short subject harvest is already long overdue.

When “Back to the Woods” reaches the exhibitor it unquestionably presents an opportunity to enlist local co-operation.

Napoleon was a small man. Caesar’s army detoured to avoid trapping a bird’s nest. Don’t despise them because they’re “short” subjects.

The newspicture is more than “the best filler.” It is, by nature of its contents, the most dependable of all picture products.

To be without a newspicture is just about like running without an insurance policy—with fire as sure as come the bad picture.

If boxing ever again becomes a lawful pastime a major portion of the credit should fall to H. C. Witwer and the men who have produced his pictures. And they’re “only short subjects.”


SO far American exhibitors have not concerned themselves very much with regard to the radio. They have not treated it as a real competitor and rightly so. The fact that certain radio fans spend their time "listening-in" to music being broadcasted by the large stations is not regarded seriously as a competitive amusement to theatregoers, any more than a certain number of potential picture patrons are playing golf, tennis, autoing or dancing.

It may be a fact that certain patrons are lost to the theatre because they now find it possible to get very fair entertainment at home, but they can easily be won back by giving them high-grade film entertainment and good music. In fact one New York picture theatre broadcasts its musical programs every week, and it has been found to be good advertising for the picture house.

Radio's chief attraction and appeal is because it brings good entertainment cheaply into the home and the way to combat this is to increase the attractiveness of the shows given in the theatre as a counter attraction.—J. R. M.

"ONLY 38" (Paramount) is another achievement for William DeMille and another good picture for exhibitors. It's an adapted stage play that gains rather than loses by the transcription. Lois Wilson, Elliott Dexter, May McAvoy, Robert Agnew and George Fawcett have leading roles and handle them better than can be indicated in this limited sketch. A complete review appears in this issue.

"RAILROADED" (Universal) is a good program feature with Herbert Rawlinson as its star, which will no doubt satisfy the star's admirers. The story is from Margaret Bryant's novel "Richard," and was directed by Edward Mortimer. It is in five reels.

"ARE YOU A FAILURE?" (Lichtman) is an interesting and likeable comedy drama with Madge Bellamy, Lloyd Hughes and Tom Santschi in excellent parts. Much picturesque out-of-door stuff is shown and a log jam furnishes a real thrill at the finish.

"SHOOTIN' FOR LOVE" (Universal) is Hoot Gibson's latest. It is a story of the battlefields of Europe and the West. A shell-shocked youth returns to his father's ranch and because of his affliction is greatly misunderstood. It furnishes fairly entertaining material. Edward Sedgwick directed.

"THE SCARLET LILY" (First National) features Katherine MacDonald in a conventional tale of a poor girl who is misjudged by society. Technically the film is beyond criticism, the continuity is excellent and the sets tasteful and well photographed. Stuart Holmes, Adelle Farrington and other well-known players appear in Miss MacDonald's support.
SPECIAL CAST IN

ONLY 38

(PARAMOUNT)

An admirable adaptation of A. E. Thomas' stage play done in the debt, deliberate detail of William DeMille. An excellent picture in every respect. In seven reels.

Picturizing "Only 38," a somewhat delicate stage romance, William DeMille again demonstrates his command of picture technique. He has made bigger pictures, but no better ones. DeMille is without peer in the depiction of mental drama, and in this picture his skill is displayed at the peak.

Lois Wilson is the minister's widow described in the title, who seeks romance and the good things of life denied her by the due departure. May McAvoy is the straight-faced daughter who attempts enforcement of her father's rigid code, and Robert Agnew is the brother who shares the effete Elliott Dexter is the very human college professor whose love suit at length triumphs over this opposition. George Fawcett figures briefly but powerfully as the father.

This quintet of able players combine talents harmoniously under the ever evident hand of the director, producing a meaningful story of utmost reality. Any of the five might be singled out for mention as attaining new heights, but the story as a whole is presented to the world by Miss Wilson and Mr. Elliott. Their work in this picture entitles them to an enviable niche in film history.

In setting and continuity the DeMille presence is no less discernible. No one strikes balance between realism and idealism with quite the sureness that is his. He never lets you forget that the picture is a picture, but builds from the beginning the conviction that it is a picture of extreme excellence.

As to the box office, that angle may be simply told. Anywhere a good picture is wanted "Only 38" is made to order.

HOOT GIBSON IN

SHOOTIN' FOR LOVE

(UNIVERSAL)

Fairly entertaining story of an A. E. F. hero and the West. The charm of the photography, the work of the entire cast and the well-told story make it go light entertainment. Directed by Edward Sedgwick. Five reels.

This is quite a good feature, typical of many others in which Hoot Gibson has appeared. It is an after-the-war tale, with several opening shots showing the battle fields of Europe, the injury of the hero and the story is woven around the shell-shocked farmer boy who is misunderstood by his father. There is the usual love interest with Laura LaPlante appearing opposite Gibson, as Mary Randolph. All of the characters were well portrayed, and Hoot Gibson makes a pleasing and natural hero, acting with restraint a difficult role.

The photography, with long shots at beautiful rolling Western scenery, is especially pleasing. There is much fast riding and the usual Western touches. Assisting Gibson are William Walsh, William Steele and other well known character players.

Duke Travis returns to his father's ranch suffering from shell-shock. His father has won the enmity of Bill Randolph, his neighbor, because he controls all the water. Duke and Mary Randolph return home on the same train, having become acquainted en route and their respective fathers try to keep them apart. A foreman on the Randolph ranch is in love with Mary also, and when he tries to force his attentions upon Mary, she goes to Duke for protection. Hobson, the foreman, whips Duke, but the latter turns the tables on him when he attempts to kidnap Mary, by overcoming him and bringing him back to the ranch at the end of a rope. The usual happy reunion of the two families follows with a wedding not far off.

BABY PEGGY IN

CARMEN, JR.

(CENTURY-UNIVERSAL)

Not up to the standard set by former Baby Peggy comedies. It lacks that spontaneity and logic which every two-reeler to make any great appeal, should have. In this one Baby Peggy's talents are wasted. The story is weak and aside from the bull fight, in which a man dressed up in burlesque of a bull, jumps around, with Baby Peggy following him with a tin sword, it has little to recommend it. There are a host of youngsters in it and it is a pity something could not have been made of the material at hand.

SPECIAL CAST IN

ARE YOU A FAILURE?

(LICHTMAN)

A Tom Foreman production that has all the essentials of good entertainment—interesting actors, several good performances, and good direction. The log jam furnishes the dramatic situations necessary to put it over. Six reels. Written by Larry Evans. Adapted by Eve Unsell. Directed by Tom Foreman.

This Al Lichtman Corporation production contains enough clever characterizations to put over two features. These are the comedy drama's principal assets. The plot is a familiar one—that of the youth tied to women's apron strings, who Dubai and finally wins the hand of his sweetheart and the respect of the community—but due to several unique twists to the story it assures interest being sustained right to the finish of the picture.

Madge Bellamy was excellent in the role of Phyllis Tompkins, and was selected with sympathy and conviction. Lloyd Hughes has the hero part and was equally convincing as Oliver Wendell Blaine, "the last of the Blaines." Tom Santachi contributed a rugged and forceful role as the riverman, and delightful Phyllis Tompkins parts were handled by Jane Keckley and Myrtle Vane as the two aunts. Hallam Cookley was the villain and Carlish one of his henchmen.

The Blaines had long been respect by the lumbermen because of their fighting prowess. Oliver, however, was timid and the subject of too much "babying" to get far in the town. He takes a correspondence course which guarantees success in two weeks. Through the lessons he becomes a man and when a log jam threatens the town he risks his life blowing it up.

The settings and photography are picturesque and the feature should prove a good drawing card.

KATHERINE MACDONALD IN

THE SCARLET LILY

(FIRST NATIONAL)

This feature will only appeal where patrons like their screen fare to be of the artificial, sentimental, novelette type. It is a made to order photodrama of the "usual" kind, and yet the entertainment value is not altogether nil. Story by Fred Sitterham. Directed by Victor Schertzinger. Six reels.

"The Scarlet Lily" is merely a program picture and not a particular strong one. The same theme has served many stars before and while it is a suitable vehicle for Miss MacDonald there is little in it to constitute it a drawing proposition out of the ordinary.

Technically the film is beyond criticism, the continuity runs smoothly and the settings are tasteful and well lighted. Both the direction and acting are good, with the star contributing her usual performance, adly assisted by Stuart Holmes, in the villain role, Ormond Caldwell, Adele Farrington, Gertrude Quality and others.

Two of the featured players in a scene from "The Fox," Max Graf production, distributed by Metro.
The story concerns Dora Mason who lives in a humble one room flat with her sickly little sister. An actress assists Dora when she gets behind in her rent and then for her sister. She meets a wealthy man who asks her to assist him in decorating a flat he is fitting up. During his absence from the city Barnes offers Dora the use of his home, and she moves in with her sister. The man's wife appears upon the scene the same day that Barnes returns to town, and there is a scene. Dora, through the kindness of a friend, takes her sister to the country, where she meets and falls in love with a physician. The child dies and later when Dora and her husband return to town, she is snubbed by Mrs. Barnes and her friends. Barnes is then made to confess his part in the near-scanal and Dora's name is cleared.

**Director Meehan Weds**
(Special to Exhibitors Herald)

LOS ANGELES, June 19.—James Leo Meehan, director of the Gene Stratton Porter plays "Michael O'Halloran," which W. W. Hodkinson is distributing, was married this month to Jeanette Helen Porter, only daughter of the author and assistant director in the filming of "Michael O'Halloran."

**HERBERT RAWLINSON IN**

**RAILROADED**

(UNIVERSAL)

A good program feature that will no doubt prove entirely satisfactory to the star's admirers. Story is inclined to be dramatic rather than along the light and amusing vein of some of Rawlinson's recent pictures. Directed by Edward Mortimer. Length, five reels.

While we hesitate to class this among the most entertaining films in which Herbert Rawlinson has appeared, there is little doubt, however, that it will satisfy his followers. Rawlinson does his best work, it appears, in a light and happy role. While in "Railroaded" the type in which the star is of a rather "heavy" variety which detracts somewhat from his opportunities. Briefly, the story revolves around a vow of vengeance in the midst of the advent of love. Rawlinson is the son of a wealthy judge who leaves home when rebuked by his father. He and a friend are "double-crossed" by a fellow crook and when Rawlinson's friend dies in jail he swears to his widow that he will avenge his death. He escapes but eventually meets his father again, who not wishing to send him back to jail, orders him to a lonely estate where his duty is to serve the remainder of his sentence under penitentiary discipline and work. Romance enters and the ending is anything but an unusual situation—the widow holds it in her power to force Rawlinson to live up to his vow, under which he would lose the girl he loves.

The picture is from Margaret Bryan's novel "Richard." In the supporting cast are David Torrence, Esther Ralston, Lionel Belmore, Alfred Fisher, Herbert Fortier and Mike Donlin.

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**Summer Closes Houses**
(Special to Exhibitors Herald)

ALBANY, N. Y., June 19.—Theatres in this section of the state continue to close for the summer, or indefinitely. The Pythian, Port Ewen, has just announced that it will close its doors, owing to poor business, while there is a rumor to the effect that the Astor of Troy will close. Business picked up somewhat the past week, however, with continued cool weather.
With the Procession in Los Angeles

By Harry Hammond Beall

ALFRED (TENNYSON) WILKIE, is back in the Lasky fold once more. The midday walk, which in earlier parentheses it was an added bit of nomenclature due to his poetic publication. All left the Lasky organization and joined Goldwyn as the personal press attache of the Van Stroheim company making "Greed" from the Norris novel "McTeague" in San Francisco. Having garnered all the spare shells the impecunious Frisco newspapermen had, Al decided to accept an offer from Arch Reeve to return here to become second in command of the ballyhoo battalion at the Paramount production plant.

A rousing welcome is being arranged by Ray Leck, George Landy, Arch Reeve and other Wampas scribes for the return of Larry Weinigarten who has been in New York re-organizing Samuel Goldwyn. The color scheme will be red, white and blue, with few yellows.

Ray Davidson is the new publicity scribe for Mack Sennett's Mission Theatre. Ray makes the fourth on the job in the last few weeks, for Louis Cohn resigned to become West Coast exploitation chief. Sam Cohn took his place, then Cohn resigned in favor of the esthetic Ted LeBerte, formerly with Balaban and Katz of Chicago, and several days later Davidson took over the official Mission Carona. Ray is also busily engaged making Angeles appreciate the fact that Hollywood is in the midst starring in Warner Brothers "Gold Diggers.

Making pictures is now only a part time diversion with Louis Lewin, who produced "Only the Weak" for F. B. O., and has given the exhibitors his new Screen Snap-shots. Louise and Harold Lloyd have been putting over some Hollywood really deals, and not for their health either. Louise will be remembered as the big hearted lad who took the entire Wampas membership to the Juana for a week end frolic last December, and dug in his heels for every tab on the trip. Long may he wave.

Speaking of realty deals Peter Griddle Smith is the new telephone-Tourneur publicist who has just purchased his second Hollywood home, an attractive house in Laurel canyon. Some say it he just did it get even with Ray Leck of the Schellberg organization, who recently acquired a $20,000 home near Hollywood and Western avenue.

LOUIS GREENFIELD of San Francisco was a Los Angeles visitor this past week. Louis owns the new Mission and Fillmore theatres in the northern metropolis, in addition to a nifty show shop in Honolulu. When last seen in Hollywood he was being chaperoned by Jules Brulatour, Jack Warner and Charlie Kurtzman, the new Warner press scribe, on the Hope Hampton--"Gold Diggers" set at the Warner studios. He was last reported visiting at only 'seeing five out of the six brothers.'

At and Ray Rockett, assisted by the ambitious Philip Rose, played hosts at the Mayer-Schellberg studios Sunday afternoon when the scenes of the east wing of the White House, with a big presidential hall, were shot for the Rockett production of "Abraham Lincoln." Rose is directing, and not playing the Lincoln role as had been suggested by some of his friends.

ALLEN HOLUBAR is now firmly entrenched in one of the finest suites of offices ever enjoyed by an independent producer at the Metro studios. He is assisting his staff, working on his story, and will soon be ready to start shooting on his first Metro production.

Hollywood has long boasted of its million dollar studios, but now it has its first "thousand dollar" one. At least that is what the "Grand" studio might be construed to mean because "Grand" in gambler's slang means ten "centuries." Samuel Grand, however, after whom it was named, is back once more from New York with more production than a dog has fleas, and several hundred "grand" will be spent there during the coming year according to Adam H. Sherk, his able publicity and scenario chief.

J. D. WILLIAMS is here again, but is divulging no future plans at the present writing.

"Douglas Fairbanks in Robin Hood" is to have its first downtown showing in Los Angeles, starting next Wednesday at the Mission. The play ran for six months as the opening attraction at Grauman's Hollywood Egyptian theatre, with two shows a day, at a dollar and a half top. Prices at the Mission, according to Manager Jack Root, will be slightly less for the Broadway showing. Wiseacres predict another long run.

HARRY BROWN, grand mogul of the electrical department at Universal City, was made a candidate for this Sunday barbecue given there last Sunday. The antlered herd from Los Angeles lodge number 99—ate and romped over the cobble stones on which much of "The Hunchback of Notre Dame" was filmed. Harry, by the way, is known as the "Edison of Hollywood" because of his wizardry in studio lighting.

They're marrying LARRY SEMON again. This time to Coletta Ryan, star of the "Passing Show." And all Hollywood is wondering once more.

HERB RAVNILSON, than whom there is no more popular male star at Universal, is receiving congratulations from his legion of friends here on the happy outcome of the law suit in which Dorothy Clark and her mother tried to involve him.

At ST. JOHN, Forrester, this week cycled upon his faithful MacFarland, and started for his gold mine (?) after seeing the preview of "The Tailor" his latest riot-ticker. Al recently purchased a claim in the Placerville region made famous in the gold rush of '49, and if preliminary panning means anything, he could quite "commodify" tomorrow and still have nightingales' tongues three times a day and wear orchids in every buttonhole for the rest of his life.

Al has just made Benny Stollof, for many months his assistant his co-director. And he has set a worth while example for many of his brother comedians by insisting that Benny get full credit on the screen and in all studio and personal publicity.

Cameraman, or, beg pardon, cinematographers, of Hollywood, Culver City and Los Angeles made merry on Wednesday night with a high jinks at the Ship cafe, Venice. Conventional terms was kept, as an eighties cup over for the crank tuner who could turn his feet in the best Terpsichorean antics.

"Monogram dinners" are the latest fad to intrigue the smart set of the cinema color. Joe M. Bauch, manager of Harry Miller, maître d'hôtel of Brand-statter's Montmartre, where the cinematically inclined put on the most dazzling ball rolling. She entertained recently in honor of Mrs. Joseph Schildkraut, and every dish served was moulded into the initials "M. B." Who initiated the check is another question.

E. C. BOSTICK, who most ably jugged the destinies of Loew's State theatre here before it was taken over by West Coast interests has been added to the executive forces of the Motion Picture Association and is in charge of the Los Angeles office.

PATRICK "CHRISTIE" DOWLING is back from a Kiwanis conclave in Denver to which he was sent as a delegate, not a walking delegate however, for Pat travelled in the style of the Harlequin, and coming. With Patrick's return the droll comedians at Charlie's and AY's fun foundry have started to smile again.

And Hollywood is also to have a new cafe. This time it is going to be a genuine Chinese one—Chu Chow Inn on Hollywood boulevard near Cahuenga. It should open about July 15. No expense is being spared to make it the finest Oriental cafe in the west, and the maître de cuisine is a Celestial being brought here from Shanghai. Popular prices will prevail so wiseacres like Tommy Gray, Archie Mayo and Mike Boylan can't pull any remarks about the Chinese bands having come to Hollywood.

In San Francisco work is progressing rapidly on the razing of the old Frolic theatre on Market Street, upon the site of which the Universal pictures will erect one of the most beautiful motion picture theatres in San Francisco. Actual work is expected to begin about August first, according to announcement by Carol A. Nathan, manager of the San Francisco Exchange.

FRANK W. TALBET, in point of service one of the old employees on the Universal payroll, has been appointed assistant manager of the Universal Film Exchanges, Inc., in San Francisco. He succeeds Harry Carney, who has been placed in charge of sales in the San Francisco and by-cities territory.

WILLIAM H. CLUNE'S retirement from the active management and control of Clune's Broadway theatre here leaves T. L. Tally the lone survivor among the city's pioneer motion picture exhibitors. Clune and Tally started exhibiting the flickering drama about the same time and both have weathered many a fortune and misfortune by the by.

Clune recently leased his Broadway theatre and, if his plans carry out, never again will exhibit a moving picture. He will devote his time to local laboratory and studio on Melrose avenue and his golf game.

Tally has wanted to retire for some time, but the fascination of the game has held him. It is possible that the withdrawal of his one-time bitter business rival may hasten his decision to do likewise.
EXHIBITORS HERALD
June 30, 1923

The FILM MART

Production Progress:

First National:
“CIRCUS DAYS,” JACKIE COOGAN’S new First National picture, will be published July 30, it is announced. It is from the story “Toby Tyler” by Ethel Waver, and Constance Talmadge is to do the leading. Mrs. Wallace Reid has produced a series of films in the “Toby Tyler” vein, and the new production is expected to do well.

“THE BARBER OF NEW ORLEANS,” stage play in which William de Franke contributed the dialogue, is to have its world premiere at the Alhambra Theatre, New York. The play is produced by James Oliver, and the cast includes Constance Talmadge, Ethel Shannon, and Stuart Holmes. It is expected to be a great success.

“PASSION,” the first National picture, starring Pola Negri, which had its American premiere in 1929, has been booked for a return engagement at the Capitol Theatre, New York, starting June 24.

F. B. O.:
“ALEX THE GREAT,” another Witwer story, has been put into production at the Powers studio. Chester Bennett has also begun work on Jane Novak’s next picture, “The Lullaby,” from a story by Lillian Ducey.

“So This Is Hollywood,” is the title of the first two-reel production of the second series of F. B. O. Blood stories. It has been completed and directed by Mal St. Clair, and is being prepared for release.

HUMAN WRECKAGE,” Mrs. Wallace Reid’s anti-narcotic picture, opened at the Century Theatre, San Francisco, and under auspicious demonstration, according to reports from F. B. O., thousands of persons witnessed the burning of drugs in the streets under the direction of the Bureau of Pharmacy, it is stated.

GEORGE O’HARA FEATURED player in the Witwer “Fighting Blood” series, has started work on a feature production for F. B. O. It is called “Life, Liberty and — .” He is also working on the second Witwer stories series.

“DIVORCE,” THE JANE NOVAK production, made by Chester Bennett, has been booked to play the Rialto Theatre, New York. This is the first time that the Rialto has played an F. B. O. picture.

THEMOLGIE NEWS:
has been started by F. B. O. The first general edition of the house organ is four pages with five columns. Ten thousand will be issued weekly to theatres and others. Hy Daub, publicity representative for F. B. O., at the Powers studio, has been placed in charge of coast exploitation on “Human Wreckage.”

TIFFANY-TRUART:
DURING THE FILMING OF “Broadway Gold,” in which Elaine Hammerstein is starred, Marshall Neilan played a bit for Director Edward Dillon. In return Mr. Dillon did likewise for Mr. Neilan on a picture he was making at the time.

THE UNKNOWN PURPLE” is the name of the production being made for Truart by Carlos Productions, Inc. M. H. Hoffmann, vice-president and general manager of Truart, is anxious that there be no confusion between this and a picture called “The Deep Purple,” which had previously been produced as a film.

TWENTY-THREE SUBJECTS, a series of adventure productions photographed by Dr. Burlington, and known as “Around the World with Burlington,” is being distributed by Truart.

PRINCIPAL PICTURES:
IRVING M. LESSER, vice-president and general manager of distribution of Principal Pictures, has sold the “Super Five Series” and “Mind Over Motor” to H. Lieber Company of Indianapolis, for Indiana.

A DEAL WAS CLOSED By Mike Rosenberg, secretary of Principal, whereby De Luxe Film Company of Seattle and Portland has acquired rights to the “Super Five Series” and “Mind Over Motor” for Washington, Oregon, Idaho, Montana and Alaska. The series consists of “The Spider and the Rose,” “Bright Lights of Broadway” and “Temporary Marriage,” Bennie Zeidman productions, “East Side, West Side” and “Genie Madness,” the latter being from James Oliver Curwood’s story.

MAX ROTH, MANAGER OF the foreign department of Principal, has closed deals with Allie Pearson, Cinemas, Ltd., for rights in the United Kingdom to “The Spider and the Rose.” Regina Ford has purchased rights to the same picture for a number of other European countries.

VITAGRAPH:
“THE MIDNIGHT CABARET” will be Larry Semion’s final comedy for Vitagraph. His Vitagraph contract calls for four comedies for 1923-24.

WORK IS PROGRESSING rapidly on the first of the Chester Helmman comedies “A Twosome at Tura.” Arthur C. Lueder, postmaster at Chicago has pronounced “Loyal Lives” a “real human interest story of the Postal service.”

A PRINT HAS BEEN received at the Vitagraph Brooklyn laboratory of “The Midnight Alarm” a David Smith production with Alice Freville, Thomas Romaine, Percy Marmont, Cullen Landis, Joseph Kilgour and others in the cast.
THE FILM MART


Hodkinson

FOUR KEY TOWNS IN the Buffalo territory will play "Down to the Sea in Ships" simultaneously beginning June 17. They are Shea's Hippodrome and Court theatre, Buffalo; Alhambra, Utica; Eastman, Rochester, and the Strand, Syracuse.

"MARK OF THE BEAST" has been set for publication June 17 by W. W. Hodkinson. This is a picturization of the novel by Thomas Dixon. It was recently given a screening at Town Hall, New York, where the author addressed an invited audience. In the cast are Madelyn Clare, Robert Ellis, Warner P. Richmond, Helen Ware and Gustav Seyffertitz. The story is said to be highly dramatic, dealing with the subconscious mind and the power within which impels human beings to strange actions over which they have no control.

Century

MORE BRITISH THEATRES are running Baby Peggy comedies than ever before according to advice the Century office received by cable from President Julius Stern.

"CARMEN JR" starring Baby Peggy has been booked over the entire Loew circuit in New York... At Herman has completed "Buddy at the Bat" with Buddy Messinger.

Goldwyn

"THE GREEN GODDESS" is rapidly assuming shape at the New York studios of Principal Pictures. Distinctive will furnish eight special features for Goldwyn-Cosmopolitan distribution next season.

RUPERT HUGHES HAS started work on the continuity for his next Goldwyn picture, a divorce story tentatively called "Law Against Law"... King Vidor's production "Three Wise Fools" is hailed as a great photoplay in every respect by Goldwyn officials.

PATSY RUTH MILLER has been chosen for the leading feminine role in "The Master of Man." Victor Seastrom's first picture for Goldwyn... Jobyna Howland has been engaged by Distinctive to play in "Second Youth" with Mimi Palmeri and Alfred Lunt.

Richard Thomas

ESTELLE TAYLOR WHO has the feminine lead in the Richard Thomas production, "Phantom Justice," will become the star role in Mr. Thomas' next special which is now being put into continuity by Burnett Manly.

WILLIAM LA PLANTE, personal representa-tive for Richard Thomas and producer-director of "The Silent Accuser" and "Phantom Justice" will resume production activities this Fall.

Pathe

PATHE COMEDIES RECENTLY held sway at Broadway, New York, the-ater. The Capitol shows the Our Gang two-reeler "Back Stage"... "The Watch Dog" was at the Strand; another Our Gang, "Dogs of War" at the Rialto and Harold Lloyd in "Haunted Spooks" was revived at the Broadway.

THE OUR GANG COMEDY "Dogs of War" will be published by Pathe, July 1, as will the Hal Roach one-reel comedy "Collars and Cuffs." The Hal Roach one-reel travesty "The Uncovered Wagon" with Paul Parrott was recently given a preview showing on the coast.

"HAUNTED VALLEY" the Pathe serial starring Ruth Roland has been booked by Stanley Chambers for a summer run at the Wichita theatre, Wichita.

Metro

MAE MURRAY'S REPUTATION for wearing beautiful gowns in her screen plays is well established, but says Metro, in her next picture "Conquest" and they are all going to be more elabora-tate in her next picture "Conquest"... Director Edward Sloman and company of 30 players are filming scenes for "The Eagle's Feather" at Bishop, Cal.

HAROLD SHAW, ENGLISH director, has just completed "Rouged Lips" with Victor Dana... James Marcus, stage star, is playing an important role in Rex Ingram's "Seamouche"... Flara Kim-ball Young is finishing "A Wife's Romance" from H. W. Roberts story.

"CAPTAIN APPLEJACK" has been completed by Fred Niblo. The screen version of the Walter Hackett play is now being edited... Hal G. Evarts, expert on birds and big game photography has added his commendation to others of "Trailing Wild Animals."

"MAD PLEASURE" has been selected as the definitive title of the third Reg-nald Barker-Louis B. Mayer production which has been known as "The Valley of Content" and is from Blanche Up-right's novel.

C. C. Burr

"FEARLESS FLANNAGAN" and "The Life of Reilly" are the two latest C. C. Burr comedies completed. Charlie Murray, Kathene Martyn and Raymond McKe are the featured players.

SKIBBOL BROTHERS of Gold Seal Productions, Cleveland, has contracted with Burr for territorial rights on "Are You Guilty?" for Ohio and Kentucky.

**The FILM MART**

**Distribution News**

**Paramount**: AGNES AYRES and JACK HOLT have been chosen for the featured roles in "Spring Magic," William DeMille production. Charles de Roche, Robert Agnew, Mary Astor, Ethel Wales and Bertram John will appear in supporting roles. The 11th U. S. Cavalry and A. Battery of the 76th field artillery will take part in scenes in "The Ten Commandments" the Cecil B. DeMille production.

**Associated Crown**: Antonio Moreno in "The Spanish Dancer" will be Wallace Beery; Kathlyn Williams, Gail Hulsev, Adolph Menjou; Edward Kipling; Robert Brower, and Charles A. Stevenson.

**United Artists**: MARY PICKFORD'S NEW production "The Street Singer" has been completed. Ernest Lubitsch directed.

**Mary Pickford's New Production**

"THE SHRIEK OF ARABY," Ben Turpin's feature length Sennett comedy had its first showing on Broadway at the Capitol theatre June 19, where according to Allied Producers and Distributors, it kept the audience in an uproar from start to finish.

**ASSOCIATED AUTHORS**, Frank E. Woods, Elmer Harris, Thompson Buchanan and Clark W. Thomas have started production of their second feature, "Harbor Bar," Peter B. Kyne's story which will be made under the title "Loving Lies." W. S. Van Dyke is directing. Monte Blue and Evelyn Brent have the leading roles.

**Cosmopolitan**: MEMBERS OF THE "Under the Red Robe" company, directed by Alan Crosland, have gone to Ausable Chasm, near Plattsburgh, where a battle scene on one of the high cliffs will be filmed. Gustave von Seyffertitz and George Houseman will engage in the combat.

**ENEMIES OF WOMEN** opens at the Empire theatre in London June 15 instead of at the Scala theatre as previously announced. "Little Old New York" with Marion Davies will follow it at the Empire on July 9.

**C. B. C.**: EILEEN PERCY AND IRENE RICH have been signed by C. B. C. for leading roles in "Yesterday's Wife." This feature, from the novel by Evelyn Campbell, will be the first of a series of Colubmia Pictures which C. B. C. will distribute.

**Warner Brothers**: "MAIN STREET," beginning a two-weeks' run at the New York Strand, June 30, will not be shown in any other New York City theatre until fall, it is announced. The summer drop-off is advanced as the reason. Exceptional press reviews marked the beginning of the run.

**Al Lichtman**: B. P. SCHULBERG has selected a cast of popular players for his screen version of Owen Wister novel and play, "The Virginian." Kenneth Harlan has the title role, while Florence Vidor will play the leading feminine part. Others are: Russell Simpson for this decision.

**Big Business** is reported on the Lichtman-Preferred picture, "The Girl Who Came Back." At Grauman's in Los Angeles, (seats 2,390; prices, 25-35) this production grossed $10,500 for the week. In the face of terrific heat it played to $8,000 at the Broadway-Stark in Detroit.

**The Hero** adapted by Preferred from Gilbert Emery's play, continues to draw a steady stream of bookings. Here is a list of some of the more recent contracts: Strand, Kingsport, Tenn.; Grand, Johnstown, N. Y.; Royal, Lowell, Mass.; Capitol, Clinton, Ind.; Classic, Watertown, Wis.; Opera House, Kent, O.; Norwood, Norwood, Ohio; Detroit, Mich.; Capitol, Johnstown, Pa.; Alps, Ft. Worth, Tex.; American, Idaho Falls, Idaho; Palace, Muscatine, Ia.; Hippodrome, Nebraska City, Nebr.; Opera House, Jamestown, N. D.; Crown, Mobile, Ala.; Rialto, Phoenix, Ariz.; Grand, Chester, Pa.; Hippodrome, Jolip, Mo.; Vernon, Mt. Vernon, Wash.; Regent, Baltimore, Md.

**Universal**: HARRY GARSON IS NEARING completion of "Havoc" Universal-Jewel production. The story is by John H. Ford. In the cast are Warren J. Kerrigan, Tom Sanschi, Edward Burns, Richard Kean, Anna Q. Nilsson, Winifred Bryson, Georgia Woodthorpe and others. The picture will be published in eight reels.

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**Hope Hampton**, Wyndham Standing, Louise Fazenda, Claude Gillingswater, Johnny Herrin, Ann Cornell, Joseph Dowling, Cathrine Short, Alex Francis and Barney Barnett are members of the cast making "The Big Diggers" under direction of Ray Enright at the Warner Brothers coast studio. Production was begun the week of June 11. The play is by Avery Hopwood and will be produced under the recently made arrangement with David Belasco.

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**Two Live Wires in Penn State**

Ben Amsterdam—the "B. A." stand for "Busy Always"—and Louis Karson of Masterpiece Film Attractions, Philadelphia, franchise holder in East Lightman Corporation announces that the productions to be distributed in the Eastern Pennsylvania and Southern New Jersey territory during the coming season by Masterpiece will be surpassed by none. And Ben and Louis should know for only recently they were in Chicago conferring with the producers and distributors on forthcoming pictures.

Ben Amsterdam
Louis Karson

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CARL LAEMMLE, president of Universal Pictures Corporation, announces for the 1923-1924 season what he declares to be the most ambitious program of picture production ever attempted by that company. A total of sixty pictures will be made and distributed during the twelve months beginning next September. This aggregation of pictures will be known as the "Universal Sixty" and will be without parallel in the history of Universal, according to the producer.

Universal executives admit that the grouping and announcement of the "Universal Sixty" is one of the most revolutionary steps ever taken by that company. It means that Universal has cut loose from program pictures. It means that henceforth, Universal pictures and Universal stars will stand on individual merit, and that consequently no labor or expense will be spared to make each of the "Universal Sixty" a feature production in every sense of the name.

The "Universal Sixty" will consist of several groups of pictures, differentiated in the main by the stars who make them. A strong feature of the "Universal Sixty" will be a long list of Universal-Jewel productions, twenty in all. This is almost twice as many as have been put out by Universal during the last twelve months.

The increase in Universal Jewel productions is due to the addition of two new Jewel stars, Reginald Denny and Mary Philbin. They will be starred in four Jewels each during the coming year. Denny's pictures will be red-blooded, human stories of the type for which he is peculiarly fitted. Although almost a newcomer to pictures, Miss Philbin, who was sent to Universal City as the result of the Elks Beauty Contest in Chicago two summers ago, proved, in the making of "Merry Go Round," that she is an emotional actress of high attainments. Her pictures will be built around her youth, her ethereal type of beauty and her ability to portray almost any mood for the camera.

In addition to the eight foregoing Jewels, there will be twelve Jewel pictures made by Universal Jewel stars of great popularity, or by special casts of exceptional merit. These will be headed by "Merry Go Round," the picture of Viennese life and adventure, scheduled for publication early in September. Mary Philbin and Norman Kerry are the featured players in this production. In the cast are Caesare Gravina, George Hackathorne, Spottiswoode, Aitken, Maude George, Dorothy Wallace and others.

Priscilla Dean will contribute two Jewels to the list. They will be "Drifting," an adaptation of John Colton's stage success, and "White Tiger," a stirring melodrama written by Tod Browning around the adventures of a group of London crooks and their intrigues in American society. Browning directed both "Drifting" and "White Tiger." "Drifting" will be issued in January and "White Tiger" in June.

Virginia Valli also will contribute two Jewels. They will be "A Lady of Quality" and "Up the Ladder," the first being an adaptation of Frances Hodgson Burnett's popular novel and play, and the latter a screen version of the Owen Davis stage success, "A Lady of Quality," which is being directed for October publication by Hobart Henley. It is a tale of old England. In the cast are Bert Roach, Wallace Beery, Lucille Rickson, Tully Marshall, Crawford Kent, June Elvidge, Charles Clary, Willard Louis and Dorothy O'Kelley.

"Up the Ladder" will be directed by Harry Pollard and will be issued early next year.

Included in the special Jewels to be made with individual stars for the "Universal Sixty," will be "Whose Baby Are You?" with Baby Peggy. King Baggot (Continued on page 75)
Century Lists
52 Films
Six Comedy Players Will Star
In Two Reel Product

PLANS are in full swing to make the fall quota of Century comedies the best in the history of that company’s picture making. Julius and Abe Stern, officials of Century, state as the 1923-24 season is nearing, that comedy talent of the first order, comedy directors of prestige, and published and original stories of merit will be incorporated into the making of every new picture to be published as a Century comedy.

The outline of the schedule calls for fifty-two two-reelers, to be distributed by Universal Pictures Corporation. This number will be divided among five or six featured and advertised drawing cards, something along this order:

- 6 to 8 Baby Peggy classics, of two reels each.
- 12 with Buddy Messinger, the boy star.
- 12 with Jack Cooper and the Century Follies Girls.
- 12 with Pal, a new wonder dog.
- 10 with Jack Earle (the giant) and Billy Enge as a team.

Before Julius Stern left for Europe, Earle and Engle signed a contract whereby this ideal team—the “long and short of comedy”—will appear in fast, clever films. Al Herman and other well-known directors will produce this series.

Pictures along the lines of “Down to Earth” and “Hold On” will be made by this team.

“Golfmania,” “Two of a Mind,” “Don’t Kick,” and several others will make up the beginning of this series.
Universal Issues Challenge

“We’re in Better Position Than Any Other Company,” Says Laemmle

UNIVERSAL is in a better position for the 1923-1924 season than any other company in the entire industry,” is the announcement of Carl Laemmle, president of Universal Pictures Corporation.

While the exhibitors of the country are being bombarded by annual announcements, and importuned to sign up for product that consists mostly of a list of titles, representing pictures yet to be made, if ever, Universal has a large percentage of its next year’s product on hand and ready for exhibition.

“Universal is not offering a phantom product for the coming year, but a product that consists of many pictures already made, and many others nearing completion. Exhibitors don’t have to gamble with our product. They can look before they book.

“We now have in our exchanges several of our big fall Jewels, and within thirty days several more will be available for showing to the exhibitor. I challenge any other film organization to have such a large percentage of big pictures ready for screening so far ahead.

“Universal has thrown its hat in the ring for the 1923-1924 season, and will take second place to none in the quality of its big box office attractions. We will make no more program pictures, but on the contrary will concentrate on Jewel productions and on other groups of high class pictures suitable for any screen.

“The same improvements in quality that I am promising for feature productions, also will apply to short subjects and serials. I am a firm believer in the increasing value of short features, and the entire trend of Universal’s one and two reel production units is pointed towards making short subjects with the same care and proportionate expense in production as any Jewel.

“The major part of our product for the next year will consist of the ‘Universal Sixty,’ which will include twenty Jewel productions and several series of excellent five and six reel pictures grouped according to the stars who make them. Among these groups will be Hoot Gibson Productions, Gladys Walton Productions, Jack Hoxie Productions and Herbert Rawlinson Productions.

“It is of especial note that our Jewel list has been extended from twelve pictures a year to twenty. This is more than three times the number we put out annually several years ago. We have increased the number of big feature productions because we have learned that the public wants more big feature productions, and it is Universal’s constant policy to keep well abreast of public opinion.

“The Universal Jewel schedule has been increased by eight pictures, to be made by two new Jewel stars. Reginald Denny will make four of them, to be released in alternate months, and Mary Philbin will do likewise. Denny has come to fame through the ‘Leather Pushers,’ and ‘The Kentucky Derby’ and ‘The Absynial Brute.’ He has grown to be one of the most popular male stars on the screen. Miss Philbin will blossom forth as a star of the first water when ‘Merry Go Round’ is shown to the public. Although almost a newcomer to the screen, her work in this Super Jewel has been likened to the emotional ability of the Gish sisters.

“Three of the first half year’s supply of Jewels already are in the Universal exchanges or on the way to them from the laboratory.

“By July 15, so my producing star reports, several other Jewel productions will be in the East and ready for screening before any exhibitor.

“Thus, the exhibitor who is now planning his next season’s showings, does not have to work in the dark with respect to Universal pictures. Before the new season starts he will be able to see almost half of the entire year’s list of Jewels, or, if he plans his showing for six months at a time, he will be able to see almost the entire Jewel product for the first half year.

“I believe this is constructive cooperation with the exhibitor of the best kind. Universal does not believe in selling ‘promissory notes’ to its exhibitor patrons. It believes in showing them the goods, or as much of the goods as it is humanly possible to show. Then the exhibitor knows what he is getting. He doesn’t have to lie awake at night wondering if the pictures he has signed up for are going to be successes or failures.

“Universal has gone to great extremes to make its product the peer of any screen offerings for the coming year. Unlimited money has been spent in the acquisition of big stories and plays by popular authors. The directorial staff has been enlarged by the addition of some of the best directors in the industry. Players and stars of the highest ability have been signed. Production facilities have been increased. Last, but not least, a much higher standard has been set for all Universal pictures.

“I also want to call attention to the greatest thing Universal has ever done—‘The Hunchback of Notre Dame.’ It is a rapidly approaching the screen and will be seen early in the fall. It will immediately take its place at the top of all screen productions—present, past and present, and venture to say, for a considerable time in the future. It is an artistic and gripping screen epic of a vivid story from the pen of a master writer—Victor Hugo. Just as the book has become the cherished possession of the ages, just so will the picture go down into history.”
Chicago Beauty to Star

Mary Philbin Has Important Role in "Merry Go Round"

MARY PHILBIN will be starred by Universal Pictures Corporation in four Jewel pictures during the coming year.

In that sentence is an unusual story—the story of quick success, won by ability.

It means that Mary Philbin, three years ago just a school girl in Chicago, today stands near the pinnacle of screen success.

Carl Laemmle, president of Universal, “discovered” Mary Philbin. Three summers ago her photograph was entered in the Elk’s Beauty Contest in Chicago. She didn’t win the prize, but the Universal chief saw in her the promise of screen beauty and talent, and he offered her a contract to go to Universal City and learn to be a screen actress.

Since that time she has been carefully coached by Universal experts, playing first in small pictures, then in bigger pictures, and finally as one of the important characters in “Merry Go Round,” the Jewel which Universal will distribute as its first big 1923-1924 production.

Miss Philbin’s work in “Merry Go Round” was so remarkable that she immediately was assigned by Mr. Laemmle to make Jewel pictures exclusively. Not only will she make them,—she will be starred in them.

To very few girls who enter motion pictures as a livelihood does fate deal such a winning hand. Even those who do rise to fame usually do so only after long years of hard work. To have jumped from nowhere to stardom in three brief years is an outstanding record.

Universal officials who have seen Miss Philbin in “Merry Go Round” say she combines all the sweetness of Mary Pickford with the wistfulness and the artistry of the Gish sisters. And yet, she is still in her teens. She is just beginning to realize her emotional powers. Much is promised for her within the next year or so.
is directing. Also "Dammed," the anonymous popular novel, will be made as a Universal Jewel with Barbara La Marr in the featured role. "The Signal Tower" and "The Turmoil," two strong Jewels to be made for next summer, the latter by Hobart Henley, also will be used as starring vehicles, but no definite selection of players has been made.

* * *

Other Jewels scheduled for the coming year are "Thundering Dawn," a Harry Garson production featuring J. Warren Kerrigan and Anna Q. Nilsson; and "The Acquittal," which Clarence L. Brown is adapting from Rita Weiman's stage success. Claire Windsor, Norman Kerry and Jerome Travers will be featured in this production. There also will be "A Chapter in Her Life," a Lois Weber all-star production of Clara Louise Burnham's story, "Jewel." In addition to the twenty Jewels scheduled as the outstanding group in the "Universal Sixty," there will be five groups of eight pictures each. Prominent in these groups will be a series of eight Hoot Gibson productions, directed by Edward Sedgwick.

There also will be a group of eight Gladys Walton productions. In this group there will be "The Umbattable" by Gelett Burgess, directed by Herbert Blaché, "The Near Lady," by Frank Adams, "The Aforementioned Infant," by Elizabeth Saxon-Foulding and "The Thrill Girl," by Crosby George. Others now are being selected.

There will be a group of eight Jack Hoxie productions, including "Men in the Raw," "The Knight of the Range," "Wyoming," "The Texas Ranger" and others. Herbert Rawlinson also will contribute a group of eight pictures to the "Universal Sixty." Among the Rawlinson productions will be "Crooked Alley," "Uptown Down," "Small Town Stuff" and others.

The remaining group of features in the Universal output will be eight box office melodramas, probably with special casts and novelty treatment.

Says Films to Be The Textbooks of Future in Schools

"Motion" pictures will be the textbooks of the schools of tomorrow. This is the prediction of Professor R. S. Woodworth, professor of psychology at Columbia University and one of the foremost educators of America, following a visit to Universal City, where he studied in detail the making of pictures, methods of registering salient points in a story, and inspected the settings used for "The Hunchback of Notre Dame" and other big productions in the studio.

"Educators," he said, "are coming more and more to realize the value of visual teaching. It is a cardinal rule in psychology that what one sees is affixed more firmly in the brain—literally photographed there. That is why advertisers use pictures to impress their wares on the public's memory—and that is exactly the reason teachers are coming to use motion pictures to impress historical facts and other information on the growing minds of children.

* * *

"The vast reproduction of Notre Dame cathedral will make children familiar forever with that masterpiece of architecture, who otherwise never would know it from a personal standpoint, so to speak. When those children, study history they will connect incidents about the cathedral with the cathedral they saw—then these incidents will always come back to their minds, recalled by association with that picture. The Universal history plays have then a lasting great object.

"Ordinarily a lesson in history is dry, and easily forgotten. But the child who sees George Washington and the rest of these revolutionary characters, as in "Daniel Boone," comes to know them—and associate the lessons in history with the living personages seen on the screen.

"In other words, the history is retained in that student's mind through a sort of personal experience with the people concerned.

"The motion picture is humanizing education. Gradually more schools are installing motion picture machines, and the idea is only in its infancy. I think Mr. Laemmle is doing a great work for the future in his historical stories, and "The Fighting Luck of Notre Dame" setting is beyond belief."

* * *

Dr. Woodworth's prediction is echoed by A. H. Sutherland, head of the Department of Visual Education of the Los Angeles public schools. Los Angeles, being near the center of film production, has pioneered this work, according to Sutherland, and Dr. Woodworth has made a personal study of the Los Angeles system of using motion pictures as textbooks. Miss Elizabeth Sullivan and Miss Frances Martin, of the same department, also accompanied the Columbia savant to Universal City.

Brown Will Direct Four Productions For Next Season

CLARENCE L. BROWN has been assigned by Universal Pictures Corporation.

Brown directed "The Light in the Dark" and other screen successes and is regarded as an artist of firm standing. His contract with Universal calls for the making of four productions of unusual caliber.

The first of these is "The Acquittal," Rita Weiman's stage play which had a success in New York and is just now opening a run in London which is expected to rival its success in New York.

The picture is being made with a strong cast, headed by Claire Windsor (by courtesy of Goldwyn) and Norman Kerry. Important roles also are being played by Richard Travers and Barbara Bedford. The role of the woman in "The Acquittal" is as intensely dramatic as anything Miss Windsor has played and should afford her an excellent opportunity.

"The Acquittal" tells the story of a man twice tried and finally acquitted on a charge of murdering his benefactor, but whose guilt is discovered by his wife and a newspaper man, who turn over the facts, seduced his own sister in the defendant's home as a maid. All the roles are strongly dramatic.

Purhman is a scenario writer of high standing and an ex-newspaper man himself, adapted the story to the screen. Some of his previous adaptations were "The Queen of Sheba," "Victory," and "Treasure Island," three outstanding pictures.
"Public Opinions," a branch of the Public Rights League which was launched in a recent issue of the Herald, has given exhibitors an opportunity to "break in" with constructive publicity in their local newspapers. The purpose of this branch of the Public Rights League is to collect from the patrons of your theatres honest and constructive criticisms about motion pictures, these comments to be published in the Herald. The results that may be accomplished by interesting your patrons in this movement are manifold. Theatre owners desirous of participating in this movement with a view of cooperating in the production of better pictures will be supplied "Public Opinions" blanks. All that is necessary to receive these blanks is to sign the order published on the following page. "Public Opinions" means constructive publicity for the exhibitor and better pictures for the screen. Order your blanks today and let your patrons write their opinions about the pictures you book.
Advertising That Counts

The Modern Way To Do Good

In this day of organized civilization, things are done by community effort, rather than by individual effort. Instead of having twelve hundred Hamilton people individually attempting to support such necessary institutions as Mercy Hospital, The Salvation Army, the Y M. C. A. or any of the eleven institutions participating in the Community Chest, the effort of all of these people is organized and real results which make for a happier and better community are accomplished. Through organized effort the dollar given in this way is much larger in the accomplishment of its purpose than does the dollar given individually.

Help Fill the Community Chest

PALACE

Hamilton’s Ideal Summer Resort

ADVERTISING THAT BUILDS community spirit and incidentally increases theatre attendance—that is the type of ad reproduced above. This two-column display was carried by Fred S. Meyer, managing director of the Palace theatre, Hamilton, O., in a current issue of a local daily.

Institutional advertising will not increase your attendance on specific pictures. It does more than that—it builds a substantial patronage for all time. For that reason, institutional advertising of this nature is a paying investment. The Meyer ad is an excellent example of a type of advertising, the use of which should become more general throughout the business.

Institutional advertising will accomplish some of the aims and purposes for which the Public Rights League was launched. It will get into the theatre loyal patrons who can be relied upon to give their earnest and active support in fighting censorship and blue laws.

Abraham Lincoln Said:

"In this and like communities, public sentiment is everything. With public sentiment nothing can fail; without it nothing can succeed. Consequently, he who molds public sentiment goes deeper than he who enacts statutes or pronounces decisions."

Screen Message No. 113

The motion picture industry, like all other business institutions, is striving to better its product. Reformers and other radical elements cannot assist in this progressive movement for by their activities they destroy. The patrons of this theatre, however, by offering honest and constructive criticisms may be a factor in the production of "bigger and better" pictures.

Attorney Urges Aid for Pastor

Erection of Church Would Be Monument to Liberty

Idaho Minister Worthy of Financial Assistance, Declares Pocatello Lawyer

The motion picture industry has an opportunity to erect a monument "to the rights and liberties of the people" by aiding a man who has been persecuted because he fought and won in his efforts to maintain a free screen.

That, in brief, is the opinion of Walter H. Anderson, an attorney of Pocatello, Idaho, who has written the Public Rights League an informative letter detailing the case of the Rev. W. G. Jones, former pastor of the First Baptist Church at Pocatello, who was dismissed from his pastorate following his active campaign to defeat censorship in the state legislature.

Attorney Anderson's letter reads in part:

"He (Dr. Jones) went of his own accord to Boise to make this fight in the interest of what he believes to be the liberties of the people. He was successful in his fight and the bill was defeated. Immediately upon defeat of the bill there was a campaign begun to remove Mr. Jones as pastor of the First Baptist church in this city and that campaign and propaganda was carried on with such force that the removal of Mr. Jones was accomplished by the very scarcity of a margin of two votes; and the legality of his removal is questionable.

"Mr. Jones is a man that believes in the rights of the people. He believes that the constitution of the United States and of this state mean just what they say. He is the sort of a man that should fill every pastorate in the land; but he is the sort of man you rarely ever see in such places for the reason that he says what Jones thinks instead of some 'blue-nosed' deacon who would take all the sun out of Sunday and would otherwise entrench upon the rights and liberties of the people.

"For myself, I have no part in the fight of Mr. Jones with his former church and in fact I belong to no church at all, and might properly be termed a free thinker, but Mr. Jones is a man of such force and ability that I did attend his church before he was removed from the First Baptist church. I now attend his newly organized church. When he came to Pocatello and took charge of the First Baptist church it had practically no congregation; and during the few months he was there he built it up to be one of the best attended churches in this city.

"His newly organized church, though fighting against great odds, is rapidly growing and if he is given the proper financial and he no doubt can build up one of the biggest churches in this section — and that, too, of people who are not of a typical narrow-minded church member who would censor everything that does not suit the idea of religion of the blue-nosed reformer.

"Mr. Jones has no patience whatsoever with the so-called reformer element found in many churches and had he been willing to bow to their dictates he could have retained his pastorate.

"I feel sure that if you put a campaign in behalf of Rev. Jones you can raise money enough to erect a church that would be a monument to the rights and liberties of the people."

Any member of any branch of the industry desiring to join Exhibitor Freeman of Florida in giving financial assistance to Dr. Jones, should communicate with the Public Rights League, Exhibitors Herald, 407 South Dearborn street, Chicago, immediately.
LETTERS

From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Wanted: A Perfect Picture

CHICAGO, ILL.—To the Editor: I am writing this letter to you in regard to "One Exciting Night," the great D. W. Griffith picture that United Artists Corporation wants the big money for. I sat down to watch this wonder picture as they call it. How a famous director like Mr. Griffith can let a picture out with the amount of faults this picture had, and then ask an exhibitor to pay blood money for it is something I don't understand.

How Mr. Griffith can let the following faults out is very poor judgment on his part: In the scene where Porter Strong looks at the knob of the door move you can see the hand and handle of the camera man working on the lighting on the door. How in the great storm scene both detectives who are big powerful men cannot get out of the house on account of the terrible wind, yet Carol Dempster, a frail little woman, can go right out and follow the mysterious stranger all the way through the storm. Then in this wonderful storm the big trees come falling down, roots and all being pulled out of the ground on account of this terrible wind storm, yet the little small trees that are shown several times swaying with the wind are never blown over but still remain. After the capture of the mysterious stranger they walk right back to the house and what beautiful curly hair Carol Dempster has. The rest of the cast who were in that terrible rain storm don't seem to be very wet. The one detective's hat was so wet that the water was running down his back yet his coat was quite dry.

How many of our exhibitors sat down to see this picture that they paid blood money for? How many noticed these same defects? This is not intended for a knock to Mr. Griffith personally, but really think when a concern asks real money for a picture why not give us a perfect picture? The exhibitor and the public are paying well for it. I think it would be a good idea for some of our directors to go through one of their pictures and see how the public finds they can find. The public seems to find them very quickly.

It might be a very good policy to print this letter as it might help to wake up some of our sleeping directors.—CLARENCE WAGNER, Buggy Theatre, Chicago, Ill.

The Newspaper Viewpoint

OMAHA, NEBR.—To the Editor: Here is an editorial clipped from the World-Herald of June 4th. If you think it of any value you may wish to reprint the same as an example of what the newspapers are saying in regard to our business.

Poor Artists!

Larry Semon, screen slapstick comedian, has signed a contract for six pictures to be produced in the next two years. Under the new contract Semon will receive at least $3,000,000 for his work. He may receive more. That means that for every foot of film reel off, Semon will pocket $300. Or for the amount of film that one sees in the time of one minute, he will get about $70,000.

And then we wonder why girls want to join the ranks of the screen stars.

Semon admits that it takes a lot of art to produce even a slapstick comedy film. But he evidently thinks to pass up his art in the end of three years, for he says this is the last contract he is going to sign.

No doubt it is hard work to hit the ball for three years or less and only get a measly $3,000,000 remuneration. Perhaps that explains why Semon will not sign up any more. We do not know whether he will have given us all the art he has within him during that time. But we do know that he said in connection with the contract he just signed: "I made up my mind that they would have to show me the dough."

Whatever else the artists of the screen have to pass up and sacrifice for their art, they certainly do not seem called upon to pass up wealth. In one of those magazines devoted to the film industry we read recently:

"Mary Pickford has over $1,500,000 in Liberty and government bonds. Charlie Chaplin is close behind. Miss Pickford in securities. Cecil de Mille has made a tremendous fortune from oil speculation alone. Harold Lloyd has a vast sum of money in Liberty and railroad bonds. Mae West makes $70,000 in gold notes, mortgages and bonds alone. Anita Stewart has a startling sum in Liberty bonds and owns 4,000 acres of rich oil lands. Norma Talmadge is worth $5,000,000 in bonds and stocks in her own name."

If it be true that poverty is close on the heels of most artists, that cannot be claimed of artists of the screen. They, at least, are in a lucrative profession.—WILLIAM H. CREAL, Suburban Theatre, Omaha, Nebr.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

W. R. Holmes of Ainsworth, Nebr., has leased the Royal theatre to J. S. Maffit for the coming year. Mr. Holmes expects to make his headquarters at Superior, Nebr., in the very near future.

Frank S. Hopkins, manager of the Albany, N. Y., Universal exchange, has been elected president of the F. I. L. M. club in that city, succeeding C. R. Halligan, resigned.

—Mr. and Mrs. Charles Bailey, employed in the Fox exchange in Albany, have moved to Detroit.

James Ruane, former salesman in the Paramount exchange in Albany, has resigned to accept the management of the Empire theatre in North Adams, Mass.

Elmer Crowninshield, owner of the Bijou, in Troy, N. Y., will manage the bathing beach at Lake George this summer.

Charles McCarthy, of the new theatre in Hoosick Falls, N. Y., is on a three weeks' motor trip to Cleveland, Ohio.

S. E. Pettle of Jerseyville, Ill., has taken over the Main theatre at Carmi, Ill. George Cross formerly owned the theatre.

—Lester Bona, assistant manager of the Associated First National Exchange, has decided to desert the ranks of the brokers, and on June 27 will claim Miss Margaret Flanagan of 1826 Hickory street, St. Louis, as his bride. The ceremony will be performed by the pastor of St. Margaret's Church, Thirty-ninth and Flight Avenue. Bona is secretary of the Film Salesmen's Club of St. Louis and among the most popular of the local film salesmen. He was recently made assistant manager of First National.

St. Louis is very well pleased with the selection of J. D. Chatkin as general sales manager for Educational. As district manager for Educational, Chatkin won many friends in the St. Louis territory.

William Goldman is erecting a handsome new canopy in front of the Queens Theatre, Marcus and Maifit avenues, St. Louis, which he recently purchased from Charley Warren.

Fred L. Cornwell has decided to keep his Delmonte theatre, St. Louis, open during the summer months under consideration for improvement to the ventilating system that will keep the showhouse comfortable even in the hottest weather. He has taken out a permit to place a new canopy in front of the showhouse.

The Tisdale Industrial Film Corporation of Chicago has closed a contract with the Belleville, Ill., Chamber of Commerce to make a civic and industrial film of Belleville.
Associated Exhibitors

Conquering the Woman, with Florence Vidor.—This is better than most so-called specials. It is really an all star cast.—Leo Burkhart, Hippodrome Theatre, Crestline, Ohio.—Neighborhood patronage.

Dust to Dawn, with Florence Vidor.—If you do not like rotten pictures you had better not see this one.—Chas. Miller, Wallins Theatre, Wallins Creek, Ky.—Neighborhood patronage.

The Fourth Musketeer, with Johnnie Walker.—A good picture which did not draw well. Six full reels.—Howard Varing, Royal Theatre, Spirit Lake, Iowa.—Neighborhood patronage.

Can a Woman Love Twice? with Ethel Clayton.—Oh boy, some picture. You could hear a pin drop during the entire showing. Fair business.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

Captain Fly By Night, with Johnnie Walker.—Good program picture.—Bert Silver, Silver Family Theatre, Green ville, Mich.—General patronage.

Crashing Through, with Harry Carey.—A good western, and it pulled the business, too. Better than his first one for F. B. O.—Hugh G. Martin, American Theatre, Columbus, Ga.—General patronage.

The Canyon of the Fools, with Harry Carey.—Fair western picture. Lots of action and will please for a western show.—L. A. Filhoed, Photo Play Theatre, Grand Rapids, Ohio.—Neighborhood patronage.

Good Men and True, with Harry Carey.—Proved to be a good attraction. Please the Western fans and a few others.—Howard Varing, Royal Theatre, Spirit Lake, Iowa.—Neighborhood patronage.

The Bishop of the Ozarks, with a special cast.—A very good picture, so far as a very misleading title. Fell flat.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

The Third Alarm, with a special cast.—A good picture. Played to capacity and the exchange got the receipts.—Harry Hoholth, Majestic Theatre, Inlay City, Mich.—Small town patronage.

The Third Alarm, with a special cast.—This is the company for good A1 pictures and at a price where one can make a little coin. This is fine. Fine attendance, but ran for firemen and of course had more, or at least I think so, than usual.—A. C. Betts, Powers Theatre, Red Creek, N. Y.—Small town patronage.

My Dad, with Johnnie Walker.—Fairly good picture. Harry Walker’s acting good as usual, but supporting cast is not so good.—Howard Varing, Royal Theatre, Spirit Lake, Iowa.—Neighborhood patronage.

My Dad, with Johnnie Walker.—Very good picture. Well liked. If star was new, he drew the crowd.—E. M. Fetterman, Lyric Theatre, Harvard, Neb.—Neighborhood patronage.

Colleen of the Pines, with Jane Novak.—A weak sister of a picture. Better forget it.—Dewey Mack registered.—Howard Varing, Royal Theatre, Spirit Lake, Iowa.—Neighborhood patronage.

Colleen of the Pines, with Jane Novak.—A fair picture.—W. H. Hardman, Royal Theatre, Frankfort, Kan.—Small town patronage.

Billy Jim, with Fred Stone.—Did well for me and pleased the majority. A fair Western.—L. A. Filhoed, Photo Play Theatre, Grand Rapids, Ohio.—Neighborhood patronage.

Billy Jim, with Fred Stone.—This picture is not worth showing if they gave it up to you free. Regular business on serial night, but oh you kicks.—Howard Varing, Royal Theatre, Spirit Lake, Iowa.—Neighborhood patronage.


First National

Mighty Lak’ a Rose, with a special cast.—A great picture. Some people said it was the best they ever saw. Second sight better than the first.—C. A. Mendenhall, Star Theatre, Oregon, Ill.—Neighborhood patronage.

The Voice from the Minaret, with Norma Talmadge.—Picture well liked by the few that saw it. Fell flat two days.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

The Woman Conquers, with Katherine MacDonle.—This is better than the two previous. More action. Not all MacDonle.—W. L. Light, Crystal Theatre, Burlington, Wis.—General patronage.

Fury, with Richard Barthelmess.—A very good picture, but does not draw very well. Too much rough stuff.—C. A. Mendenhall, Star Theatre, Oregon, Ill.—Neighborhood patronage.

Minnie, a Marshall Neilan production.—Not a special, but an extra good program picture. Several said they liked it.—Bob and new print. Drew fair crowd on rainy night.—B. B. Bentfield, 14th Hour Theatre, Marion, S. C.—Neighborhood patronage.

Minnie, a Marshall Neilan production.—If put in five reels would make it much better. Just a fair comedy.—W. L. Light, Crystal Theatre, Burlington, Wis.—General patronage.

The Hottentot, a Thomas H. Ince production.—Best of its kind in a long time. Played two days to big business. Had many kids and they kept all laughing during the picture.—M. B. Tritch, Victory Theatre, Poteau, Okla.—Neighborhood patronage.


The Hottentot, a Thomas H. Ince production.—This picture pleased everyone who saw it. The stenochase is about the best ever put into a picture. Don’t be afraid to boost this one.—R. W. Hickman, Lyric Theatre, Greenville, Ill.—Neighborhood patronage.

The Dangerous Age, with a special cast.—A photoplay that pleased a good house. Has wonderful advertising possibilities and will make any exhibitor money. Seven reels, book it.—F. W. Horrigan, McDonald Theatre, Phils burg, Mont.—Mining Camp patronage.

Oliver Twist, with Jackie Coogan.—All right, but, Oh what a price! Just about made the rental.—J. Winninger, Davison Theatre, Waukon, Wis.—General patronage.

The Light in the Dark, with Hope Hampton.—Can’t say much for this star or picture.—C. A. Mendenhall, Star Theatre, Oregon, Ill.—Neighborhood patronage.

Brawn of the North, with Strongheart.—Would have been a knockout in six reels. In eight it tends to drag and be tiresome. Brawn of the North 1 believe is better than The Silent Call. Should be a wonderful bet during the
Wants All To Report Each Week

I have missed two reports on "What the Picture Did For Me," but I have a very good excuse to offer. My wife and I spent two weeks in Cincinnati, but on my arrival home my thoughts went back to the "Herald," as I feel it is very important that I as well as all other exhibitors should make a report every week.

To be honest about it, the "Herald" is the only paper I look up any of my time, but I certainly would be lost without it.

The "Herald" solves the problem as to cleaner and better pictures. Since I have been reading each week what the pictures did for other exhibitors I can pick clean, good ones. More power to the "Herald."

C. H. SIMPSON,
Princess theatre, Millen, Ga.

production.—Would that all pictures could be so well made as to give the satisfaction as this one did. Even some of our hard boiled guys admitted it was the best ever.—Dr. C. J. Graf, Princess Theatre, Stuart, Iowa.—Neighborhood patronage.

The Wonderful Thing, with Norma Talmadge.—Fine picture. Did big business first night, but poor second night.—R. Pfeiffer, Princess Theatre, Chilton, Wis.—Neighborhood patronage.

The Wonderful Thing, with Norma Talmadge.—A dandy picture from every angle. A fine story. A production that is getting a good print. Lots of comments all good. Norma is a peach in this one. She shows up better in than some of her specials.—B. E. Bemfeld, Idle Hour Theatre, Marion, S. C.—Neighborhood patronage.

The Half Breed, with Wheeler Oakman.—Not much good for a double program bill. Otherwise, let it lay where it is. Six reels.—E. W. Horrigan, McDonald theatre, Philipsburg, Mont.—Mining camp patronage.

Sumin' Through, with Norma Talmadge.—One of the best pictures from a pleasing standpoint I ever ran. It will please any audience. If not, they are hopeless. W. patrons, Gem theatre, Batesville, Ark.—Neighborhood patronage.

Sumin' Through, with Norma Talmadge.—Excellent picture. Has been getting more business by word of mouth. Should be booked to suit the neighborhood. This is an advertisement for the picture.—L. A. Pilliod, Photoplay theatre, Grand Rapids, Ohio.—Neighborhood patronage.

In Arabia, with Tom Mix.—Patrons do not like Mix in dress-up pictures like this one. Like him best in Westerns. However, it is a good program picture.—A. A. Neese, Beatrice theatre, Hav River, N. C.—Neighborhood patronage.

The New Teacher, with Shirley Mason.—Nice clean little program picture that seemed to please those who came. Miss Mason does not make a good organist but she rules her pictures please. Cost $7.50, town of 4,000. Farming community. Admission ten and twenty-cents.—E. Ekin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The New Teacher, with Shirley Mason.
Showmen Across Nation
Join "Herald Only" Club

Like our well-known poet, Mr. Rand, I have never contributed to any other paper, either, so am glad to pledge entire allegiance to the "Herald."

Even in 1923, when I don't make a nickel and even lose several dollars, the "Herald" is a bright spot in each week's work that never fails.

A. N. MILES,
Eminence theatre, Eminence, Ky.

Count me in.
I didn't know there were any other magazines on the market.

F. E. SABIN,
Magctic theatre, Eureka, Mont.

Wish you would enroll me as a member of the "Herald Only" Club.
I used to subscribe to all the trade papers. Only one comes in now—"Exhibitors Herald."

CHAS. A. RIVA,
Pastime theatre, Tilton, N. H.

As to the "Herald Only" Club, I have always been a member of that. I have never contributed a report to any other paper, nor have I subscribed to any other paper. While I get one other, I never paid for it.

It is good and I believe gets 100 percent support. If you get the "Herald" that's enough, for it covers the field.

I am a little negligent in my reports here of late, but right now I am in the midst of some pictures that have been reported so much that what I have to say would take up valuable space and would not help any more than what has already been said for these pictures.

C. H. POWERS,
Strand theatre, Dunsmuir, Cal.

I do not subscribe for any other magazine except the "Herald" as I find that this magazine covers the field thoroughly, and as long as you continue as you are now the only publication is needed. I am glad to try the "Herald" and the "Theatre." We may like it or not, it is the right news paper for the trade.

HUGH G. MARTIN,
American theatre, Columbus, Ga.

—Too long-drawn for so little action. Did more good than I realized. See it before you book it.—Dr. C. J. Graf, Princess theatre, Stuart, Iowa.—Neighborhood patronage.

Hungry Hearts, with a special cast.—Can't say much for this. An educational concept, but Plumb Cute helped it along. Too much padding in the picture. Pleased about 50 per cent.—H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

Doubling for Romeo, with Will Rogers.—A fair picture.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

The Sin Flood, with a special cast.—A good picture, but will please only about 50 per cent of small town patronage.—Harry Hobolt, Maxine theatre, Inlay City, Mich.—Small town patronage.

The Sin Flood, with a special cast.—Fair story. Extra good cast and quite interesting.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Neighborhood patronage.

Golden Dreams, with a special cast.—About the poorest Zap. Grey we've had. Too slow. Last reel contains a little

June 30, 1923

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-A very clever picture that will get by in any house.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

A California Romance, with John Gilbert.—Here's a dandy program and one that will surely bring in good business. Heard no kicks and plenty of comments. Attendance good.—A. Mitchell, Dixie theatre, Russellville, Ky.—Small town patronage.

A California Romance, with John Gilbert.—This being my first one of this star, I did not expect much business, but to my surprise I packed them in with this one, considering the first of the Our Gang comedies that I have used. Both fine for a program house and any other where it is in action.—Hugh G. Martin, American theatre, Columbus, Ga.—Transient patronage.

The Love Gambler, with John Gilbert.—A very satisfactory picture. Gilbert is getting more popular here with each picture shown.—A. A. Neese, Beatrice theatre, Haw River, N. C.—Small town patronage.

Without Compromise, with William Farnum.—They made this for a six reeler, but I think they made a mistake. It should be in two reels instead of six reels.—Chas. Miller, Wallins theatre, Wallins Creek, Ky.—Neighborhood patronage.

Without Compromise, with William Farnum.—The best Farnum picture in a long while. He would still be a drawing card here if Fox had kept him in outdoor pictures. Good business.—Hugh G. Martin, American theatre, Columbus, Ga.—Tract patronage.

West of Chicago, with Charles Jones.—An average Jones picture. Will please.—L. A. Pilliod, Photoplay theatre, Grand Rapids, Ohio.—Neighborhood patronage.

A Self Made Man, with William Russell.—An average Russell picture.—Blacksilver, Silver family theatre, Greenville, Mich.—General patronage.

Nero, with a special cast.—This is one of the most spectacular pictures I ever saw. Personally I think it a great picture, but did not draw. Poor business two nights.—Duncan & Veatch, Princess theatre, Morganfield, Ky.—Small town patronage.

For Big Stakes, with Tom Mix.—This picture surely has the action. Best Mix picture I have seen in a long time.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

Oath Bound, with Dustin Farnum.—An exciting picture that will please average.—L. A. Pilliod, Photoplay theatre, Grand Rapids, Ohio.—Neighboring patronage.

Silver Wings, with Mary Carr.—Like all Mary Carr pictures, too long. Flopcast. Used more advertising than "Over the Hill and got only half a house.—G. Carey, Dixie theatre, Wynne, Ark.—Neighborhood patronage.

Pardon My Nerve, with Charles Jones.—Good Western for Saturday night.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

A Virgin Paradise, with Pearl White.—This is very good. Pearl is some fighter.—C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Just Tony, with Tom Mix.—Worth more than Fox's big 7-miles-of-celluloid. Rained out as usual, but Tony registers.—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—Neighborhood patronage.

Shirley of the Circus, with Shirley Mason.—One of the best program pictures we have ever shown. Especially suited to the children. Play up the circus and you will have no trouble in getting them in.—Cost $7.50. Town of 4,000, farming community. Admission ten and twenty-two cents.—W. E. Elkins, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Fighting Streak, with Tom Mix.—Fair. Very poor print.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.
Thanks for Correction; Our Mistake

In the June 2 issue, page 68, my report on "The Midnight Guest," I said "improbable story" and the compositors set it "important story." Eagle eyed proof reader allowed it to ride.

Heigh ho! Well, it's all in the day's work. But don't reproduce the error in your semi-annual "Record."

HARRY W. GAUDING,

Lincoln theatre, Pittsburgh, Pa.

NOTE: The report is reprinted this week, with your kind permission, as corrected in the September "Box Office Record."

A. C. Betts, Payers theatre. Red Creek, N. Y.—Small town patronage.

Honest Hutch, with Will Rogers.

The North Wind's Malice, with a special cast.—Good. Enjoyed by everybody. A. C. Betts, Payers theatre, Red Creek, N. Y.—Small town patronage.

The Branding Iron, with a special cast.—Here is one of the strongest pictures we ever ran. Comment very much divided, but everybody kept wide awake. We would advise booking it. C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

Free Air, with a special cast.—Only a fair picture. Did not draw for us. E. M. Petterman, Lyric theatre, Harvard, Neb.—Neighborhood patronage.

Hodkinson

The Sagebrusher, with a special cast.—About on the average with good many other Westerners we have used. Give general satisfaction. A. C. Betts, Payers theatre, Red Creek, N. Y.—Small town patronage.

Lichtman-Preferred

Rich Men's Wives, with House Peters. An A No. 1 picture. Acting of stars fine. Little Richard Hearfield plays his part fine and we advise other exhibitors to run it. Good print. A. C. Betts, Powers theatre, Red Creek, N. Y.—Neighborhood patronage.

Rich Men's Wives, with House Peters.—Just as good program as any one could want. Film very good. More power to Lichtman—The Lichtman theatre, Wynne, Ark.—Neighborhood patronage.

Metro

The Famous Mrs. Fair, with a special cast.—Good picture that pleased. Print in good condition. A. C. Betts, Powers theatre, McGhee, Ark.—Neighborhood patronage.

Toll of the Sea, with a special cast.—This is one of the most beautiful productions. My patrons all liked it; so did I. B. E. F. Reeves, Grand theatre, Lake City, Fla.—General patronage.

Toll of the Sea, with a special cast.—The color is beautiful. Story very sad. Has not drawn power and you can get behind it and boost, as it is certainly a fine entertainment as well as educational. D. E. H. Hardman, Royal theatre, Frankfort, Kan.—Small town patronage.

Quincy Adams Sawyer, with a special cast.—I picture very good. Business very poor in spite of heavy advertising. Wolke & Faust, Lincoln theatre, Forsyth, Mont.—Small town patronage.

Quincy Adams Sawyer, with a special cast.—All that has been said about it and more. Will be a knockout in the small towns, where thrills count. Hans H. Walker, Royal theatre, Wauchula, Fla.—Neighborhood patronage.

All the Brothers Were Valiant, with a special cast.—I would have to hunt a long time before I would find a picture which would please them better than this one. The price I bought it at didn't hurt it right, but did not do a big business with it on account of hot weather. G. G. M., Lais theatre, Kanopolis, Kan.—Small town patronage.

Peg o' My Heart, with Laurette Taylor.—A bang up good picture and one that follows the play. J. Wm. Winninger, Dayton theatre, Waupun, Wis.—General patronage.

Peg o' My Heart, with Laurette Taylor.—Fine picture in every way. Did not draw well for me. Did not have the kind of business who came. Should not be sold as a special, however. W. H. Hardman, Royal theatre, Frankfort, Ky.—Small town patronage.

Hearts Aflame, with Frank Keenan.—One of the best we have found. Tensas Amuse Co., Blackman theatre, St. Joseph, La.—Small town patronage.

Hearts Aflame, with Frank Keenan.—A picture that will please any audience. Fire scenes wonderful. Wolke & Faust, Lincoln theatre, Forsyth, Mont.—Small town patronage.

Hearts Aflame, Quincy Adams Sawyer.—Both good pictures, but for some cause failed to draw. Those who came said they liked them fine. Rental too high. R. W. Hickman, Lyric theatre, Greenville, Ill.—Neighborhood patronage.

Trifling Women, a Rex Ingram production.—Very good. Lots of favorable comments and a few of the few, please 'em all. Business not as good as expected. D. G. Vail, Electric theatre, Moda, Ark.—Neighborhood patronage.

Trifling Women, a Rex Ingram production.—A very good picture in every way. Shows plenty and is one that appreciates good pictures. Hans H. Walker, Royal theatre, Wauchula, Fla.—Neighborhood patronage.

Trifling Women, a Rex Ingram production.—A very good picture in every way. Shows plenty and is one that appreciates good pictures. Hans H. Walker, Royal theatre, Wauchula, Fla.—Neighborhood patronage.

Enner Madame, with Clara Kimball Young.—This is the poorest picture this star ever made. Leo Burkhardt, Hippo-
drome theatre, Crestline, Ohio.—Neigh-
borhood patronage.

They Like 'Em Rough, with Viola
Dana.—An ordinary program picture. My
patronage was this star fairly well.
C. A. Mendenhall, Star theatre, Oregon,
Ill.—Neighborhood patronage.

The Hands of Nara, with Clara Kim-
hall Young.—A special program picture
which lost me some money on account of
title and hot weather.—G. G. May, Isis
theatre, Kanopolis, Kan.—Small town
patronage.

Love in the Dark, with Viola Dana.—
A very good little program picture.
Nothing else.—Hans H. Walker, Royal
theatre, Wauchula, Fla.—Neighborhood
patronage.

Love in the Dark, with Viola Dana.—
This program picture is hard to beat.
Can't get one that will please them any
more, so guess that is enough.—G. G.
May, Isis theatre, Kanopolis, Kan.—Small
town patronage.

Broadway Rose, with Mae Murray.—
Pleased all. Murray's best. Why can't
other producers know that it does not
take ten reels to make a good picture?—
G. Carey, Dixie theatre, Wynne, Ark.—
Neighborhood patronage.

Billions, with Nazimova.—A fine pic-
ture, please.—You can raise your ad-
mission on.—Bert Silver, Silver Family
theatre, Greenville, Mich.—General
patronage.

The Forgotten Law, with a special cast.
—Good. Would be better if only five
reels instead of seven.—Wolke & Faust,
Lincoln theatre, Forsyth, Mont.—Small
town patronage.

Paramount

The Ne'er Do Well, with Thomas Meighan.—This is a fine picture, but I
paid too much for it. It is not as big a
picture as Mandslaughter, but I paid just
the same for it.—W. V. Wilson, Seco
theatre, Rockville, Md.—Neighborhood
patronage.

The Snow Bride, with Alice Brady.—
Just a fair program picture. No com-
plaints, though they passed with tired
resistance.—A. Shee, Palace theatre,
McGhee, Ark.—Neighborhood patronage.

Grumpy, with Theodore Roberts.—
Fine. Liked by every one who saw it.
Robertson with any picture he appears in.—Leo Burkhart, Hippodrome
theatre, Crestline, Ohio.—Neighborhood
patronage.

Mr. Billings Spends His Dime, with
Walter Hiers.—Title was deceiving and
cause of lots of patrons not coming out.
After one good night, we have had it.
Babin, Fairyland theatre, White Castle,
La.—General patronage.

Glimpses of the Moon, with Bebe
Daniels.—Sold to us as Class A attraction,
but we have a sorry disappointment at the
box office. I blame the title for the poor
showing we made with it. It is a lavish
production. Nana is the star role from Bebe
Daniels.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.—Neigh-
orhood patronage.

Bella Donna, with Pola Negri.—Star
is good, but wrong type of story for us.
Business poor.—Jay Means, Murray the-
atre, Kansas City, Mo.—Neighborhood
patronage.

Prodigal Daughters, with Gloria Swan-
on.—This picture is as good as any
Gloria has yet made. Plenty of action
and interest is held up unto the end.—
W. V. Wilson, Seco theatre, Rockville,
Md.—Neighborhood patronage.

My American Wife, with Gloria Swan-
on.—A special all right. Story good.
Star's great. Will please any audience that
wants to have fun.—Bert Silver,
Silver Family theatre, Greenville, Mich.—
General patronage.

The World's Applause, with Bebe
Daniels.—This is a program picture only,
which should have been sold one day at
a one-day price. Lost money on both
days. Society melodrama.—W. L.
Uglow, Crystal theatre, Burlington, Wis.—
General patronage.

Making a Man, with Jack Holt.—Good.
Holt in a different type of picture.—
Wolke & Faust, Lincoln theatre, Forsyth,
Mont.—Small town patronage.

Kick In, with a special cast.—A good
picture of its kind, but was robbed on the
rental so lost money, which was not due
to lack of advertising.—Howard Varing,
Royal theatre, Great Lake, Iowa.—Neigh-
orhood patronage.

Back Home and Broke, with Thomas
Meighan.—It's a pleasure and a treat to
to run pictures like this one. Best thing
Meighan has ever appeared in. Run it
two nights. Second will be better than the
W. V. Wilson, Kanopolis, McDonald the-
atre, Philipsburg, Mont.—Mining camp
patronage.

Back Home and Broke, with Thomas
Meighan.—This is a very good picture
and very popular. It is heavily adver-
tised and business satisfactory as a re-
sult.—Howard Varing, Royal theatre,
Spirit Lake, Iowa.—Neighborhood pat-
ronage.

When Knighthood Was in Flower, with
Marion Davies.—A wonderful production.
One of the best we have ever flashed on
this theatre screen. Three sheets, her-
alds, photos, three sheets, and one
sheets. Admission charged, fifteen and
thirty-five cents. Two nights.—Duncan
& Veech, Pottersville, and Morganfield,
Ky.—Small town patronage.

When Knighthood Was in Flower, with
Marion Davies.—A big pretentious pro-
duction. Played to the hilt and sold one but
had some walkouts. Too high priced for
small town, but adds prestige to theatre.—
D. A. Kooker, Happy Hour theatre,
Evansville, Ind.—Neighborhood patronage.

The Young Rajah, with Rodolph Valen-
tino.—This proved to be a better attrac-
tion than I had expected. Business was
fairly good.—D. C. Davies, Valley stroke
theatre, Spirit Lake, Iowa.—Neighborhood
patronage.

The Pride of Palomar, a Cosmopolitan
production.—This is one of the best pic-
tures I have ever seen. As the story was
so well known we had no trouble in get-
ting them in. Business was way above
what I had expected and think I only
paid $12.50 for two days. Second day
was just as good as the first and we only
charged ten and twenty-two cents. Town
of 4,000. Farming community.—W. E.
Elkin, Temple theatre, Aberdeen, Miss.—
Neighborhood patronage.

The Pride of Palomar, a Cosmopolitan
production.—Here is a picture that did
a real business two days and pleased
everybody. People still talking about
the picture and big crowd.—R. Pfeiffer,
Princess theatre, Chilton, Wis.—Neigh-
orhood patronage.

The Ghost Breaker, with Wallace
Reid.—A good one and lots of comedy.
Wallace draws better now than before
his death, which was a big surprise to me.
Attendance very good. All classes of pat-
ronage.—A. Mitchell, Dixie theatre,
Russellville, Ky.—Small town patronage.

Clarence, with Wallace Reid.—Good
comedy drama with May McAvoy and
Agnes Ayres. Well liked but not worth
money I paid. Worth about $15.00 for
town of 2,000.—R. Pfeiffer, Princess the-
atre, Chilton, Wis.—Neighborhood pat-
ronage.

Clarence, with Wallace Reid.—This was
the last picture I showed of poor Wallie.
Patrons always liked him. Picture
was good, but not as good as Nice
People. Price was too high. Business
poor.—M. J. Babin, Fairyland theatre,
White Castle, La.—General patronage.

Manslaughter, a Cecil B. DeMille pro-
duction.—No picture would draw in this
town with a tent show in a circus to
compete with, so it was “Good night,
Irene,” for us. Paid $30.00 and lost so
heavily that we are not going to give for
a return date gratis.—A. N. Miles, Emi-
nence theatre, Eminence, Ky.—General
patronage.

Manslaughter, a Cecil B. DeMille pro-
duction.—A great picture. Has every-
thang. Star and story that pleases, but
too long. Don't pay too much, though.—
C. A. Mendenhall, Star theatre, Oregon,
Ill.—Neighborhood patronage.

The Valley of Silent Men, a Cosmo-
politan production.—Had a minstrel show
for competition, so can't gauge its draw-
ing power. Those who came admired the
scenery very much. My first of the “Pa-
rous 41” and lost money.—A. N. Miles,
Eminence theatre, Eminence, Ky.—Gen-
eral patronage.
Announcement

THE GREAT NORTHERN STEAMSHIP COMPANY
(Incorporated)
BOSTON, MASS.

Announces That Arrangements Are Now Being Made for Monthly

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THE ABOVE PRICES INCLUDE RAILROAD FARES TO POINTS AS FAR NORTH AS STOCKHOLM

The Company plans to carry approximately two thousand passengers monthly. Make your plans now for a trip during the coming season.

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State...

The Valley of Silent Men, a Cosmopolitan production.—Good program picture and that is all.—C. A. Mendenhall, Star theatre, Oregon, Ill.—Neighborhood patronage.

The Valley of Silent Men, a Cosmopolitan production.—Excellent picture, business below average, due to extremely hot weather. Played two days.—Bert Fiala, Alhambra theatre, Dayton, Ohio.—Neighborhood patronage.

The Old Homestead, with Theodore Roberts.—One of the best pictures of the year, but I paid too much to make any money.—C. A. Mendenhall, Star theatre, Oregon, Ill.—Neighborhood patronage.

The Old Homestead, with Theodore Roberts.—Seemed to please them all. Some said that it was too long. Think that if it had been in six reels it would have had more pep and pleased better. Attendance good. Advertising, lobby and six sheets, newspaper. All classes of patronage.—A. Mitchell, Dixie theatre, Russellville, Ky.—Small town patronage.

The Old Homestead, with Theodore Roberts.—A good picture to good business on two-day run.—G. O. Vail, Electric theatre, Morrilton, Ark.—Neighborhood patronage.

If You Believe It, It's So, with Thomas Meighan.—Splendid, as all of Meighan's are good and draw, as a rule, too. This one not quite as good as A. B. Warner's Daddy but will please if you can get them in. Cost $15.00 two days. Town of 4,000. Farming community, town ten and twenty-two cents.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Dictator, with Wallace Reid.—$10.00 in a town of 1,200. Ran it two days and lost money. Everybody thought Wally looked so bad that it made them feel bad.—No. 2 of the 41st Street, Emince theatre, Eminence, Ky.—General patronage.

The Dictator, with Wallace Reid.—All of Reid's pictures go big for me and this is about like the average.—C. A. Mendenhall, Star theatre, Oregon, Ill.—Neighborhood patronage.

Is Martrimony a Failure? with a special cast.—Dandy program picture, pleased better than many so-called specials. Very amusing.—D. A. Kosker, Happy Hour theatre, Ewen, Mich.—Neighborhood patronage.

The Face in the Fog, with Lionel Barrymore.—A little better than average mystery story. No comments from an average Saturday audience, so I guess it got by.—Howard Varing, Royal theatre, Spirit Lake, Iowa.—Neighborhood patronage.

A Daughter of Luxury, with Agnes Ayres.—Nice little picture for a one-day run. Average business.—Bert Fiala, Alhambra theatre, Dayton, Ohio.—Neighborhood patronage.

The Siren Call, with Dorothy Dalton.—Poor stuff. About as rotten as The Ideal of the North.—Howard Varing, Royal theatre, Spirit Lake, Iowa.—Neighborhood patronage.

The Loves of Pharaoh, with a special cast.—Just so much film. Print it if you have to, and save money and friends by leaving it at exchange.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

The Loves of Pharaoh, with a special cast.—Very poor. Had it booked for two days. Took it off after first day. Didn't raise admission, so I let it raise trouble.—G. O. Vail, Electric theatre, Morrilton, Ark.—Neighborhood patronage.

To Have and to Hold, with a special...
Here's the Copy; Glad It Pleases

I have missed two or three copies of the "Herald" and I am afraid I have let my subscription run out. I herewith enclose check.

Please rush me a copy.

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J. C. MITCHELL,
Globe theatre,
Franklinton, N. C.

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Enclosed find check, as I know my subscription has expired.

I think you have the exhibitor's viewpoint the best of any trade paper. I enjoy reading the "Herald" as much as I do any of the current story magazines.

L. A. PILLOID,
Photo Play theatre,
Grand Rapids, O.

Betts, Powers theatre, Red Creek, N. Y.
—Small town patronage.

Reelart

Too Much Wife, with Wanda Hawley.


Room and Board, with Constance Binney.


A Homespun Vamp, with May McAvoy.

—This picture did a fair business and pleased. My patrons seem to like May McAvoy. J. C. McKee, Electric theatre, Bolivar, Mo.—Neighborhood patronage.

Selznick

Love Is An Awful Thing, with Owen Moore.

—A laughable comedy-drama, but did a good flop for me. Played this with A Sailor Made Man and did only fair business. Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Evidence, with Elaine Hammerstein.


The New Moon, with Norma Talmadge.


After Midnight, with Conway Tearle.
— Fair. Just passable.—Wm. Hinds, Opera House, Odel, Nebr.— Neighborhood patronage.

Cardigan, with a special cast.—Some exhibitor reported this as a piece of cheese. He certainly is one of the people who care little for history. Yet who would have thought any one of the 300 kids who saw this picture he'd have a fight on if he was big as a meeting house. And the Battle of Lexington, Paul Revere's ride, you should have heard them—bursts of real patriotism. The kind that makes our boys real soldiery. Cardigan advertise it from a historical patriotic standpoint. Give the kids a free matinee. Watch them for the next week fight the battle over and over. It's a grand and glorious feeling.—Dr. F. M. Childs, Cozy theatre, Villisca, Iowa.—General patronage.

The Three Buckeroos, with a special cast.—Stocl. If you're wise, book it and boost it to the limit.—Geo. Khattars, Khattars theatre, Sydney, N. S., Can.—Small town patronage.

The Sign of the Rose, with George Belan.—A very good picture, well liked. Fell flat. Weather against us.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Good patronage.

The Sign of the Rose, with George Belan.—Picture is very good, but they refuse to go against the "sob stuff." Parlor theatre prefers it. Playing at home.—R. W. Hickman, Lyric theatre, Greenville, Ill.—Neighborhood patronage.

Destiny's Isle, with a special cast.—Another good feature. The company is making good business for me and has the best pictures barring none.—Geo. Khattars, Khattars theatre, Sydney, N. S., Canada.—Small town patronage.

Quickands, with a special cast.—Here is a seven reel feature with a bunch of real actors headed by Richard Dix and Hotchkiss. Made with snap, comedy and action throughout. A story of the Mexican border with cavalier galore in action. Everything to make a good enjoyable evening. Pleased me and pleased my patrons. Book it, the price is right. True Kingsley was the disappoint.—F. M. Childs, Cozy theatre, Villisca, Iowa.—General patronage.

My Old Kentucky Home, with Monte Blue.—Good picture, aside from its photographic qualities. Played Sunday matinee only. Didn't draw film expenses. Paid 87.50. Population 1,800. How's that for business? Wouldn't you like to be operating a theatre this hot weather?—J. C. Jenkins, Auditorium theatre, Chillicothe, Nebr.—General patronage.

The Great Alone, with Maurice Saribus.—Poor stuff and it cost plenty. Never again.—Howard Varin, Royal theatre, Spirit Lake, Iowa.—Neighborhood patronage.

Man's Law and God's, with a special cast.—A knock out. One of the best pictures of the year. Did best business for three months. Very good picture.—Geo. Khattars, Khattars theatre, Sydney, N. S., Canada.—Small town patronage.

Outlaws of the Sea, with a special cast.—If you want a story of runnings off the coast of Florida, get this one. It is a good picture showing the lengths of run smuggling inside of the three mile limit. Good dry propaganda. Five reels. Cost seven fifty.—Howard Varin, Royal theatre, Spirit Lake, Iowa.—Neighborhood patronage.

Brain Food, Worth More, Costs Less
To be without the "Herald" would be just like missing a meal. Therefore, find enclosed check to cover another subscription.
L. B. LEWIS, Gayety theatre, Ft. Worth, Tex.

30 and 50 cents. Some exhibitors report that Fairbanks got all the money. Well, I admit the rental is high, but I had a fairly decent profit after the engagement. The last night I turned them away in droves. Had many offer me a dollar for a seat but could not accommodate them. The picture is all that it is claimed to be, one of the biggest and best, and will give wonderful satisfaction. After you buy it, don't suppose it's business for them to come. You have got to work hard and spend some extra money on publicity and there's not as much what you will make money even though the rental is high. I put a circus herald in every mail box in the county and it surely will get the word around. The point is, you've got to use the matter. Buy it and boost it, but don't go to sleep on the job.—R. W. Hickman, Lyric theatre, Greenville, Ill.—General patronage.

Douglas Fairbanks in Robin Hood.—Pleased good, but some made the remark that it has too much "circus" jumping in it. Sorry Doug don't do away with that "clownish" stuff. Otherwise a good box office attraction and made money with it.—Calderon and Salas Porras, Circuito Alazar, Chihuahua, Mexico.

The Iron Trail, with a special cast.—A splendid picture.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Orphans of the Storm, a D. W. Griffith production.—Bought this real jewel for the fewest possible rentals. More business is bigger than the first, notwithstanding the fact that it is very warm just now.—Calderon and Salas Porras, Circuito Alazar, Chihuahua, Mexico.

The Man Who Played God, The Ruling Passion, Disraeli, with George Arliss.—Buy the above three pictures and let your patrons see a real, honest-to-God actor. When George Arliss is mixed up in a picture you can bet your last dollar on it. When a picture makes all those Jews, Gentiles, Dagoes and Bohunks look like a plucked nickel. It's a pity there aren't any more like him.—W. E. Hickman, Lyric theatre, Greenville, Ill.

Dream Street, a D. W. Griffith production.—A very good picture, but not the proper type for small towns, as it is over the majority of their heads.—H. G. Stettmum, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Hunting Big Game in Africa, an H. A. Snow production.—Good educational picture for those who like traveling, hunting and animals. Will not please all. Business only fair after big advertising campaign. Sent letters to all teachers. Used mailing list, ½-page newspaper ad, ½ sheet, window cards, one sheets, three sheet, slides.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

The Absylm Brute, with Reginald Denny.—Good picture for our neighborhood. Majority did not know the meaning of the title. Trailer a big help to let them know that the picture is. A mixture of society and prize ring life. Business good.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

The Flame of Life, with Priscilla Dean.—Heard very few favorable comments on this Jewel. Type of character Dean plays is not suited to the personality and brutal. Too much so for the fairer sex. A good program picture. Not a Jewel. Seven reels.—P. W. Horzigan, McDonald theatre, Philiburg, Mont.—Mining Camp patronage.

The Flirt, with a special cast.—If The Flirt does not please you, you had better close up and quit. It is one of the best Jewels Universal has ever made. It didn't cost me a million dollars.—Hans H. Hsueh, Jade theatre, Wauchula, Fl.—Neighborhood patronage.

Single Handed, with Hoot Gibson.—Positively silly. Nothing to it whatsoever. Some parts funny, but as a whole rotten.—Chas. H. Ryan, Garfield theatre, Chilton, Wis.—Neighborhood patronage.

Single Handed, with Hoot Gibson.—Fair picture, but did not take very well here. Nothing for Hoot to do. Give him Westerns.—E. F. Fetterman, Lyric theatre, Harvard, Nebr.—Neighborhood patronage.

The Love Letter, with Gladys Walton.—A handy little program picture. This star will make good if given clever stories like this. Fair business.—B. B. Benedict, Idle Hour theatre, Marion, S. C.—Neighborhood patronage.

Gossip, with Gladys Walton.—A very good program picture, but did not get any business. Too much competition and a good title. I do not get any business with any female star though. No fault of picture, just my patrons.—Hugh G. Martin, American theatre, Columbus, Ga.—Transient patronage.

Gossip, with Gladys Walton.—Excellent feature. Drew a fine business and gave excellent satisfaction. To say, Olympic theatre, Lenox, Iowa.—General patronage.

Riding Wild, with Hoot Gibson.—Ab-
Olympic theatre, Lenox, Iowa.—General patronage.

The Lavender Bath Lady, with Gladys Walton.—It started out like it was going to be a lemon, but ended with a clever little plot. Good.—W. L. Landers, Gem theatre, Bateville, Ark.—Neighborhood patronage.

The Loaded Door, with Hoot Gibson.—This picture is all right if you can buy it reasonably.—Howard Varing, Royal theatre, Spirit Lake, Iowa.—Neighborhood patronage.

Human Hearts, with House Peters.—Just ordinary. Paid as much for it as The Storm. Got stung on the price.—W. L. Pinninger, Davison theatre, Waukon, Wis.—General patronage.

Human Hearts, with House Peters.—Did a fair business with this feature. A good clean feature. On that you can boost. The Des Moines office had all prints out, but borrowed a print from the Chicago office. Universal strives to please and work with the exhibitor.—H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

The Scrapper, with Herbert Rawlinson.—Good program picture.—Neill Brooks, Gem theatre, Calco Rock, Ark.—Neighborhood patronage.

The Trap, with Lon Chaney.—Drew a large crowd, but did not give very good satisfaction to patrons. Chaney always draws a large house here.—H. E. Holben, Olympic theatre, Lenox, Iowa.—Neighborhood patronage.

The Storm, with House Peters.—Looked like it might have been a good picture. We received about half of it. However, there was good patronage.—W. H. Hardman, Royal theatre, Frankfort, Kans.—Small town patronage.

Wolf Law, with Frank Mayo.—The right kind of a picture for Mayo. Played this on a Tuesday to very light business.—Howard Varing, Royal theatre, Spirit Lake, Iowa.—Neighborhood patronage.

A Dangerous Game, with Gladys Walton.—Fair picture. Did not do very well on this one. A little better than most of this star’s pictures.—Geo. J. Kress, Hud-

ts, Rochester, N. Y.—Neighborhood patronage.

A Dangerous Game, with Gladys Walton.—Not so good. Run same with a good comedy if you wish to get by.—A. J. Landers, Photo theatre, Find-

and Rapids, Ohio.—Neighborhood patronage.

Under Two Flags, with Priscilla Dean.—Picture is good, but people took very little interest in it. Not a drawing card for me.—W. H. Hardman, Royal thea-

tre, Frankfort, Kans.—Small town patronage.

Under Two Flags, with Priscilla Dean.—Very good picture. Price just a little high for our town. It made a good picture for Decoration Day.—E. M. Fetter-

man, Lyric theatre, Harvard, Nebr.—Neighborhood patronage.

Headin’ West, with Hoot Gibson.—All of Hoot’s pictures are good, but this is the best yet. Don’t be afraid to get behind it.—Neill Brooks, Gem theatre, Cali-

cro Rock, Ark.—Neighborhood patronage.

Out of the Silent Night, with Frank Mayo.—This is a good program picture, but Mayo has made some better pictures.—Howard Varing, Royal theatre, Spirit Lake, Iowa.—Neighborhood patronage.

Luring Lips, with Edith Portrait.—Good.—Wm. Hinds, Opera House, Odell, Nebr.—Neighborhood patronage.

The Delicious Little Devil, with Mae Moore.—A good picture. One that can be bought at program price and at regular admission prices. Drew a fair business.—H. E. Holben, Olympic theatre, Lenox, Iowa.—Neighborhood patronage.

A Man Without a Country, with a special cast.—Moves very slow, but the play is a good one.—E. M. Fetterman, Lyric theatre, Harvard, Nebr.—Neighborhood patronage.

The Niney and Nine, with Colleen Moore.—Picture well liked. Ran two nights to full houses. Ran a Senor comedy with this star.—They are the best stars.—E. M. Fetterman, Lyric theatre, Harvard, Nebr.—Neighborhood patronage.

The Niney and Nine, with Colleen Moore.—Went to say that there is a good meller drama. Good forest fire scene, and all in all a pleasen.—J. Win-

ninger, Davison theatre, Waukon, Wis.—General patronage.

The Niney and Nine, with Colleen Moore.—Very, well made picture. Lots of thrills and action and the forest fire. Boys, there are a lot of them in this picture.—Dr. C. J. Graf, Princess theatre, Stuart, Iowa.—Neighborhood patronage.

The Bell Hop furnished real comedy.—Dr. C. J. Graf, Princess theatre, Stuart, Iowa.—Neighborhood patronage.

When Danger Smiles, with William Duncan.—Fine. It is something of the shoot ’em up type, but overlook that and book it. Western speed.—C. F. Dooley, Star theatre, Stoutsville, Nebr.—Neighborhood patronage.

When Danger Smiles, with William Duncan and Johnson always take well here. Very good picture.—Ran an Aubrey comedy with this film. Film in good shape and they make the price right.—E. M. Fetterman, Lyric theatre, Harvard, Nebr.—Neighborhood patronage.

My Wild Irish Rose, with Pauline Starke.—Surprised to find this did not

The Herrick and, Riches, with Herbert Rawlinson.—This is a good clean feature. Should please any audience. Pleased 100 per cent here.—F. L. Freeman, Grand theatre, Lake City, Fla.—General patronage.

Fools and Riches, with Herbert Rawlinson.—A crackerjack for Rawlinson. Really better than his last few. He is a favorite here in any picture, and a knockout in this.—Hugh G. Martin, American theatre, Columbus, Ga.—Tran-

sient patronage.

The Last Hand, with Hoot Gibson.—The best picture I have seen from Gibson. Played this on May 15th, Fisherman’s Day, to about 90 per cent man audience. The “fish story” in the picture is a knockout.—Howard Varing, Royal theatre, Spirit Lake, Iowa.—Neighborhood patronage.

The Power of a Lie, with a special cast.—A fair picture. These boys are good to get me any money.—G. G. May, Isis theatre, Kanopolis, Kans.—Small town patronage.

The Power of a Lie, with a special cast.—An excellent feature. Drew a fine crowd in opposition to test show. A feature with a story that is true to life, which shows what trouble a lie will cause.—H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

The Midnight Guest, with a special cast.—Improbable story. Program pic-

ture.—H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

One Wonderful Night, with Herbert Rawlinson.—A good picture. Will do very well.—H. E. Holben, Olympic theatre, Lenox, Iowa.—General patronage.

The Kentucky Derby, with Reginald Denny.—A real good picture. Horse race makes 'em sit up and take notice. Did real well on this offering. Horse race stuff sure goes here.—Dr. Graf, Princess theatre, Stuart, Iowa.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—Wonderful. The audience was great. The scenes, the horse race, made the patrons get up and yell. Rained both nights that we ran this but that doesn’t hurt the picture any. Buy it and boost it strong. Don’t let it pass on by or it’s a loss to your box office.—Wm. H. Graf, Opera House, Odell, Nebr.—Neighborhood patronage.

The Altar Stairs, with Frank Mayo.—The first Mayo that has been shown here in some time. Drew an excellent crowd and pleased 90 per cent.—H. E. Holben.

Scene from episode 15 (top) and episode 14 (bottom), of “Haunted Valley,” the Ruth Roland serial distributed by Pathé.
go. Taken from an old fashioned play which was popular about twenty-five years ago.—J. Whininger, Davidson theatre, Wausau, Wis.—General patronage.

My Wild Irish Rose, with Pauline Starke.—Boys, if you are in an Irish community rest assured of real business. Played to pleased audience and box office receipts were very gratifying. —Dr. C. J. Graf, Princess theatre, Stuart, Iowa.—Neighborhood patronage.

The Inner Chamber, with Alice Joyce.—Nothing to it. While it may please some, it is not a safe bet.—C. E. Dooley, Star theatre, Stoutsville, Mo.—General patronage.

The Prodigal Judge, with Jean Paige.—Some five or six people thought this exceptionally good. The majority seemed to think otherwise. Two days to empty seats.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Steelheart, with William Duncan.—A thrill a minute Western that will keep 'em on the edge of the seat. Great acting.—C. E. Dooley, Star theatre, Stoutsville, Mo.—Small town patronage.

**Tristone Says—**

**Tri-Stone Pictures Inc.**

**SHORT subject comedies are known by the theatres that book them. B. S. Moss' Broadway Theatre in New York, Ascher Brothers circuit of theatres in Illinois, Ascher's Merrill in Milwaukee, The Del Monte in St. Louis, the Pantages in Kansas City, the Globe in New Haven, the Victory in Providence, B. F. Keith's National in Louisville, the New Kentucky in Lexington, the Arcade in Paducah, the Empress in Owensboro and many other high class theatres have booked, and are running the NEW EDITION KEYSTONE COMEDIES.**

**State Rights**

Little Church Around the Corner (Warner Bros.), with a special cast.—A very good picture and pleased a good part of the Saturday crowd. Advise any exhibitor to buy it. Admission fifteen and twenty-five cents.—C. W. Glass, Star theatre, Trenton, Tenn.—Neighborhood patronage.

Othello (Blumenthal) with Emil Jannings.—This wonderful German production pleased 100 per cent of our patrons. About the best money can get. Did fine business. Book it.—Calderon and Salas Porras, Circuito Alcazar, Chihuahua, Mexico.

Heroes of the Street (Warner Bros.), with Wesley Barry.—Absolutely the best thing Barry ever starred in. Did wonderfully well with this one considering opposition.—Dr. C. J. Graf, Princess theatre, Stuart, Iowa.—Neighborhood patronage.

The Desert Bridegroom (Arrow), with Jack Hoxie.—A good Western and I got them all with this and Charles Murray in Four Orphans, an all star comedy. Pleased them all, too.—Hugh G. Martin, American theatre, Columbus, Ga.—Transient patronage.

More to Be Pitted Than Scornd (C. B. C.) with a special cast.—A good picture, but did not draw for us. This class of pictures are no good for us. They want pictures that make 'em laugh, instead of tears.—Duncan & Veatch, Princess theatre, Morgantown, Ky.—Small town patronage.

Temptation (C. B. C.), with Bryant Washburn.—An average week's business against amusement park competition, opening nights, etc.—David Harding, Liberty theatre, Kansas City, Mo.

Arizona (Canyon), with Franklyn Farnum.—Good, but hard to follow. No story whatever, Rough and tumble.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

The Devil's Dooryard (Arrow), with William Fairbanks.—A good Western and pleased them all. Used a Charles Murray comedy, A Social Error, with this and had a waiting line. If they like Westerns don't overlook this. Good comedy, too.—Hugh G. Martin, American theatre, Columbus, Ga.—Transient patronage.

The Galloping Devil (Canyon), with Franklyn Farnum.—Good picture. Star does not draw here.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Peaceful Peters (Arrow), with William Fairbanks.—Our first with this star and seemed to please those who saw it. A very good Western production. Cost $7.50. Town of 4,000. Farming community. Admission ten and twenty-five cents.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Raiders (Canyon), with Franklyn Farnum.—Better than The Galloping Devil.—A. C. Betts, Powers theatre, Red Creek, N. Y.—Small town patronage.

Black Sheep (Steiner), with Neal Hart.—Good Western picture. Pleased my people.—W. H. Hardman, Royal theatre, Frankfort, Kans.—Small town patronage.

Night Life in Hollywood (Arrow), with a special cast.—Very well liked by our
patrons. Good for one day only with heavy advertising. Poor business. With thanks to us.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neigh-
borhood patronage.

Watch Him Step (Goldstone), with Richard Talmadge.—These Talmadge pictures are all light in story, but have plenty of action and they please.—W. H. Hardman, Royal theatre, Frankfort, Kans.—Small town patronage.

Watch Him Step (Goldstone), with Richard Talmadge.—Have used three of this star's pictures and find them good for small town exhibitors. Plenty of ac-
tion and comedy.—A. A. Neese, Beatitude theatre, Haw River, N. C.—Small town patronage.

The Curse of Drink (Weber-North), with Harry Morey.—Good picture if you get it all. We had a very bad print and lost about one reel of this feature.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Mankiller (Tri.).—With William S. Hart.—Reissue, retitled, re-edited. Pretty good picture in spite of all this.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

I Am the Law (Affil. Dist.), with Alice Lake.—Very good picture. Wish we could get all such stories. Very inter-
esting. Pleased every one who saw it. Good comments.—Geo. J. Kress, Hud-
son theatre, Rochester, N. Y.—Neighborhood patronage.

The Angel of Hell's Kitchen (Tri.), with William S. Hart.—Hart is a good smooth player. Not very active in this play, but every move spells something. He is commanding, and gets responses when he speaks. See the fine character the lady plays in this.—G. L. Blas-
gauz, Halls theatre, Halls, Tenn.—Neighborhood patronage.

Any Night (Amalgamated), with a special cast.—Very good program pic-
ture, but photography very dark. Good business.—G. Strasser Sons, Emblem the-
atre, Buffalo, N. Y.—Neighborhood patronage.

Patsy (Triart) with Zasu Pitts.—
Mrs. Wal...

took San Francisco by storm when her sensational photodramatic drug exposed weeks' run. The San Francisco Examiner said it was "the most important motion picture that "it registers overwhelmingly." The Bulletin said: "Hold the attention from first...

The thundering San Francisco opening is just the beginning. Watch for the opening at Million-Dollar Theatre; watch for the tremendous ovation it gets at its giant Lyric, New York, on June 27th—and, most important of all, make application of the photodrama that will stagger the nation—
lace Reid

ose opened at Ackerman & Harris' Century Theatre on June 9th for a 4-ion picture ever made.” The Call & Post said it’s “in a class by itself” and first to last.” The Chronicle said: “finely produced . . . good entertainment.”

ans of praise it will receive when it opens in Los Angeles, at Sid Grauman's Chicago opening; watch for the colossal furore it makes when it opens at the NOW to your nearest F.B.O. Exchange for an engagement at YOUR theatre

VRECKAGE

37 D’Arbey Street, Wadour Street, London, W. 1. England
Short Subjects

Aesop’s Fables (Pathe)—The best short reel on the market. Good to run with a seven reel program, as they are not long and very funny.—L. A. Pilliod, Photo Play theatre, Grand Rapids, Ohio.—Neighborhood patronage.

Sunshine Comedies (Fox)—Have used sixteen of the 1922-1923 releases and have found only one that was not very good. The Four Flusher is only fair.—Wolke & Faust, Lincoln theatre, Forsyth, Mont.—Small Evans.—General patronage.

In the Movies (Universal), with Baby Peggy.—This two reel comedy will please any and all kinds. Ran it on Saturday night and had 100 per cent favorable comments.—M. J. Babin, Fairyland theatre, White Castle, L.—General patronage.

Kinly (Educational)—Takes its name from a little negro in it. Good for a single reeler.—H. G. Stettmund, Jr., Odell, Ia.—General patronage.

A Rural Cinderella (Educational), with a special cast.—Just fair. Nothing to rave over. Some liked it, others didn’t. Cost $5.60. Town of 4,000. Farming community.—W. E. Elkin, Temple theatre, Aberdeen, Miss.—Neighborhood patronage.

The Balloonatic (F. N.), with Buster Keaton.—A good comedy that brought many laughs. Something a little different.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Neighborhood patronage.

The Hunting of the Hawk (Pathe) a Pathe Play.—Not much noticed individual report on a playlet. This one is great. Holds interest to the end. Was a satisfying show by itself. We use them with the Thomas and Farthing comedy.—T. J. Jesse, Gem theatre, Humphreys, Mo.—Small town patronage.

Heidi of the Alps (Frizma), with Madge Evans. This would make a better one reeler than a two, as it is only a scenic.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Just Dogs (Universal).—Fair.—Wm. Hinds, Opera House, Odell, Nebr.—Neighborhood patronage.

The Truth Jugglers (Pathe), with Paul Parrott.—Think this is the best one of these comedies we have shown so far. We use them on Thursday with serial. Rough on Romeo is good.—T. R. Jesse, Gem theatre, Humphreys, Mo.—Small town patronage.

The Fly Cop (Vitagraph), with Larry Semon.—One of Semon’s poorest comedies.—Wm. Hinds, Opera House, Odell, Nebr.—Neighborhood patronage.

Exit Quietly (Educational), a Christie comedy.—Fairly good comedy that seemed to please our patrons.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

The City Chap (Fox), with Al St. John.—One of St. John’s best and has many new gags that get the laughs. Book it.—F. W. Horrigan, McDonald theatre, Philipsburg, Mont.—Mining Camp patronage.

The Social Lion (Pathe).—Good comedy.—Wm. Hinds, Opera House, Odell, Nebr.—Neighborhood patronage.

The Duck Hunter (F. N.), a Sennett comedy.—A very poor comedy.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

The Pirate (Fox), with Lupino Lane.—Every bit as good as his first comedy.—The Reporter.—We are not using these comedies by all means get them. Your patrons will appreciate and eat them up.—F. W. Horrigan, McDonald theatre, Philipsburg, Mont.—Mining Camp patronage.

His Royal Slynx (Pathe), with Harold Lloyd.—First kimon we have been handed by Pathe in the comedy line, but cannot expect anything else from them as they are selling a club, also, that puts on free pictures once a week against us.—E. M. Feiterman, Lyric theatre, Har- vard, Nebr.—Neighborhood patronage.

Fruits of Faith (Pathe), with Will Rogers.—Not as good as Ropin’ Pool. Ending is too serious for a comedy.—Wolke & Faust, Lincoln theatre, Forsyth, Mont.—Small town patronage.

The Agent (Vitagraph), with Larry Semon.—A good comedy.—Well liked.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Pest of the Storm Country (Educational), with Louise Fazenda.—Contains a good many humorous situations which burlesque Tess of the Storm Country. A comedy that is worthy of an extended run in any house to help put a weak feature over.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

The Pilgrim (F. N.), with Charles Chaplin.—This comedy has about two good laughs in the four reels, although did good business two days.—W. L. Uelow, Crystal theatre, Burlington, Wis.—General patronage.

Dig up Pathe (Pathe), with Stub Pollard.—This is the first of the two reel series. They will have to improve or we won’t use very many. Very few laughs in the two reels. Fair crowd.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Blaze Away (Pathe), with Harold Lloyd.—I have been running these single reels for some time and I think they are much better than lots of the new single reels. At least they are going good with my audience.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

I Do (A.E.), with Harold Lloyd.—This is the third Lloyd we have used and how they did laugh at his antics. But we have never made film rental on them yet. It is partly due to bad weather.—T. R. Jesse, Gem theatre, Humphrey, Mont.—Small town patronage.

Pay Day (F. N.), with Charles Chaplin.—Played with R. S. V. P. and starred.

William Duncan in a scene from the Vitaphone production, "Smashing Barriers."
RIGHT NOW is the time to cash in on the popularity of Lois Wilson and J. Warren Kerrigan. Book them in the picture that made box-office history when it was first released—and which will repeat its sweeping success to-day. It's a crashing drama cram-jam packed with sizzling action, breathless adventure and fiery romance laid in the turbulent capital of a South American Republic. It's a picture made to order for Summer audiences. Book it—NOW!

F.B.O.

EXCHANGES EVERYWHERE

723 Seventh Ave., New York, N. Y.
FORGET SUMMER

In a nutshell, the one sure defense against Summer opposition is the good picture.

When every exhibitor reports every week on every picture, none but the good pictures get very far beyond first run.

Before you forget it, fill out and send this blank. A supply for future use will be sent you.

Address: Exhibitors Herald, 407 South Dearborn St., Chicago, Ill.

Title .........................................................
Star .........................................................
Producer ...................................................
Remarks ....................................................

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Title .........................................................
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Exhibitors Palace

Forget Producer Star Producer blank.
run. the sure is and 407 Our age. Good picture. This absolutely the best Lloyd we ever played. Our box office receipts were very disappointing on this. No fault of picture.

A Quiet Street (Pathé), with Our Gang—This is an excellent comedy and pleases the grownups as well as the kids. This is the first one I have used and if the others are as good as this one I have some comedies coming that I know will make me some money. Admission fifteen and twenty-five cents.—C. W. Glass, Star theatre, Trenton, Tenn.—General patronage.

Aladdin (Federated), with Joe Rock—Fair comedy. This star used to make good comedies, but lately not so good.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Grass Widow (F. B. O.), with Dan Mason. —Maybe these are good. I don’t know for sure, as people only smile when I ask them. Judge for yourself. —Harry Hobolth, Maxine theatre, Imlay City, Mich.—Small town patronage.

Blazes (Educational)—Just ordinary comedy and just got by.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.—General patronage.

Blazes (Educational), with Lige Conley.—A great comedy; in fact, all Mermaid comedies have proven to be real laugh getters.—Pfeiffer Bros., Opera House, Kenton, Ohio.—General patronage.

The Golfer (Fox). Two reels. This is an average comedy, not good. Print was good.—V. G. Magel, Pastime theatre, Govan, Sask., Can.—Small town patronage.

The High Sign (Metro), with Buster Keaton. —Two reel comedy, Old, but pleased every one.—Harry Hobolth, Maxine theatre, Imlay City, Mich.—Small town patronage.

Chicken Dressing (Educational). —This one reeler is quite clever and gave the best of satisfaction.—L. R. Ledou, Larabee Opera House, Isabel, Kans.—General patronage.

Chicken Dressing (Educational). —As a rule these are good, but this is not worth express charges.—H. G. Stettmudn, Jr. Odeon theatre, Chandler, Okla.—General patronage.

High and Dizzy (Pathé), with Harold Lloyd. —High and Dizzy, Get Out and Get Under, and Eastern Westerner were all good. Great satisfaction.—L. R. Ledou, Larabee Opera House, Isabel, Kans.—General patronage.

A Sailor Made Man (A.-E.), with Harold Lloyd. —Better than Grandma’s Boy or Dr. Jack, was the opinion of a packed house, and I had played the other two newer features before the time at. Four reels, and every foot of it was a laugh.—H. E. Patrick, Palace theatre, North Rose, N. Y.—Small town patronage.

Why not get the cooling system you’re paying for?

You’ll lose enough business this summer to pay for a good Typhoon Cooling System.

You’re doing this every summer.

Why not do this instead: Install Typhoons now—pay for them only ONCE.

They’ll save enough in admissions to pay for themselves this summer. (Proved in 1500 theatres.)

Isn’t that better than not having them and paying for them anyway—every summer?

Write for Booklet
Typhoon Fan Company
ERNST GLANTZBERG, President
345 W. 39 St. New York

Rich Color Effects in Your Electric Signs

Just snap a RECO Color Hood over bulb and brilliant color replaces the ordinary white light. Cost is small. Effect is wonderful. RECO prices are now lower.

Write for bulletin

BULL DOG FILM CEMENT
“the old reliable”
Your Supply Dealer has It

CLASSIFIED

Five Cents per Word Payable in Advance. Minimum Charge, $1.00

THEATRE FOR SALE

FOR SALE: Hotel and Motion Picture Theatre in five Wisconsin city. Both doing a good business. Located in wealthy community. Just a plain proposition for a live wire. Price right. Don’t waste my time or yours if you do not mean business.

RICHARD E. SYBERT, Mineral Point, Wisconsin.

THEATRE WANTED

WANTED: I am in the market for a theatre in town of not less than 2,000 population. Must be a live one and a consistent price for each.

W. A. Clark, Galena, Ill.
Theatre Construction News

Exhibitors are invited to report to this department changes of ownership, new theatres planned, remodeling contemplated, openings, etc.

New Projects

Toledo, O.—A large office and theatre building is planned for Toledo by the Keith interests, it has become known.

Santa Monica, Cal.—A new corporation, composed of the principal stockholders of West Coast Theatres, Inc., 209 Knickerbocker Building, Los Angeles, will erect a $500,000 theatre in Santa Monica work on which will be started in July.

Boston, Mass.—A new motion picture and vaudeville theatre will be erected at Tremont, Hollis, Dillaway and Dore streets. Olympia Theatres, Inc., will operate the house.

Milford, Ill.—H. C. McDonough and son have purchased property at Jones street and Axtell avenue on which they will erect a modern theatre to be ready by the first of the year.

Grand Rapids, Mich.—John McElwee, 537 Greenwood avenue, has been granted permit for the construction of a theatre at Lake Drive and Genessee avenue.

Atlantic City, N. J.—A theatre to cost $1,500,000 will be erected in this city by the Stanley Company of America. Plans have been prepared by Hoffman-Henon Company, Finance Building, Philadelphia.

Wewoka, Okla.—F. G. Roberts of the Wewoka theatre has let contract for the construction of a new theatre which will cost $250,000 and be completed by September.

Pulaski, N. Y.—James and Alec Papayanakos, former owners of several theatres in Watertown, N. Y., are behind a project to erect a $50,000 theatre in Pulaski.

Hardy, Ark.—John Brickle will erect a modern theatre in this city at an early date.

Flint, Mich.—Plans have been completed by Architect Geo. J. Bachman of this city for a $150,000 theatre to be erected here for Lester E. Matt.

Cleveland, O.—Miles Theatre Company, C. Miles president, 919 Huron Road, is contemplating erection of a modern theatre in this city at an early date.

Richmond, Ind.—Geo. H. Muey has been granted a building permit for the construction of a motion picture theatre at the corner of North Eighth and E streets, on which work will start at once.

Kansas League Plans Fight On Slump Through Theatres

A CONSERVATIVE, concrete plan for combating the annual slump in summer business will be put into effect by the M. P. T. O. Kansas next week.

The plan, as announced by C. E. Cook, business manager of the organization, is entirely devoid of the cliche element and will be based purely upon sound business principles. It consists merely of a personal supervision in aiding the exhibitors of the state to operate their houses so that the greatest ends may be obtained from the least means, which, after all, always has been the key to successful showmanship. Cook firmly believes, Mr. Cook's tour over the state will last several weeks.

"It is surprising how comparatively small factors in operating a house can be magnified at the box office," Mr. Cook said. "In a certain town in Kansas I know of an exhibitor who literally is keeping patronage away from his theatre by the absence of about $3 worth of paint on the front of his house. Another theatre owner, right here in Kansas City, virtually is doing the same thing by failing to have the white linen slip on the backs of his chairs laundered, while still another allows dirt to accumulate in his house. All these things are noticed more closely in the summer than in the winter, when competition is not so great and when it is necessary for people to be indoors.

"A black and white front, the paint to cost about $3, would do wonders for a certain suburban house. I have in mind it is just such apparently small things that stand between many exhibitors and success. To combat these smaller evils, if they can be termed that, will be my mission in a trip over the state next week. The M. P. T. O. Kansas owes it to every one of its members to protect them against summer slumps, while exhibitors owe it to their state association to co-operate in every manner in making effective this campaign against closed houses for the summer.

"In my recent trip over the state I met an exhibitor who actually didn't know what his overhead expenses were. His income was "what he had left," as he termed it. That exhibitor now is a member of the state organization and he is going to have a much different system, as well as a different appearing theatre because he got the idea from me. Any other exhibitor recently had suffered a slight loss by fire in his theatre. The front was blackened by smoke. The house is being operated today, but the front never has been painted. What an inviting appearance for the public to see the front of a house blackened by smoke, which would strike fear of fire into the heart of any ordinary person."

L. E. Lund Takes Over Clune House on Coats

(Los Angeles Herald, June 19.)—Another theatrical landmark of Los Angeles passed into new hands when W. H. Clune handed the property over to E. Lund, who purchased the Clune house for $35,000 and announced his intention of developing it into a modern theatre.

Mr. Lund was formerly at the head of the Twin Cities Theatres Company of Minneapolis and St. Paul, but sold out controlling interest in the Eastern circuit to enter the show game in the West. From that time on he has operated theatres in San Francisco, Oakland, Fresno and Los Angeles, at present controlling two suburban theatres. Mr. Lund still retains an interest in Eastern theatres. No changes in the personnel of the company are contemplated, Mr. Lund announces, although many changes in the physical appearance of the house are planned.

Opens Bids on Theatre

Bids for the construction of the New Madison, Loew State theatre, Eighth street and Washington avenue, St. Louis, were opened on Tuesday, May 29, by Joseph L. Gale of New York, representative of Thomas Lamb, architect. Mr. Lamb has come on to St. Louis to personally supervise the erection of the theatre.

Ownership Changes

Marion, Ala.—Dr. R. C. Hanna has purchased the Bonita theatre here from Hammerl Creel.

Whitier, Cal.—Whittier Amusement Company, which recently took over the Scenic theatre has acquired the Grand theatre here. Robert Blair will be in charge.
M. DUNCAN, district manager, and J. A. Steinson, branch manager, Vitagraph, returned Monday from New York, where they attended a week’s conference with home office officials.

DAN ROCHE, Paramount exploiter, is sporting a sport model Maxwell. Nothing too good for him after driving covered wagons all over the universe.

MILTON HIRSCH, branch manager for Paramount at Peoria, was in town last week. Biz is good, says Milt.

Everybody’s talking vacation. Last Saturday, Oscar Florence, Pathe salesman; Earl Johnson, exhibitor, Berwyn, and Otto Vonich, an old-timer in the film game, left for Michigan for a two-weeks’ outing.

JOE LYON, Fox salesman who talks Greek and seven other Southside languages, left last Sunday for Wisconsin and has promised a mess of fish to everyone who has a frying pan. We hope they’re biting better they were last August when we tried it. But then Joe has a way of coaxing ‘em right outta the water, its said.

JOSEPH HOFF motored into town last Thursday night with Louis Kramer from Rock Island and by dexterous driving avoided being held up by a couple of bandits bent on picking up some loose change en route.

NEAL F. AGNEW, manager of Paramount’s Milwaukee exchange, was a caller on the Ascher Bros. and Film Row last Friday.

RALPH HOLMES, former exploitation man for Fox, was in town Friday.

C. O. ROBERTS, Vitagraph salesman, made a flying trip to Jacksonville, Ill., to attend the state convention of the Spanish-American war veterans. Incidentally he showed them “Master of Men,” which is a story of the navy during those exciting days.

HARRY ISEL was busy this week getting letters from the Mayor, Chief of Police, etc., to the Mayor of Los Angeles, for Carl Glick, who is going to pedal to California on a bicycle. He turned out.

MAURICE HELLMAN, president of Redcraft Films, Inc., announced his engagement to Miss Minora Morris, on Sunday. The wedding date has not as yet been set, but Morris says it is not far off.

LEAN BAIRD is to make a personal appearance with her film “Is Divorce a Failure?” at the Rialto theatre the week of July 9. She will also appear with the Pathé film when it plays the Ascher Bros., Marks & Goodman and Shoestadt chains.

Boris Petroff, the talented ballet master at McVicker’s theatre, is in California taking a well-earned vacation. He will be gone a month and Jones, Linick & Schaefer announce he has been re-engaged by the season of 1923-24. Marjorie Linken, premiere dancer, has also been signed up for the coming season.

C. A. NEIGEMEYER, former stage director at McVicker’s theatre, has joined the staff of Cecil DeMille, Los Angeles.

LOUIS P. KRAMER, F. B. O. exploitation man, experienced the novelty of broadcasting a bit of publicity for “Mary of the Movies” at the Palmer School of Chiropractics, Davenport, la., last week. This is one of the largest stations in the country. Joseph Hopp, John Loveridge, of the Fort Armstrong theatre, Rock Island, together with Harold Gollas and Mr. Kramer, were shown through the Palmer School at Davenport.

GRADWELL SEARS, city sales manager, First National, left on a vacation trip Saturday.

The employees of the Fox exchange presented Matt Cavanaugh, former assistant manager, who leaves this week for St. Louis, with a handsome walrus kit bag last Saturday.

H. COSTELLO of the Fox forces, left Saturday morning for New York in his Scripts-Book, on a two-weeks’ vacation trip.

The Metro boys are proud of their baseball outfits which are furnished by Branch Manager L. A. Rozelle and all they’ve got to do now is win the Film League pennant as per instructions from the home office.

C. W. PARKER, Illinois salesman for Fox, is on vacation.

This is the time of year when a fellow feels like forgetting business and hiring himself to foreign parts. This probably accounts for William Pearl’s absence from local exhibitor circles. The Highland Park theatre owner left on June 19 with friends for a motor trip to New York and return.

And Pearl isn’t the only one who can enjoy the pleasures and displeasures of motoring. J. B. Dibellka has landed right side up back in Chicago after motoring to the Shriner conclave at Washington, D. C.

Horses need blinders, but what “Bill” Sweeley needs is a pair of silencers for his ears. Since the M. P. T. O. convention about 50,000, more or less, orators have advanced their battlegrounds to local headquarters and Bill’s head is swimming.

At that it is a circus—worth two prices of admission—when our friends, Ben Berve, John Silba, Louis Frank, Glenn Reynolds and others get tuned in and going strong on timely topics.

Last week the Metro sales staff held an interesting session discussing the coming Fall product. Those who attended the meetings were: Frank P. Iseal, G. L. Bri- chette, F. C. Hensler, J. F. Camp, H. C. Brodaski, J. S. Posner, T. C. Baker, I. Nat- kin and R. E. Boland. S. A. Shirley, dis- trict manager, and L. A. Rozelle, addressed them.

Saturday, June 16, proved good baseball weather and the boys turned out in full force and put up several good games, as note the following scores:

Metro 7; Paramount 6.
Fox 14; F. B. O.-Hodkinson 9.
Universal 13; First National 9.

STANDING OF TEAMS

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Scene from “The Spider and the Rose,” Principal Pictures Corporation production, with Alice Lake, Gaston Glass, Joseph Dowling, Robert McKim and other prominent players in cast.
EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Eighth Anniversary and Studio Number

EXHIBITORS HERALD

The Independent Film Trade Paper

Exhibitors Are Now Assured Of A Continuous Volume Of Dominant Production From The Studios Of Goldwyn, Cosmopolitan And Distinctive

Goldwyn-Cosmopolitan
ALL ABOARD!

MERRY GO ROUND

Presented by Carl Laemmle

World's Premiere Rivoli, July 1st

Because no Broadway legitimate theatre was available at this time, Universal announces that for the first time in the history of the industry a legitimate theatre attraction of the magnitude of this great Super Jewel will have its world premiere in a motion picture theatre. Universal feels compensated adequately in the knowledge that this event takes place in one of the foremost picture palaces in the land.

Universal Super Jewel
Directed by Rupert Julian

Starts its Mad Whirl of Love Life and Luxury at the Rivoli Theatre, B'way, N.Y.C. July 1st
TWENTY YEARS OF PROGRESS
TWENTY YEARS OF PROGRESS

Twenty years of consistent and constructive advancement in the art of staging and the business of distributing motion picture entertainment plus year after year of promises fulfilled—that is the foundation, the guarantee, back of the statement that the 1924 productions of FOX FILM CORPORATION will surpass in public approval and financial value for exhibitors any previous season's output in the history of the industry.
To Theatre Owners and Exhibitors Everywhere

Business, industrial and financial leaders throughout America agree that we are facing the greatest period of prosperity during the next year that we have ever enjoyed.

As an Exhibitor of many years experience I am convinced that the Motion Picture Theatre during the coming year will participate to the fullest extent in this prosperity.

As a Producer, and basing my course on these convincing signs of unprecedented prosperity, I have prepared, at great cost in money, time, labor and brain power, a series of productions that will meet every requirement to make FOX PICTURES lead in entertainment value and box office strength.

June 15, 1923.

[Signature]

On the following pages are presented briefly Fox Film Corporation's Attractions for the season 1923-1924. Exhibitors are invited to get in touch with exchanges which serve them for further details, screenings and play-dates.
MIGHTIER THAN THE BOOK

R COMES

PRODUCTION
Behind the scenes in Politics with The Governor's Lady

The WOMAN LEADS -

A Big Attraction in every American City or Town

Scenario by ANTHONY PAUL KELLY

A HARRY MILLARDE

20 YEARS OF PROGRESS FOX FILM CORPORATION
Does woman rule the Political Boss?

The WOMAN ELUDES

William Fox presents
DAVID BELASCO'S
Stage Success
“The GOVERNOR’S LADY” by Alice Bradley

PRODUCTION

20 YEARS OF PROGRESS
COMMAND

LOVE, INTRIGUE AND THE HIGH SEAS

EDMUND LOWE  ALMA TELL
BETTY JEWEL  FLORENCE MARTIN
MARTHA MANSFIELD  BELA LUGOSI

STORY BY
RUFUS KING
SCENARIO BY
ANTHONY PAUL KELLY

The most realistic sea disaster ever shown on the screen
"THE SILENT COMMAND"

30 YEARS OF PROGRESS
FOX FILM CORPORATION
WILLIAM FOX presents

Thrills, Heart Throngs,
Suspense, Scenic Beauty

NORTH of HUDSON BAY
A Drama of the Vast White Wilderness
Story by Jules Furthman

20 YEARS OF PROGRESS  FOX FILM CORPORATION
NORTH OF HUDSON BAY

With

Tom Mix

A JOHN FORD
Production
William Fox presents

GENTLE JULIA
A TYPICAL
AMERICAN PLAY

"Wasn't that a pretty dish
to set before the queen"

From

BOOTH TARKINGTON'S
most popular novel—Scenario by
Frederick and Fanny Hatton
A Rowland V. Lee Production

20 YEARS OF PROGRESS
FOX FILM CORPORATION
GENTLE JULIA

was the prettiest girl in town
and so kind-hearted
she just couldn't say no

"The poor dears"

"Take them away"
Mr. Gallagher and Mr. Shean

Oh, Mr. Gallagher:
Do you think we'll be
"Around the town's"
Pep and pretty girls,
Absolutely Mr. Gallagher.

Al. Shean himself

WILLIAM FOX
PRESENTS

AROUND
MR. GALLAGHER
IN PERSON

by
Louis J. Sherwin

TO-DAY
LIVE WIRE THEATRE
MR. GALLAGHER
AND MR. SHEAN
IN THEIR FIRST AND
ONLY FEATURE
MOTION PICTURE
AROUND
THE TOWN
YOU KNOW THE SONG!
MEET THE BOYS IN PERSON!
BUY TICKETS EARLY
AND AVOID THE RUSH

20 YEARS OF PROGRESS
FOX FILM CORPORATION
Oh, Mr. Shean: a riot on the screen? a bully show, — you know .......
Positively, Mr. Shean.

WILLIAM FOX PRESENTS
AROUND THE TOWN WITH
Mr. GALLAGHER & Mr. SHEAN

IN PERSON

A Bernard J. Durning Production in Six Reels
Old King Tut would marvel at
The SHEPHERD KING

A J. GORDON EDWARDS
Production
SHEPHERD KING

From the great stage success by Wright Lorimer & Arnold Reeves
Scenario by Virginia Tracy
William Fox presents

The SHADOW of the EAST

Scenario by FREDERICK and FANNY HATTON

20 YEARS OF PROGRESS

FOX FILM CORPORATION
The SHADOW of the EAST
E.M. HULL'S first novel since
"THE SHEIK"

A ROWLAND V. LEE Production
WILLIAM FOX presents

ELMER CLIFTON production SIX

ERNEST TRUEX is supported by
FLORENCE ELDREDGE and the following members of the original stage cast:
DONALD MEEK
RALPH SIPPERLY
BERTON CHURCHILL

From THE BIGGEST STAGE SUCCESS IN TWENTY YEARS
by WILLIAM ANTHONY MCGUIRE

20 YEARS OF PROGRESS
FOX FILM CORPORATION
The Temple

JEAN ARTHUR

DAVID BUTLER

1000 American Beauties in
A 1924 Sensation
produced at Santa Cruz Island, Pacific Ocean
A HENRY OTTO Production

FOX FILM CORPORATION
Presents

Of Venus

A novelty entertainment
Strictly up-to-date
All star American cast

"Arabia" the Miracle Horse

20 years of progress
Fox Film Corporation
WILLIAM FOX presents
A 1924 Cine-Melodrama
HELLS
20 YEARS OF PROGRESS FOX FILM CORPORATION
Hole

with

CHARLES JONES

Maurice Flynn-Ruth Clifford

Story by George Scarborough ~ Directed by Emmett J. Flynn

FOX FILM CORPORATION

20 YEARS OF PROGRESS
Caught in THE NET of Paris Night Life
The most stupendous production in the history of motion pictures

with

Lee Parry

Directed by Richard Eichberg

Vanna

MAETERLINCK'S novel
William Fox presents
THE ARIZONA EXPRESS

LINCOLN L. CARTER
THE KING OF MELODRAMA

20 YEARS OF PROGRESS
FOX FILM CORPORATION
And the mask of TRUTH is ripped from HOODMAN BLIND

In the Shadow of London Bridge

Staged at the FOX STUDIO LOS ANGELE CALIFORNIA

A 20 YEARS OF PROGRESS FOX FILM CORPORATION
presents
HOODMAN BLIND

From the Stage Play by Henry Arthur Jones & Wilson Barrett
Scenario by John Russell
A JOHN FORD PRODUCTION

It is your wife.

By noon all London shall know you lied.
IN THE MAKING PRESENTS

Comes~

Popular All-American Cast

Mark Sabre ............... Percy Marmont
Hapgood .................. Arthur Metcalf
Twynings .................. Sidney Herbert
Harold Twynings .......... Wallace Kolb
The Rev. Sebastian Fortune

William Riley Hatch

Nona, Lady Tybar ........ Ann Forrest
Lord Tybar ................ Raymond Bloomer
Miss Winfield ............. Virginia Lee
"Humpo" ..................... Leslie King

Old Bright ................ George Pelzer
Coroner ................... James Ten Brook
Mabel ....................... Margaret Fielding
Effie ........................ Gladys Leslie
High Jinks ................ Dorothy Allen
Low Jinks .................. Eleanor Daniels
Mrs. Perch ................. Eugenie Woodward
Young Perch .............. Russell Sedgwick

PRODUCTION

20 YEARS OF PROGRESS
FOX FILM CORPORATION
WILLIAM FOX presents

The ELEVENTH HOUR

A LINCOLN J. CARTER
Up-to-the-minute melodrama of love and pirates

Over the molten metal

Quick work and Woman's wit

120 YEARS OF PROGRESS FOX FILM CORPORATION
Shot from the torpedo tubes

with

CHARLES JONES
SHIRLEY MASON
June Elvidge & Alan Hale

BERNARD J. DURNING
PRODUCTION
Scenario by Louis Sherwin

The fight with the lions in

The ELEVENTH HOUR

20 YEARS OF PROGRESS
FOX FILM CORPORATION
William Fox presents
The Motion Picture Version of
A.S.M. Hutchinson's novel

THIS FREEDOM

with Fay Compton ~ Directed by Denison Clift
THIS FREEDOM

How she paid with her daughter~

WHAT A WOMAN PAYS FOR A CAREER.

Can a wife win freedom and happiness and disregard her home duties? Most widely discussed novel of the year~
WILLIAM FOX PRESENTS

FROM THE LOVED AND WITH

JOHN GILBERT

BARBARA LA MARR

BESSIE LOVE

AND A NOTABLE CAST

THE MONSTER OF HATE CONQUERED
The records of the Public Libraries for the past twenty-five years prove *ST. ELMO* to be the most popular novel ever written in the English language. This story has had millions of readers and hundreds of thousands have seen it as a stage play. *ST. ELMO* audiences are already made and waiting for this picture.

**Scenario by Jules Furthman**

**Directed by Jerome Storm**

**By a Woman's Love**
1. The first sister married a banker and had all that money could buy.

2. The second sister married an artist, and what she lacked in wealth was made up by Art and Romance.
AWAY WITH IT

She could not stand being a store clerk.

She couldn't do office work.

She was too honest to steal.

3-The third sister—well—she couldn't get away with it.

20 YEARS OF PROGRESS
FOX FILM CORPORATION
Thousands of Reindeer in a Mad Stampede—The Greatest Thrill Ever Screened!

THE BLIZZARD
The William Fox presents
BLIZZARD
FROM THE NOVEL, BY SELMA LAGERLOF
DIRECTED BY
MAURITZ STILLER

THE JUGGLER
THE BATTLE OF THE MONARCHS
DOES IT PAY?
A story of man's intentions and woman's conventions
Does it Pay?

A drama of modern life — with —

HOPE HAMPTON
and Robert T. Haines
Mary Thurman
Peggy Shaw and
Florence Short

A Charles Horan Production
Story by
Garrett Parker
A gripping story of gold
WILLIAM FOX

The PLUN

from the novel
LAMBERT HILLYER production

1. The Gold is Mined
2. The Gold is Tested
3. Gold is Gold
4. The Gold Allays Hunger
5. The Gold Buys false Paradise
6. Golden Luxury

WILLIAM FOX

FOX FILM CORPORATION
and human hearts
presents
DERER
by ROY NORTON
Scenario by JOHN RUSSELL

3 The Gold is Coined
4 The Gold Enters Commerce
5 The Gold in Night Life
6 The Gold is Coveted
7 Scattering the Gold
He was a Mississippi River gambler, but in the Great...
Game of Life and Love he proved himself all man!

KIRBY

With JOHN GILBERT
GERTRUDE OLMS TED & JEAN ARTHUR

from the great stage success by
BOOTH TARKINGTON & HARRY LEON WILSON

A JOHN FORD production

JEAN ARTHUR
Surprises + Western Girls De Looks + Love + Chile Con Carne Thrills

A brand new style of Mix entertainment

WILLIAM FOX takes pleasure in presenting some scenes from —

Tom Mix in Soft-Boiled

A SPECIAL ATTRACTION — WITH TONY, THE WONDER HORSE

J. G. BLYSTONE PRODUCTION

STORY BY EDDIE MORAN & J. G. BLYSTONE

FOX FILM CORPORATION
Tom Mix will be seen in a series of SIX productions during the 1923-24 season.
Fox Assembles World's Greatest Authors and Playwrights
The proved ability to give the public what it wants established by these novelists and dramatists is a guarantee of the box-office strength of Fox attractions for 1923-1924.
WILLIAM FOX
presents
WILLIAM FARNUM
in
"THE GUNFIGHTER"
Story by John Frederick  Directed by Lynn Reynolds

WILLIAM FARNUM
in two productions during 1923-24,
the first of which is
"TIMES HAVE CHANGED"
Story by Elmer Davis  Directed by James Flood

DUSTIN FARNUM
in three productions during the new season including
"THE GRAIL"
Story by George Scarborough  Directed by Colin Campbell
and
"THE MAN WHO WON"
Scenario by E. Adamson  Directed by William Wellman

WILLIAM RUSSELL
in two productions during 1923-24,
TIMES HAVE CHANGED
DUSTIN FARNUM
"BLACK DAN PAYS"
John Gilbert will be seen in six productions during the coming season in roles of the romantic, modern type by American authors
William Fox presents
Five feet of feminine loveliness

SHIRLEY MASON

in two new productions during the season 1923-1924. Quality and theme will be totally different from any Shirley Mason features released in the past. A new style of Shirley Mason Pictures!
CHARLES JONES

CHARLES JONES will be seen in a series of SEVEN PICTURES playing clean-cut, out-of-door, manly characters in strong American stories of entertainment appeal for men, women and the young folk.
Worlds foremost scenario writers
directors and on Fox staff

GORDON EDWARDS
BERNARD J. DURNING
ELMER CLIFTON
LAMBERT HILLYER
HENRY OTTO
WILLIAM A. WELLMAN
JOHN RUSSELL
PETER MILNE
HOWARD IRVING YOUNG
MARK EDMOND JONES
JAMES FLOOD

20 YEARS OF PROGRESS
FOX FILM CORPORATION
WILLIAM FOX presents

AL ST. JOHN

CLYDE COOK

will appear in
THREE comedies
during season of
1923~1924

There will be
EIGHT AL ST. JOHN
comedies during
the coming season
WILLIAM FOX announces for the World's entertainment
a new brand

Imperial
Comedies

"IMPERIAL"
-the dictionary says-
"superior in size or quality"
"like an emperor or empress"
"possessing commanding power"

They make the Sphinx laugh

The demand for higher merit, better entertainment, and more laughs is supplied to the motion picture theatre owner in the release of

Twelve Imperial Comedies
DURING SEASON 1923-1924
A series of Special Comedy Productions
WILLIAM FOX
SUNSHINE
COMEDIES

Better now than ever before—better stories, more thrills, prettier girls, funnier gags. Twenty William Fox Sunshine Comedies will be released during the season 1923-1924.
THRILLING, amusing, different and yet informative, these novelty subjects, running from six to fifteen minutes on the screen, have found a definite place on the programs of progressive exhibitors everywhere. From New York to Shanghai Fox Cameramen are fine-combing the world for unique pictorial subjects.

The first 18 releases set a new standard for short subjects, but those to come are even better in point of diversity, quality and interest.

26 RELEASES DURING 1923-1924.
1352 Alert Cameramen Daily Face Perilous Adventures

WORLD-WIDE EVENTS

Cameramen Everywhere

30,000,000 see it weekly

Clean - Fast - Fair - Truthful

Perfect Prints Photography De Luxe

Bringing the Sport of Kings to Your Theatre

Riding the Crest of a Raging Flood

FOX

20 YEARS OF PROGRESS FOX FILM CORPORATION
to Bring the World's Greatest News Reel to Your Screen

FIRST IN AMERICA

NEWS

Attacked by Superstitious Indians in South America

Bucking Dangerous Storms at Sea

An Editorial Staff of Trained Newspaper Men

BOX OFFICE ATTRACTION

Special Attention Devoted to Events of Interest to girls and women

Spreading the News of Dame Fashion's Edicts
THE lithographs reproduced on these two pages are an indication of the magnitude and quality of the advertising accessories furnished for IF WINTER COMES. Every line of exhibitors advertising has been carefully prepared with the box-office appeal fully covered. In addition to the paper, this applies to exhibitors newspaper advertising, lobby photos, oil paintings, slides and folders and heralds of several styles. An abundance of well planned material has been provided for the showman to put over his campaign.
25 SPECIALS
IF WINTER COMES
THE GOVERNOR'S LADY
THE SILENT COMMAND
NORTH OF HUDSON BAY
GENTLE JULIA
AROUND THE TOWN
THE SHEPHERD KING
THE SHADOW OF THE EAST
SIX CYLINDER LOVE
TEMPLE OF VENUS
HELL'S HOLE
THE NET
NO MOTHER TO GUIDE HER
MONNA VANNA
ARIZONA EXPRESS
HOODMAN BLIND
THE ELEVENTH HOUR
THIS FREEDOM
ST. ELMO
YOU CAN'T GET AWAY WITH IT
THE BLIZZARD
DOES IT PAY?
THE PLUNDERER
CAMEO KIRBY
SOFT BOILED

27 STAR SERIES
6 TOM MIX
6 JOHN GILBERT
7 CHARLES JONES
1 WILLIAM FARNUM
2 SHIRLEY MASON
3 DUSTIN FARNUM
2 WILLIAM RUSSELL

11 STAR COMEDIES
8 AL ST. JOHN
3 CLYDE COOK

12 IMPERIAL COMEDIES
20 SUNSHINE COMEDIES
26 FOX EDUCATIONAL
ENTERTAINMENTS

FOX NEWS
TWICE A WEEK

UNITED STATES

ALBANY, N.Y.
46 Orange Street

ATLANTA, GA.
111 Walton Street

BOSTON, MASS.
54 Piedmont Street

BUFFALO, N.Y.
496 Pearl Street

BUTTE, MONT.
125 W. Broadway

CHARLOTTE, N.C.
213 So. Church Street

CHICAGO, ILL.
910 So. Wabash Avenue

CINCINNATI, OHIO
514 Elm Street

CLEVELAND, OHIO
Payne Ave. & E. 21st Street

DALLAS, TEXAS
300 South Jefferson St.

DENVER, COLO.
1511 Tremont Street

DETROIT, MICH.
149 E. Elizabeth Street

INDIANAPOLIS, IND.
232 N. Illinois Street

WASHINGTON, D.C.
New Jersey Ave. and K St., N.W.

ST. JOHN
162 Union Street

CALGARY
9 Princess Thea Bldg.

ST. JOHN
162 Union Street

CANADA

Montreal
322 St. Catherine St. W.

TORONTO
21 Dundas Street, E.

WINNIPEG
365 Hargrave Street

Copyright 1925 Fox Film Corporation
Printed in U.S.A.
BEST WISHES

TOM MIX
GLENN HUNTER
in
"YOUTHFUL CHEATERS"

by Townsend Martin

directed by Frank Tuttle

Photographed & Supervised by Fred. Waller Jr.

a FILM GUILD production

The jazziest picture of the Age of Jazz written by a member of New York's "400" and played by some of the best known young social leaders of the city as supporters of Glenn Hunter.

The best hot weather picture you will find this year, in which the youthful star of "Merton of the Movies" finds one of his greatest roles.
PARAMOUNT will release in the season 1923-1924, fifty-two pictures — one a week.

Recently, superlatives have been overworked in describing coming motion pictures. Promises have been big. "All star casts" is a phrase that has come to mean little. "Knock-out," "wallop," "pack them in," "real special," "film epic," "box-office appeal," "capacity crowds." "real bets," "solid gold," "greatest of history" are labels pasted on almost all film productions these days.

Paramount need only point out that the entire resources of the Paramount organization previously engaged in making 80 to 100 pictures a year of the consistently high quality of all Paramount Pictures, will this season be concentrated in the making of 52 productions.

Never has it been truer that what the public wants is great stars, superbly directed in great screen stories. A simple formula, but one whose fulfillment is only possible after tremendous efforts, prophetic insight into public taste and a producing personnel of stars and artists who have proved their real value to the public.

Such effort Paramount has made. Such a personnel Paramount has. And the results will be offered to exhibitors in a product of fifty-two pictures that, by themselves, can and will make the season of 1923-24 without question the most profitable in exhibitor history.

Paramount is announcing at this time only a few of the productions for 1923, in order to provide protection to the great productions to be released later in the season, to give necessary protection to the exhibitor, to allow him to cash in on the full value of titles, stories and new production ideas, and to enable him to establish himself, without fear of interference, as the leader in the field.
1. A George Melford Production
   "SALOMY JANE"
   With Jacqueline Logan, George Fawcett, Maurice Flynn. Book by Bret Harte. Play by Paul Armstrong. Adapted by Waldemar Young

2. A Charles Maigne Production

3. An Allan Dwan Production
   "LAWFUL LARCENY"
   With Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody. From the play by Samuel Shipman. Adapted by John Lynch.

4. A Zane Grey Production
   "TO THE LAST MAN"

The New Paramount Pictures
1. THOMAS MEIGHAN in "All Must Marry"
   By George Ade. Directed by Alfred E. Green. Adapted by Tom Geraghty.

2. A. Wm. de Mille Production, "SPRING MAGIC"
   With Agnes Ayres and Jack Holt. Supported by Charles de Roche, Bobby Agnew and Mary Astor. Screen play by Clara Beranger from the play "The Faun" by Edward Knoblock.

3. A James Cruze Production of Harry Leon Wilson's novel "RUGGLES OF RED GAP"

4. An Allan Dwan Production
   GLORIA SWANSON in "Zaza"
   Play by Pierre Berton and Charles Simon. Screen play by Albert Shelly LeVine.

The New Paramount Pictures
THE CHEAT has a happy ending. In it Miss Negri appears as the luxury-loving wife of a young American (Jack Holt) torn between her love for her husband and the riches offered her by a handsome Prince (Charles de Roche). The story is one of the most intense dramatic interest. There is not a flaw in story or production. Miss Negri has never been so beautiful, never has she had such an appealing role, never has any star worn such marvelous gowns. You need take no one’s word for these statements. See it for yourself.

GLORIA Swanson as “BLUEBEARD’S EIGHTH WIFE” is an announcement that will bring in the crowds. And after they’re in they’ll see a flawless representation of this famous French comedy—filled with laughs, with surprises, with gorgeous beauty, with drama, with real human interest. This is a “big-time show, double A number 1,” one of the really big money-makers of the new season.
Samuel V. Grand
PRESENTS
BRYANT WASHBURN
SUPPORTED BY
MABEL FORREST
in
MINE TO KEEP

THE "GREEN EYED MONSTER" JEALOUSY WOULD HAVE POISONED HIS SOUL BUT LOVE CONQUERS IN THE END

POWERFUL HEART-INTEREST STORY THAT WILL LIVE IN THE MINDS OF YOUR AUDIENCE AND GIVE YOUR SHOW AN INDIVIDUAL TOUCH

WONDERFUL CAST
EXEMPLARY DIRECTION
SUPERB PRODUCTION

DIRECTED BY
BEN WILSON
WRITTEN BY
EVELYN CAMPBELL
PHOTOPLAY BY
ARTHUR STATTER
PHOTOGRAPHED BY
EDDIE LINDEN
JACK STEVENS

THE CAST
BRYANT WASHBURN
MABEL FORREST
WHEELER OAKMAN
CHARLOTTE STEVENS
KATE LESTER
LAURA LAVARNIE
PEACHES JACKSON
MICKEY PAT MOORE

MABEL FORREST
BRYANT WASHBURN

GRAND-ASHER
Distributing Corporation
19 West 44th St., New York
STUDIOS, 1432-36 GOWER ST., LOS ANGELES, CAL.
Harry Asher
Presents
MONTY BANKS
Productions Inc.

The Covered Schooner

ALSO
One Dozen Two-Reel King-Pin
COMEDIES
NEVER WAS MONTY BANKS FUNNIER, NEVER MORE ORIGINAL, THESE
COMEDIES WILL BE THE GLOOM DISPELLING FEATURES OF ANY PROGRAM

Distributed By
GRAND ASHER
Distributing Corporation
19 West 41st St, New York
Studio, 1620-38 Gower St, Los Angeles, Cal.
Samuel V. Grand presents
BRYANT WASHBURN
Supported by
MABEL FORREST

The Love Trap

DIRECTED BY JOHN INCE
WRITTEN BY EVELYN CAMPBELL
PHOTOPLAY BY NAN BLAIR

Cast includes
WHEELER OAKMAN
KATE LESTER
MABEL TRUNELLE
LAURA LAVARNIE
WILBUR HIGBY
EDITH STAYART
WM. IRVING
SIDNEY FRANKLIN
FRANCIS POWERS
Photographed by
EDDIE LINDON
JACK STEVENS

TRAP YOUR
CLIENTELE WITH
"The LOVE TRAP"

Distributed by
GRAND-A-SHER
Distributing Corporation
15 West 44th St. - New York
STUDIOS, 1432-38 GOWER ST., LOS ANGELES, CAL.
Samuel V. Grand present

SID SMITH
Productions, Inc.
in
A MAN
of
POSITION

ALSO
TWELVE
TWO-REEL
SIDE-SPLITTING
COMEDIES

The Joke
SMITH
and
Gloom Chaser

EVERY ONE A KNOCK-OUT

Distributed by

GRAND ASHER
Distributing Corporation
15 West 44th St. - New York
STUDIOS, 1432-36 GOWER ST., LOS ANGELES, CAL.

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.
SAMUEL V. GRAND PRESENTS
BRYANT WASHBURN
SUPPORTED BY
MABEL FORREST
IN
OTHER MEN'S DAUGHTERS

DIRECTED BY BEN WILSON
WRITTEN BY EVELYN CAMPBELL
ADAPTED BY FRANK SULLIVAN

PHOTOPLAY BY ARTHUR STATTER
PHOTOGRAPHED BY EDDIE LINDON
JACK STEVENS

THE CAST
BRYANT WASHBURN
MABEL FORREST
WHEELER OAKMAN
CHARLOTTE STEVENS
KATE LESTER
LAURA LA VARNIE
PEACHES JACKSON
MICKEY PAT

GRAND ASHER DISTRIBUTING CORPORATION
15 WEST 44TH ST - NEW YORK
STUDIOS, 1432-38 COWEN ST., LOS ANGELES, CAL.
Samuel V. Grand presents
the Sultan of Smiles - JOE ROCK
(Productions, Inc.)
with
BILLIE RHODES in
ROLLING HOME

ALSO
12 TWO-REEL TOP NOTCH COMEDIES

A FEAST FOR YOUR PATRONS

DISTRIBUTED BY
GRAND-ASHER
Distributing Corporation
15 West 44th St. - New York
STUDIOS, 1430-38 GOWER ST., LOS ANGELES, CAL.

SEND YOUR AUDIENCE'S HOME WITH A SMILE, AND THEY'LL COME BACK TOMORROW NIGHT

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.
Samuel V. Grand presents

The SATIN GIRL

The Most Thrilling Story of its Kind Ever Filmed
Will Hold you Spell-bound

GRAND-ASHER
Distributing Corporation
15 West 44th St. - New York
Studios 1452-56 Gower St. Los Angeles, Cal.

Watch for later Announcement
A REEL TIP OFF
Watch for the forthcoming announcement of these wonder productions ~

The Pride of Possession  Soul and Body
The Satin Girl  I Am the Man
After Marriage  Leave It to Betty
Man Made Law  Mine to Keep
Other Men's Daughters  The Love Trap

Also 36 Whirlwinds of LAUGHTER COMEDIES

GRAND-ASHER Productions

FOREIGN RIGHTS CONTROLLED BY APOLLO TRADING CORP., 1600 BROADWAY N.Y.

19 West 44th St. - New York
STUDIOS 1432-35 GOWER ST. LOS ANGELES, CAL.

ALL FOREIGN RIGHTS ON THE ABOVE PICTURES CONTROLLED BY APOLLO TRADING CORP., 1600 B'WAY, N.Y.
“Back to the Good Old Days”

"WISH we could go back to the good old General Film days, when we could get pictures that were not padded and tiresome—pictures of short length, jammed with action," said an exhibitor to me at the Chicago convention.

Why, Mr. Exhibitor, there are more pictures like that available now than there were then. Every Educational Picture fits that description.

Why not "go back to the good old days" by booking a whole Short Subjects Show from your Educational Exchange every now and then during the summer?

And on all your other programs during the warm months use more of these Short Subjects. They are The Spice of the Summer Program.

“Three Strikes”
MERMAID COMEDIES
Jack White Productions
Two Reels

“Between Showers”
CAMEO COMEDIES
One Reel

WILDERNESS TALES
by Robert C. Bruce
One Reel

TIMELY SPECIALS
Such as
"GOLF, AS PLAYED BY GENE SARAZEN"
One Reel

"SEA OF DREAMS"
A Warren A. Newcombe Production
One Reel

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. HAMMONS, President
The Queen of Sin

An artistic blending of modern drama and the impressive super-spectacle of the fall of Sodom and Gomorrah

A splendid attraction with exceptional box office possibilities. Available for immediate booking at all our exchanges.
The height of emotional expression is attained in this weirdest of pictures which brings something wholly new to the screen in story values.

A veritable cinema classic.

The Monkey's Paw

FROM THE FAMOUS STORY BY
W.W. Jacobs
Selznick Distributing Corporation announces the early release of "Rupert of Hentzau" by Sir Anthony Hope

Scenario by Edward J. Montagne
A VICTOR HEERMAN PRODUCTION

CAST
ELAINE HAMMERSTEIN
BERT LYTELL
LEW CODY
CLAIRE WINDSOR
HOBART BOSWORTH
BRYANT WASHBURN
MARJORIE DAW
MITCHELL LEWIS
ADOLPHE MENJOU
ELMO LINCOLN
IRVING CUMMINGS
JOSEPHINE CROWELL
NIGEL DE BRULLIER
GERTRUDE ASTOR

produced under the personal supervision of MYRON SELZNICK
Selznick Distributing Corporation announces the early release of "The Common Law"

BY ROBERT W. CHAMBERS

Scenario by Edward J. Montagne
Directed by George Archainbaud

CAST

CORINNE GRIFFITH
CONWAY TEARLE
ELLIOTT DEXTER
HOBART BOSWORTH
BRYANT WASHBURN
DORIS MAY
HARRY MYERS
MISS DU PONT
PHYL LIS HAVER
WALLY VAN
DAGMAR GODOWSKY

produced under the personal supervision of MYRON SELZNICK
To complete a well balanced program

Martin Johnson's South Sea Adventures
14 Short Subjects—Everyone a Feature

At live and let live prices at all Selznick exchanges
Here are three good pictures
No one questions the judgment of one of America's premier showmen
Sid Grauman knows box office values.
That's why he booked the first of the Selznick Super-Revivals—
Get your play date—NOW!
At your nearest Selznick Exchange

GRAUMAN'S
HOLLYWOOD EGYPTIAN THEATRE
RIALTO THEATRE
MILLION DOLLAR THEATRE

LAST WEEK
of the supreme emotional drama—
ENEMIES OF WOMEN
LIONEL BARRYMORE, ALMA RUBENS
Vicente Blasco Ibáñez

THE HEART OF WETONA
Directed by Sidney Franklin, who directed "Cleopatra Thinks"
your only chance to see these two great stars at once

DANCING WILD
A Cyclonic Dance Ensemble
with the 16 prettiest girls in town—a whirlwind of beauty and speed

EVENINGS 8:30
EVENINGS 8:30
EVENINGS 8:30

Rialto Symphony Orchestra, Jan. Sofar
Burling at the organ.

Jos. W. Schenck presents
America's Gift to the Screen
THE BELOVED
NORMA TALMADGE
AND
THE GREAT NATIONAL FAVORITE
THOMAS MEIGHAN

FRED EASTER AND RUTH HAZELTON

GRANDMAN'S SYMPHONY ORCHESTRA
Lawrence conducting

House at the organ.

Unpaid

Sid Grauman presents
"Dancing Wild"
A Cyclonic Dance Ensemble
with the 16 prettiest girls in town—a whirlwind of beauty and speed.

EVENINGS 8:30
EVENINGS 8:30
EVENINGS 8:30

Rialto Symphony Orchestra, Jan. Sofar
Burling at the organ.

Jos. W. Schenck presents
America's Gift to the Screen
THE BELOVED
NORMA TALMADGE
AND
THE GREAT NATIONAL FAVORITE
THOMAS MEIGHAN

FRED EASTER AND RUTH HAZELTON

GRANDMAN'S SYMPHONY ORCHESTRA
Lawrence conducting

House at the organ.

Unpaid
“Aimed Straight at Your Heart—

_Five Reviewers were sent by ‘The Exhibitor’s Trade Review’ and this is what they say:

“The plain fact of the matter is that Mr. Griffith has given the screen an extremely good picture—good in the sense that it is able to move thousands of spectators to alternate tears and laughter; and to send them home feeling that they have been well entertained and received the full worth of their money, with something over. In trade circles, a ‘good’ picture is one that proves a winning box office attraction, makes a successful bid for popularity, and enables theatre owners to hang out the S. R. O. sign. What more can an exhibitor want?

—George T. Pardy.

“You may say it is a woman’s picture because it always holds the spotlight upon one phase of life that is woman’s chief dominion. But it is a man’s picture just as much. For the picture as a whole, it is dramatic at times and interesting always.”

—George Blaisdell.

“The White Rose’ has extraordinary emotional appeal. Indeed a work which sways the emotion of the spectators is rare among the works of the stage or screen. It attacks the spectator’s emotions with the violence of a tornado; and Mae Marsh’s portrait—it cannot be called a performance—is one of the most moving spectacles ever developed on the screen. For an emotion stirring play and characterization, it hardly seems ‘The White Rose’ can be ‘oversold.’”

—Tom Kennedy.

“The White Rose’ is a love story of tremendous appeal. It is beautifully told and will not fail to reach the heart. The scenes in the Bayou Teche country, for scenic beauty have seldom if ever been equalled for beauty. The production will stand as another work of art for Mr. Griffith’s credit.” —James M. Davis.

“It is a box office attraction. It has the suspense and the pathos, the tugs at heartstrings and the power to relieve those tugs with flushes of joy. The many millions who knew Mae Marsh in the other days will relish her work in this picture.”

—Howard McLellan.

This is the only picture of the season for which the public actually paid $3.30 a seat, and they did pay it again and again as a certificate of the box office records show.

_D. W. Griffith’s_

“_The White Rose_”

_For Release by the United Artists Corporation_
"And It Hits The Mark"

(New York World)

The Critics Think it is Unusual and Great

"One of the ‘biggest’ pictures made in years because it is so very, very human—comes as near being a REAL picture as we have seen in years"—(Don Allen in N. Y. Evening World).

"It easily ranks with the most important pictures made in America. The acting is magnificent; as fine as the screen can boast"—(N. Y. Sun).

"Try as you will to resist its appeal, it will make you smile, weep and laugh . . . We think it is the best picture Mr. Griffith has made since 'The Birth of a Nation'"—(N. Y. Journal).

"Boldly tearing away the old dual standards of morality, The White Rose is one of the finest things D. W. Griffith has ever made. It is inspiring and moving"—(Quinn Martin in N.Y.World).

"A singularly fine picture, the treatment of the big dramatic moments is superb. It is beautified and exalted by the presence of that exquisite creature, Mae Marsh, the divinely inspired"—(Robert Sherwood in N.Y.Herald).

"'The White Rose' has brought a great joy to me, as it will bring, I am sure, to innumerable other people."—(Jane Cowl, "The Juliet of the century" and foremost actress).

"Griffith is a great poet with 'The White Rose'."
—(Max Reinhardt, the most famous European producer for the stage).

"This latest Griffith production should prove an attractive box office attraction, specially pleasing to those who have a penchant for pictures which bring a lump to the throat and a tear to the eye."—(Exhibitors Herald).

"This picture is a sermon, poem and great love drama, all in one, with laughter full of tears. It sends one home with something unforgettable, with a heart hunger for a better humanity."

This picture has two features of great appeal, the story of a girl who couldn’t stop loving . . . and a new striking character in screen drama, THE FALLEN MAN, who suffers with the fallen girl.

D. W. Griffith's

"The White Rose"

For Release by the United Artists Corporation
Hollywood has given the world another Great Name!

RICHARD THOMAS
master Director

who, if he never directs another picture, will go down in Cinema History as the Greatest Directorial "Find" of the year—

Because—
He produced and directed

"PHANTOM JUSTICE"

A Tale of Twisted Souls

William LaPlante, Personal Representative, Abington House, New York

Seven Melodramatic Reels of Metropolitan Intrigue — Entertainingly Told — Differently!

Photographed by Jack W. Fuqua

A REMARKABLE CAST

ESTELLE TAYLOR

Star in "Dante's Inferno."

ROD LA ROCQUE

New Murray's leading man in her greatest recent success.

KATHRYN MCGUIRE

Racy Star of 1922 —

TOM WILSON

The Screen's Greatest Teetotaller of Napa Type — The "J.C." of Embossed Wine.

LILLIAN LEIGHTON

One hero of "The Spirit" by Paramount.

FREDERIC VROOM

Great Character Actor — Seen in many late Paramount releases.

GARRY O'DELL

Noted for his Comedy Roles.

REX BALLARD

FRED MOORE

CHARLES FORCE

"CAMEO" the "human" canine.
NIFTY HOKUM
Plot works out neatly in "Girl Who Came Back"

By EDWIN SCHALLERT
(In the Los Angeles Times)

In any perfectly good fairy story all the perfectly good people never do any wrong, and though they have a terrible time, they always live happily ever afterward because something is bound to happen to all the mean giants and ogres just when everything is blackest. Which, as it turns out, is exactly what transpires in "The Girl Who Came Back". It is a neat trick play is "The Girl Who Came Back", and it is well enough acted as a whole, so that though it might be as full of holes as imported Swiss cheese, you won't bother to look for them.

Really, when the two villains shoot each other, and thus dispose of everybody, who might get the happily married couple into trouble, you cannot help but smile. It is so neatly put over.

While it is essentially nifty hokum, "The Girl Who Came Back" has realism and atmosphere too, lots of it, especially in the prison scenes that open the show. Tom Forman directed, and he went to some trouble apparently to get things to look right. The only thing I have against him is the oriental party which he insists on staging during a sequence laid in South Africa. It's the routine stuff with a pageant in bathing pool, girls tugging a very made-up looking raft on which the heroine is ensconced, and diving beauties splashing water over the sides of the pond. Why on earth don't directors leave that sort of stuff to C. B. De Mille, who has specialized in it for so long that you expect him to do it better than anybody else, even though he doesn't?

Outside of this one very cheap, if costly, touch, "The Girl Who Came Back" is pretty much worth while as entertainment. One of its chief attractions is that it brings back Miriam Cooper as the girl. I never knew how well she could act before. I don't think that she did, either. She's gotten away from those Griffith mannerisms, which used to spoil her performances, and some of the scenes where she is supposed to convey the impression of being utterly down and out are done with real feeling and finesse. There is no arm swinging about this, either. It's just quiet, patient and painstaking registering of thought. Really, Miss Cooper, can make a new name for herself if she keeps up this sort of thing.

Joseph Dowling's portrayal of "Old 555" is exceptional for character and seems to stand out stronger than the work of the other men. Kenneth Harlan is a little too pleasant to be convincing as the man who is imprisoned on a false charge. Gaston Glass and Fred Malatesta pass, but Zasu Pitts is pretty well lost, owing to an evident lack of understanding of what she can do.

Book—
THE GIRL WHO CAME BACK

Produced by
PREFERRED PICTURES Inc.
B.P. Schulberg - Pres. J.G. Bachmann - Treas.

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY
The Reason
Why Truart Franchise-holders are happy

Directed by Edward Dillon
by W. Carey Wonderly
by arrangement with Young's Magazine

They get money-making attractions!

Read what Louis Hyman, All Star Features Distr. Inc. Says about
ELAINE HAMMERSTEIN'S
FIRST TRUART PRODUCTION
"BROADWAY GOLD"

Four more productions with this Star franchised to the independents in 1923-4 by
TRUART FILM CORPORATION, M.H. HOFFMAN 1540 Broadway, New York
THE FRANCHISE FOR YOUR TERRITORY MAY STILL BE AVAILABLE

Truart has just signed LARRY SEMON to appear in three
feature COMEDIES a year

Truart Franchise 1923-4 — 12 to 18 Special Productions
Take a Tip from Truart—

Ask any Exhibitor who has played them—
Ask any independent Exchange Man who is handling them—f'rinstance, Herman Rifkin of Boston, Gene Marcus, of Philly, Jack Bellman of New York, Jerry Abrams of Chicago, Bob Lynch of Philly, Louis Hyman of Frisco—about

Edward Dillon's

"WOMEN MEN MARRY"

with E. K. Lincoln, Florence Dixon, Hedda Hopper and Julia Swayne Gordon

"THE EMPTY CRADLE"

Adapted from Leota Morgan's novel
"CHEATING WIVES"

An Epic of All Womankind

with Mary Alden and Harry T. Morey

then,—

Take the tip and find out if your territory is still open on these proven box-office winners. Do it without delay—ask

M. H. HOFFMAN,
Vice-President and General Manager
TRUART FILM CORPORATION
1540 Broadway, New York

"The World Has a Lot of Laughs Coming!"
A MONEYMAKER
FOR 1923-1924

BIG Pictures, Big Stories, Big Stars, Big Ideas, Big Sets, Big Productions

Distinguish our Feature Lineup for the Fall and will place our 1923-1924 Product in the Foremost Ranks of Money-makers for First-run Exhibitors throughout the country.

You all know the Big Casts we had in Our Features this year and how

"TEMTATION"

And all the rest of those Features have made First-run Exhibitors everywhere who'd never booked an independent picture before OPEN THEIR ARMS to 'em and congratulate us on the Box-Office Receipts.

ON THE WAY
3 MORE BIG

BOX-OFFICE WINNERS

Now In Production
"FORGIVE AND FORGET"

Coming Soon
"PAL O' MINE"
WITH BIG ALL STAR CASTS

HOLD YOUR BOOKING DATES FOR THEM

C.B.C. FILM SALES CORPORATION
1600 BROADWAY, NEW YORK
READY for every first-run theatre in the U. S.—
a smashing drama.

Based on a theme that will interest every man and every woman. Filmed from the most talked-of magazine story in years.

The picture built on a big vital problem of modern life is the picture that will make people TALK. The picture that makes them talk is the picture that'll make money for you.

You've got it in the First of the Big

COLUMBIA PICTURES
The Gems of the Screen

YESTERDAY'S WIFE

Together with a Cast that will make the Box-Office Receipts SOAR

IRENE RICH
LEWIS DAYTON
JOSEPHINE CROWELL
LOTTIE WILLIAMS

From the great story by
EVELYN CAMPBELL

Directed by
EDWARD J. LE SAINT

A BIG PRODUCTION DE LUXE, WITH A SURE-FIRE BOX-OFFICE VALUE

C. B. C. FILM SALES CORPORATION
1600 BROADWAY, NEW YORK

PHILO McCULLOUGH

JOSEPHINE CROWELL

LOTTIE WILLIAMS
J. E. WILLIAMSON
The Producer of Submarine Spectacles

Current Release
THE FILM CLASSIC
"WONDERS OF THE SEA"
Available Through Film Booking Offices of America
And just the weather for it—for what could be cooler than the bottom of the Sea?

Forthcoming Attraction
J. E. Williamson Presents
"THE UNINVITED GUEST"
The Outstanding Novelty of The Coming Season
Story by Curtis Benton Made With Technicolor Process
A Ralph Ince Production
THE FIRST UNDERSEA PRODUCTION REVEALING THE FAIRYLAND AT THE BOTTOM OF THE SEA IN NATURAL COLORS.
Distributed by Metro Pictures Corp.
A Stupendous Schedule

—OF—

PRODUCTIONS FROM
THE BOOKS OF THE WORLD’S MOST
POPULAR AUTHOR

HAROLD BELL WRIGHT

Now in production:

"WHEN A MAN’S A MAN"
—with a superb cast.

Others that follow:

"THE WINNING OF BARBARA WORTH"
"THAT PRINTER OF UDELL’S"
"THEIR YESTERDAYS"
"THE SHEPHERD OF THE HILLS"
"THE RE-CREATION OF BRIAN KENT"
"THE CALLING OF DAN MATTHEWS"
—and others equally popular.

Now in stage of completing:

"The Meanest Man in the World"
Adapted from the famous stage success of George M. Cohan
with an all-star cast of players.

Principal Pictures Corporation

7250 Santa Monica Boulevard
HOLLYWOOD, CAL.

Loew’s State Building
NEW YORK CITY, N. Y.
A Smashing New Success

New Talmadge Picture Nails Her Leadership To The Mast Anew
Love, Romance and Thrills Combine to Make This Picture Most Fascinating
BUFFALO COMMERCIAL

One of the Best Dramas of the Year
Miss Talmadge Gives a Performance That Will Be Appreciated by All
ACTING IS EXCELLENT
CINCINNATI ENQUIRER

Picture Packs the Theatre
Norma Talmadge's Work Is Decidedly Impressive As Mary Turner
FILM BEATS THE PLAY
CINCINNATI COMMERCIAL TRIBUNE

Star's Portrayal of Part Is Superb
New Play an Admirable Screen Vehicle for the Gifted and Beautiful Miss Talmadge
INDIANAPOLIS NEWS

Full of Action and Suspense
BUFFALO COURIER

Star Is Superb In New Picture
Norma Talmadge's Interpretation of the Part of Mary Turner Is Inimitable
LOD ANGELES HERALD

Talmadge Picture Thoroughly Arresting
Star's Followers Undoubtedly Will Be Interested In Dramatic Role
BALTImORE SUN

Miss Talmadge Shines In Her Latest Film
PITTSBURGH PRESS

Most Popular Stage Play Now On Screen
PITTSBURGH TELEGRAPH

Joseph M. Schenck presents
NORMA TALMADGEl

Personally Directed by Frank Lloyd
Adapted by Frances Marion from the stage play by Bayard Veiller
Photographed by Antonio Gaudio and Norbert Brodin
Stills photographed by Shirley Vance Martin
Told in News Headlines

MISS TALMADGE MAKES PICTURE REAL AS LIFE
Brings Out All the Poignancy of the Part—Ideal of Heaven Is New Picture by Star
Baltimore Evening Sun

“WITHIN THE LAW” PROVES A DRAMATIC MASTERPIECE
Norma Talmadge Acquires New Fame and Again Shows She Is an Artist of the First Rank
Indianapolis Daily Times

MISS NORMA TALMADGE AT HER BEST
Frank Lloyd Can Make 'Em and Does Another Notable Example
A SUPERFINE PICTURE
Film Never Lags from Start to Finish—Director, Photography, Cast, Story, All Excellent
Cincinnati Post

Classic of the Stage Now Classic of Screen
Norma Talmadge Wins Fresh Laurels in New and Sterling Picture
Buffalo Express

EXEMPLARY CAST SUPPORTS STAR
Indianapolis News

GREAT FILM MADE FROM GREAT PLAY
Efforts of Everyone Connected With Making Production Crowned With Success
INTENSELY INTERESTING
Star Is Excellent and the Rest of the Cast Are Extremely Competent
New York Morning Telegraph

MISS TALMADGE PROVES TALENTS
Star Again Shows Her Wonderful Ability in Emotional Work
Indianapolis Star

This Picture Is A Pleasure to See
Buffalo Enquirer

A Fascinating and Exciting Picture
Pittsburgh Sun

"Within the Law"
A First National Picture

Foreign Rights Controlled by Associated First National Pictures Inc.
253 Madison Avenue, New York
Nothing to Rival it in

DOUGLAS MacLEAN

A BIG NOVELTY

"Full of action; it accomplishes a novelty by dispensing straight movie comedy with a broad dash of mystery. There is probably nothing to rival it in its admixture of the vital elements of entertainment. MacLean is delightful."—New York Evening Telegram.

SPEED OF A TORNADO

"Full of speed and action. MacLean goes himself one better than in 'The Hottentot.' He is as clean cut a comedian as is now before the moviegoers. The other characters fit their roles like fingers fit a glove. The picture has the swiftness of a tornado and leaves one weak from laughing. If you crave excitement and feel like laughing, go to the Strand. You'll find both commodities right there."—New York Evening World.

Directed by James Horne.
Distributed by Associated First National Pictures, Inc.

Ihos.H.Ince presents

"A MAN of
IN A RIOT OF LAUGHS

FAST AND AMUSING
“A swiftly moving, and most amusing, picture. Ingenious treatment that brought amusement to Strand patrons. The picture is recommended. It has a distinctively humorous and engaging slant.”—New York World.

BIG MYSTERY DRAMA
“A mystery comedy, with clutching gloved hands, sliding doors, secret panels, diamonds, blackjacks and explosions.”—New York American.

STAR SO PLEASING
“MacLean is pleasing and Marguerite de la Motte is at her best. The entire cast is quite capable.”—New York Times.

FAR ABOVE THE AVERAGE
“Well above the average. MacLean knows how to maintain a high rate of speed and Raymond Hatton is an excellent foil.”—New York Herald.

A FAST COMEDY
“A Man of Action’ is a fast comedy.”—New York Daily News.

Depend on First National
And again the Capitol’s tremendous seating capacity is taxed to its uttermost.

_This is significant!_

It shows that a meritorious motion picture can be re-exhibited _with profit._

It shows that the public _will pay_ to see a picture worthwhile _a second time_, or a third, just as it will see a good stage play time and again.

That has been one of S. L. Rothafel’s contentions for quite some time. Perhaps it has also been one of yours. He believed ‘Passion’ would again be given a rousing welcome. Now he _knows it._

The revival of “Passion” at the largest theatre in the world to _capacity business_ the week of June 24th, points with no uncertainty to _what you can do_ with this attraction.

---

**POLA NEGRI**

The famous continental star in

**PASSION**

The Intimate Romance of a Wonder Woman

A First National Picture
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haphazard producing units to many big organizations of expansive activities and huge investments.

Another almost complete change is evidenced among the artists. The perennial Mary Pickford is still great; likewise the prestige and position of D. W. Griffith has not been lessened. There are some other similar examples, but not many. The vast majority of the outstanding artists—actors and directors—have won recognition during the past eight years. It is a fact that a person who had been out of touch with the business during these eight years would be practically a stranger in every branch of the industry—an evidence of the rapidly changing face and character of the trade.

As great as have been the changes in personalities and in organizations, these changes are dwarfed to insignificance in comparison with the changes that have been wrought in the pictures themselves.

Eight years ago pictures were largely regarded as ephemeral amusement novelties, with little of art and practically nothing of stability about them. At this time they have, of course, won world-wide recognition among the severest critics as comprising a wondrous new art of almost limitless possibilities.

Although persons who are very close to the day by day activities of the industry are inclined to become insensible to it, it is nevertheless a fact that there has been a progress and development in pictures that transcends the highest hopes of the most optimistic. During these eight years pictures on the whole have attained a state of excellence that justly entitles everyone connected with the industry to be thoroughly proud of his art and his business.

And while all of this industry-wise progress has been going on a similar progress has been attending the efforts of the Herald. During the eight years since the establishment of this publication its policies have had a far-reaching influence on the industry generally and on the contemporary trade press. The Herald's leading features and departments have afforded examples which have been studiously patterned after by contemporaries. Its policies of independence, elimination of meaningless publicity and strict accountability to the reader, at first misunderstood, have since been recognized throughout the industry as the legitimate platform of leadership.

Re-Takes

J. R. M.

HURRAH! Despite the hot weather we have to cheer. The Herald is just eight years old this week.

What nice things anniversaries are. What a lot of things can happen in eight years. War, high prices, prohibition, new presidents, new film companies, new organizations, and many other changes. It does one good to pause and look back and get a new perspective.

Along about the first edition of The Herald campaigns were being waged against censorship. Some campaigns are being outlined by local and national bodies today.

Big announcements in those days were eight page spreads. Now its nothing to have a 72-page program of forthcoming pictures from one concern.

Back in those days the exhibitors used to fight the hot weather. Those who had fish holes hunted up a nice shady spot and fought it out. In 1923 they're doing the same thing.

During its eight years of existence The Herald has inaugurated many new departments and special features, most of which have been "copied" by other well-known Eastern film trade papers.

This isn't called pilfering in trade paper circles. They just borrow it as it were and we can have it back if we want it.

They Prove It

On a lot of our mail it says: "Photos Do Not Bend." And straightway the postman proceeds to double 'em all up to prove that the statement is erroneous. They do bend.

Lots of Statistics

As this is an anniversary number it wouldn't be right to go to press without a few statistics. So what the goes:

Will Hays posed with 999 stars and was cartooned 499 times in 1922-23.

Strongheart is the only screen celebrity who hasn't announced the formation of his own company.

Three hundred "ideal types" for the lead in "Ben Hur" have been suggested to date.

Lots of fifteen-hundred-a-week actors are now getting $1,500.

Business is Good

"Sir Hall Caine Has Faith in Future of Motion Pictures"—says a headline. (Musta got paid for the last scenario he wrote, eh?)

From Bad to Worse

I see the Federal Trade Commission is moving on to Philadelphia and is leaving New York flat. Well it's closer to Atlantic City anyway.

Plenty of 'em

I see the French have formed a "large family bloc." They ought to visit Chicago and New York's tenement districts for pointers on large family blocks.
This Is The HERALD'S EIGHTH Anniversary

—and the staff takes this occasion to acknowledge gratefully the splendid cooperation which the industry has accorded—and to offer assurances that these eight years have but laid the groundwork for many bigger things that are to come.
The Fox Announcement

The advertising insert of the Fox Film corporation, included in this issue, represents an unusually effective and important announcement, and an announcement which every theatre owner and manager should have and should hold on his desk.

The announcement discloses in detail an elaborate story of production data. It enables the theatre owner to know what he may expect and depend upon from this important source of product and it thereby simplifies his booking job and makes it easier and more practicable for him to arrange programs to his utmost advantage.

The calibre and elaborateness of this advertising announcement are such that it is entitled to recognition by exhibitors as a factor that enables him to command wider distribution of pictures and thereby the elimination of waste which becomes a burden to every branch of the industry, including the exhibitors. Modern advertising, when properly done and properly directed, is one of the greatest economic forces of our business. Without advertising, products of every description would have to be sold at vastly higher prices because bedrock prices, with respect to the quality of the product involved, are only possible through the wider distribution that sufficient, well-executed advertising brings about.

M. J. Q.

Distinguished Audience to View Mrs. Reid’s Production

Civic Leaders and Mrs. Reid Personally to Attend “Human Wreckage” Opening at N. Y. Lyric

(Special to Exhibitors Herald)

NEW YORK, June 26.—Before one of the most distinguished audiences ever gathered to see a motion picture, Mrs. Wallace Reid’s “Human Wreckage,” a powerful story dealing with the drug evil, will open here at the Lyric theatre tomorrow night. Presented elaborately and in a dignified manner, the picture is expected to make a deep impression.

“HUMAN WRECKAGE is something decidedly unusual—something that sets a new mark in film history because of the tragic circumstances that prompted its being brought forth. Everyone knew that Wallace Reid died. Everyone loved “Wally” Reid and felt deeply for his widow and their two children.

* * *

After the death of her husband Mrs. Reid determined to consecrate the remainder of her life to fighting illegal traffic in drugs. Her first move in this direction was “Human Wreckage,” which is being distributed by Film Booking Offices of America.

A woman of determination as well as charm, she decided to play the leading role, surrounding herself with such players as James Kirkwood, who won fame in “The Fool”; Bessie Love, George Hackathorne, Robert McKim, and others. The story was written by C. Gardener Sullivan and John Griffith Wray was the director. Production was carried out with time and great care. Experts on drugs who have a worldwide reputation acted in an advisory capacity. The result was a big picture of much strength and dramatic power.

Mrs. Reid will occupy a box at the New York premiere, with P. A. Powers, general manager of F. D. O., W. A. Barret, of the National Board of Review and prominent club women of the city.

* * *

Among those in the audience will be Congressman Lester Volk, of Brooklyn; Louis B. Mayer, guardian of Sinc Sinch prison; Dr. John S. Kennedy, state commissioner of Prisons; William J. Flynn, former head of the United States secret service; Judge E. L. Garvin; Gertrude Robinson Smith, of the American Business Women’s Association; Mrs. Harry Lively, president of the National Federation of Women’s Clubs; Mrs. Thomas Vivian, Mrs. R. G. Stone and Mrs. Elmer Blair, club women of national prominence; Dr. Ernest Bishop, an expert on drug addiction; the Rev. John B. Kelly, of the Catholic Welfare League, the Rev. Joseph Silverman of Temple Emanuel-EI; Thomas Jefferson Ryan; and many others including Dr. Perry Lichtenstein, Tomb’s physician, Richard Barthelmess, motion picture star, and many other stars and players.

* * *

The program consists of a news reel, a scenic and an elaborately staged prologue. Then follows the showing of “Human Wreckage.”

A. S. Aronson Made General Sales Chief Of Truart Film Corp.

(Special to Exhibitors Herald)

NEW YORK, June 26.—Alexander S. Aronson has been appointed general manager of sales of Truart Film Corporation, it is announced by M. H. Hoffman, vice-president and general manager.

In his new capacity Mr. Aronson will be affiliated with Elaine Hammerstein, Larry Semon and Goldwyn Productions, recently signed by Truart. Acquisition of other stars and directors will be announced soon, it is intimated by Mr. Hoffman.

Mr. Aronson was formerly vice-president and general manager of sales of Goldwyn.

By M. W. WARD
(Starlight theatre, Corning, Ark.)

Several years ago a man and his wife happened to come to the show. It must have been their first time to see a picture. I had to tell them several times not to talk out so loud. It went pretty smooth until the last reel when an actor was choking a woman. Every one in the house was still. You could have heard a pin drop, when his wife cried out very loud: “My God, Henry, that man will kill that woman yet.”

And that is all I could hear for about two months.
Hollywood Rises to Protect Its Name
Plan Drive Against Writers
Said to Cast Wrong View of Community’s Life
(Special to Exhibitors Herald)

LOS ANGELES, June 26.—Aroused by scandalous publicity sent broadcast about conditions alleged to exist in Hollywood and by risque fiction reflecting on the good name of the community, the citizens of the capital of the cinema have risen in anger to protest against further printed indecencies. An indignation mass meeting is imminent.

Magazines Butt of Attack

Screenland and Hollywood Confessions, two magazines owned by the same concern, are the direct object of the purity movement, which has been sponsored by the Hollywood News, the film capital’s leading daily.

Mrs. Burdette Norton, president of the Hollywood Business Women’s Club, is behind a plan to have the motion picture industry’s "get-together" luncheon for the purposes of devising and putting into effect a campaign to rid Hollywood of the writers who reflect upon its fair name.

Film Interests Co-operating

The proposed indignation mass meeting is expected to formulate a program that will solidify the citizens into a practical plan for the suppression of such filthy and obscene stories as are alleged to have been printed by the two magazines mentioned. The motion picture interests of all kinds are taking an active part in the movement, which is considered to be timely now because of the gathering here during July of film representatives who will attend the American Historical Revue and Motion Picture Industrial Exposition.

Universal Picture

Booked to Play at
The Rivoli, N. Y.
(Special to Exhibitors Herald)

NEW YORK, June 26.—The fact that a Universal production, "Merry, Go Round" has been booked at the Rivoli theatre, is the source of considerable interest in local film circles. The picture is booked to open its New York engagement July 1 for a two week’s run.

The Rivoli has always been considered an exclusive Paramount house and the booking of another firm’s product is seen as a departure from previous custom.

At the Rialto theatre, regarded in very much the same light, an F. B. O. picture is playing.

Tax Returns for April

Exceed Those of March
(From HERALD’S Washington Bureau)

WASHINGTON, D. C., June 26.—A decided increase in theatrical attendance in April both as compared with the preceding month and with the corresponding month of last year, is indicated by admissions reported to the Internal Revenue Bureau for the month of May, which totaled $6,582,246. In April, Collections from this source amounted to $6,551,432, and in May of last year to $5,871,531.

Collections from the special tax on the admission toFilms, etc., have amounted to $20,830 in May, as compared with 18,943 in April and 17,194 in May of last year.

New National League Fails to Materialize in Syracuse

Empire State Exhibitors Again Ratify Action Taken Last Year in Withdrawing from M. P. T. O. A.;
Brandt Is Elected President

(Special to Exhibitors Herald)

NEW YORK, June 26.—The much talked of formation of a new national organization of exhibitors at the Syracuse convention of the M. P. T. O. N. Y. failed to materialize. There was much talk in the hotel lobbies of the need of a new association, and several of the speakers in the convention made veiled reference to such need, but no action was taken, either official or otherwise.

Leaders from Other States Failed to Attend Sessions.

This lack of action is generally believed to be due to the fact that exhibitor leaders from other states who had been invited and expected, with one exception, failed to put in an appearance. This exception was H. M. Richey, business manager of the Motion Picture Theater Owners of Michigan, who in a well-worded, temperate and brief address to the delegates, explained that he was there as the official representative of his organization simply for the purpose of "observing."

It was a business convention—pure and simple—and the most notable thing about the entire gathering was the total absence of anything that savored of politics. In this the gathering set a new mark, and as one old time exhibitor remarked after the final session:

"I have just experienced something I had always hoped for but never expected to see. I have been attending exhibitor conventions ever since there has been such things, and this is the first one at which the interest of the theatre owner has been the theme to the exclusion entirely of politics and personal aspirations. I am leaving here with high hopes for the industry, and so much for what was done here in the way of specific accomplishment, but for what was not done in other ways."

Brandt’s Election a Surprise.

William Brandt, founder of the Theatre Owners Chamber of Commerce of New York, and its president for the first two years, was elected president to succeed Charles L. O’Reilly, who had announced that under no circumstances would he again accept the office. Mr. Brandt’s election came as a surprise as it was generally believed that some up-state man would be selected.

The names of F. A. Dillon, of Ithaca, and Michael Walsh, of Yonkers, were most frequently mentioned, and while both of these were understood to be willing to do what they could for the welfare of the organization, neither sought the place and both felt that they could not well spare the time necessary for the many duties that fall to the lot of the chief executive.

See Year of Construction Work.

It is the general belief that the selections of Mr. Brandt will inject a lot of "piz" into the organization as he is noted among the trade for his energy and bustling qualities. In fact the chief criticism that could be made of Brandt is that his penchant for doing things sometimes leads him into taking on more than one man can carry. However, with the counterbalance of a staid and steady board of directors, it is felt that the M. P. T. O. of New York is in for a year at a time of hard constructive work.

Two other newcomers among M. P. T. O. N. Y. officials are Meyer Shiche, of Gloversville, and Morris Slotkin, of New York City, who were elected respectively second and third vice presidents.

Slotkin is a well known New York City exhibitor, and Shiche is a member of the Schine Brothers, owners of twenty-one theatres in eight cities in upper New York state, with headquarters at Gloversville. Mr. Schine is rec (Continued on page 118)


### Erlanger & Shubert

**To Build St. Louis Film House Is Report**

(Special to Exhibitors Herald)

ST. LOUIS, MO., June 26—St. Louis is to have a new major theatre devoted exclusively to the presentation of motion pictures during the coming year. And, although no official confirmation can be obtained at this time, it is known that the plans of the Erlanger & Shubert interests include the establishment of such a theatre in St. Louis.

The announcement from the New York office of A. L. Erlanger that the plans of the Erlanger & Shubert interests include a chain of theatres under their joint control for the presentation of motion pictures of the highest class at first class theatre prices was not unexpected in St. Louis.

As long ago as a year it was known that the Shuberts and Erlanger had under consideration the establishment of a high class theatre in the vicinity of Grand and Washington boulevard. In fact, it is said by those on the inside, that at one time the tentative plans included a combination office and apartment structure that would contain two theatres. One house of 3,000 seats was to be devoted to big pictures and the other house of smaller proportions was to play dramas, vaudeville, musical comedies and the like.

### Victor B. Fisher

**On Way East to Arrange Picture Distribution**

(Special to Exhibitors Herald)

LOS ANGELES, June 26—Victor B. Fisher, producer, and Mrs. Lilian Du-cye, director of "Youth Triumphant," left Los Angeles last week for San Francisco with the master print of their initial picturization.

After a week in San Francisco Mr. Fisher and Mrs. Ducey will leave for New York with the print of "Youth Triumphant" to arrange for its world distribution. The picture, now cut to the six-reel length, discloses the latest screen achievements of Virginia Lee Corbin, Anna O. Niksson, Raymond Hatton, Joseph Dowling, George Siegmann and others.

According to plans which will be decided upon in San Francisco, Fisher Productions, starting July 1, will launch a producing schedule that will double the output originally planned by this company. Another director will be announced shortly to start simultaneously with Mrs. Ducey, the early part of next month. Two stories for the directors which have been placed in scenario form, will be passed upon in San Francisco and production on both subjects will be commenced at the same time.

### Nichols, Exploitation

**Man, Dies in New York**

(Special to Exhibitors Herald)

NEW YORK, June 26—J. Harry Nichols, who has been handling exploitation for Louis Rosenbluh, died at the Polyclinic hospital, following a hemorrhage of the brain.

Nichols was well known in the industry through his work. A widow and son survive him.

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### Stars in First F. B. O. Picture to Play N. Y. Rialto

Jane Novak

Jane Novak, aside from numerous other distinctions as an actress, has the honor of starring in the first Film Booking Offices attraction to play at the Rialto theatre, New York City. "Divorce," a Chester Bennett production in which she has the leading role, opened at the Broadway playhouse this week, to what it is predicted will be a most successful run.

Booking of this production at the Rialto is regarded as an achievement by F. B. O. officials and a strong testimonial of its dramatic quality and box office appeal in view of the fact that the Rialto theatre has generally been considered an exclusive Paramount house.

A cast of capable players appear in support of Miss Novak in "Divorce," including such names as John Bowers, James Corrigan, Eddyte Chapman, Margaret Livingston, Freeman Wood, George McGuire, George Fisher and Philippe de Lacy.

Dealing with a present day problem of general interest the story is said to be replete with highly dramatic situations and to offer Miss Novak a vehicle in which her histrionic ability is given every opportunity for full expression.

Work has already been started by Chester Bennett on Miss Novak's next production which has been given the title "The Lullaby." It is adapted from a story by Lilian Ducey and appeared in Saucy Stories Magazine. The screen adaptation was written by Hope Loring and Louis Lighton with a selected cast consisting of Fred Malatesta as Pietro, Robert Anderson as Tony and the star playing Felpa. The story concerns the separation of a young couple. The husband is arrested for murdering the villain and the adoption of their child by the judge who sentenced the husband.
July 7, 1923

**Record Membership in Kansas League Is Seen As a Result of Drive**
*(Special to Exhibitors Herald)*

KANSAS CITY, KAN., June 26.—The M. P. T. O. Kansas appears to be headed for a real membership record, according to C. E. Cook, business manager, who returned to Kansas City this week from a tour over the southern section of the state. In an eight-day campaign Mr. Cook alone raised approximately $1,000 in cash and pledges towards new memberships in the organization.

"What has organization ever done for the exhibitor?" was the question that was put to me in many instances," said Mr. Cook. "I found the best method of answering that question was to ask one: 'What would you net profits per might be if you were obliged to pay the state 6 per cent additional tax on every ticket sold?'

"I explained to the exhibitor how organization aided materially in killing the Excise tax, which would have taken $3,000,000 out of the state during the next two years, according to figures of internal revenue officials."

**Kansas City in Bid For Exhibitor Meet**
*(Special to Exhibitors Herald)*

KANSAS CITY, MO., June 26.—A. M. Eisner, president of the Kansas City Division of the M. P. T. O. A. received a letter from National President Sydney S. Cohen this week, in which Mr. Cohen requested Mr. Eisner to extend the former's thanks to the Kansas City Chamber of Commerce and Mayor Frank Cromwell for inviting the M. P. T. O. A. to hold its convention in Kansas City next year.

The matter will be referred to the national board of directors, Mr. Cohen stated.

**Rumor Goldwyn and ‘U’ Seek Theatre in K. C.**
*(Special to Exhibitors Herald)*

KANSAS CITY, MO., June 26.—The Newman and Liberty theatres, Kansas City's two leading first run houses, soon are to have competition, if persistent rumors are not without foundation.

Goldwyn and Universal are on the lookout for suitable leases of theatres in Kansas City and it is possible that the Garden theatre, in which Marcus Loew is interested, will be converted into a first run motion picture theatre. The house for the last two years has played vaudeville and pictures.

**Committee Named to Seek Shorter Films**
*(Special to Exhibitors Herald)*

NEW YORK, June 26.—M. E. Comer- ford of Scranton, Pa., Harry Davis of Pittsburgh and R. F. Woodhill of Dover, have been appointed by Sydney S. Cohen, president of the M. P. T. O. A. as a committee to meet and discuss with various producers the subject of less footage in feature productions.

**Christie on Way Home**
*(Special to Exhibitors Herald)*

LOS ANGELES, June 26.—Al Christie is cutting his vacation short and has started home from Europe this week according to advice received here.

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**“Herald” Sues Trade Review For Copyright Infringement**

*Action Is Based on Series of Acts of Editorial Piracy and Plagiarism*

"Exhibitors Herald" has issued notice to Exhibitors Trade Review, Inc., of East Stroudsburg, Pa., of a suit for copyright infringement.

The action is based on a series of acts of editorial piracy and plagiarism which culminated recently in the appropriation bodily of the form and character of the HERALD'S department, "Available Attractions."

This particular act of piracy is a cheap exemplification of copy-cat methods in addition to being an outlawed attempt to take over a department, the exclusive ownership of which is guaranteed by federal laws.

Aside from arranging the paragraphs under alphabetical headings, instead of the names of distributing companies, and one other minor change, the Exhibitors Trade Review appropriated the HERALD idea in toto.

The type style of presenting is so clearly a "copy" that it appears the printer must have been instructed to use the same style and size of type. The only important change was the using of a title "Semi-Annual Release Catalogue" instead of the name given by the EXHIBITORS HERALD to the department: "Available Attractions."

"Available Attractions" was originally presented to the motion picture industry in the March, 1923, edition of the Box Office Record. Its form and style is the result of a two years' investigation of exhibitor needs by the HERALD.

Field representatives of the HERALD interviewed hundreds of exhibitors during the two-year period to ascertain their wants and ideas on the subject. Questionnaires were sent out and the replies carefully tabulated.

At the end of the investigation, the form of presenting available attractions in convenient and informative style was carefully worked out. It immediately won the unanimous endorsement of both exhibitors and distributors.

This most recent bit of "literary burglary" is the most flagrant and bold of a series committed by eastern trade papers, and regionals with respect to ideas and methods of the HERALD.

In the past six months, the Exhibitors Trade Review has been the most persistent of the offenders. Its announced "change in policy" of a few months ago appears to have simply been a decision to imitate the HERALD as closely as possible.

This publication has refrained from previous action against eastern papers, as the success of departments and ideas they attempted to appropriate depended largely on the execution. Lack of reader confidence and editorial judgment have rendered futile the attempts to plagiarize.

In the case of "Available Attractions," however, the information presented can be obtained by anyone. Its effectiveness and value lies entirely in the manner of compilation and presentation. For this reason, this theft is particularly obnoxious, and is a spectacular violation of the ethics of clean and honest journalism.
Grand-Asher Corporation Opens Headquarters in East

New National League Fails to Materialize in Syracuse (Continued from page 115)

NYE, June 26.—Plans for an extensive program of production and distribution by Samuel V. Grand and Harry Asher are seen with the opening of the New York office of Grand-Asher Distributing Corporation. The firm has taken an entire floor at 15 West 44th Street which will be the eastern headquarters. Samuel V. Grand, who has been here in connection with various details concerning the opening of the eastern quarters has returned to Hollywood to further the production interests of the organization.

ON the production program of the organization is included a series of Ben Wilson productions which Wilson is making at his Berwilla studios. These, it is declared, will be far superior to any of his past productions. One picture has already been completed and a second will be started immediately.

In addition to this three comedy units headed by Monty Banks, Sid Smith and Joe Rock are now busy on a series of twelve two-reel comedies each. Arvid Gillstrom has been signed by Mr. Grand to direct the Joe Rock comedies.

Further important developments on the producing end are soon to be negotiated and announced.

That they are thoroughly familiar with the problems of the exhibitors by virtue of experience as exchange men will prove a decided advantage in furnishing a box office product of quality, is the belief of Mr. Grand and Asher.

New York, June 26.—E. K. Lincoln, star of many productions, will shortly be seen at the head of an all star cast in an elaborate picture of his own making, adapted from "The Right of the Strongest," the dramatic novel of Alabama hillsfolk, by Frances Nimmo Greene.

Photographically, "The Right of the Strongest" is said to be strikingly novel in its effects, with many beautiful "shots" and wonderful storm scenes.

Wm. M. F. Turner, who has been playing leads with Goldwyn and Universal, plays the principal feminine role, opposite Mr. Lincoln, while June Elvidge, George Seigmann, Tom Santich, Tully Marshall and Robert Milasch, Niles Welch and Winter Hall are in the supporting cast. The film was produced by Zenith Pictures Corporation under the direction of Edgar Lewis.

E. K. Lincoln Heads Cast in New Zenith Pictures Production (Special to Exhibitors Herald)

Theatres May Close (Special to Exhibitors Herald)

ST. JOSEPH, Mo., June 26.—All motion picture theatres in this city may close for the summer. The Tootie, Star, Olive and Nickle theatres already have closed. St. Joseph is a city of about 85,000.
**Little Testimony Damaging to F. P. L. Given Thus Far**

Believe Present Hearings, However, Will Lead Up to More Sensational Evidence in New England and South; Probe Shifts to Penn State

(Special to Exhibitors Herald)

NEW YORK, June 26.—When the Federal Trade Commission closed its ten weeks of investigation into the affairs of Famous Players in New York, preparatory to opening in Philadelphia this week, the consensus of opinion of those who have been following the hearings most closely, was that little evidence damaging to Famous Players had been adduced.

It is known, however, that much of the evidence brought out by the government attorneys was simply in the nature of laying a foundation for illegal actions they expect to show on the part of Famous and other respondents by further testimony to be presented at the hearings which will be held at other points throughout the country.

**Expect Things to "Commence Popping" in New England.**

As witness after witness left the stand the expression was frequently heard: "Well, they didn't expect to get much damaging stuff here. All this leads up to the situation in New England and in the South, and when they get there things will commence.

Much of the evidence, especially that of nearly all the New York exhibitors, proved on cross examination to bring out many things generally considered favorable to the defendants. Exhibitors who were supposed to have really important stories of illegal trade methods, usually found on being questioned by the attorneys for both sides, that much of the evidence they thought they had was based more on something less than the principles to which they adhered than on actual illegal action.

**Sensational Evidence Lacking**

Many of these expected-to-be important witnesses, when panned down by questions in cross examinations had many things to tell tending to show that the respondents were in few instances differing from the other companies in business methods, and that the Exhibitors much the best of business differences.

Many of the witnesses were closely questioned by the Commission's attorneys about protection given to the Loew theatres, and no opportunities were missed to show that the Loew chain of theatres outside of New York was used as a lever in obtaining protection for the New York Loew houses. Special attention was paid by the commission's attorneys, with many witnesses other than exhibitors, to probe into the affairs of the A. S. Black New England theatres and of the affairs of Lynch and the Southern Enterprises. It was this special probing which caused the belief that the government relies on what can be brought out in New England and the South to make their case.

**Cohen Last on Stand**

The New York hearings closed with Sydney S. Cohen as the final witness. Robert Swaine, attorney for Famous Players, spent two days in taking up in detail the complaints presented to the commission attorneys by Mr. Cohen, numbering 42, covering a period of three years.

The most noted of these were the famous Mrs. Dodge case and the almost equally famous Mrs. Cohen case. It had been brought out in direct testimony that Adolph Zukor, after failing to secure a settlement through Black, took the matter into his own hands and sent Mr. Cohen checks for $5,016.53 and $3,500 respectively for Mrs. Dodge and Mr. Schwartz.

Mr. Swaine, in seeking to learn how much of this money was given to the complainants, brought out from Mrs. Cohen that Mrs. Dodge had been given $6,350, and that in the case of Schwartz, $1,000 had been deducted for expenses and he had received $2,500.

League Donates $3,000

Mr. Cohen testified that Mrs. Dodge had been given $3,500 at Minneapolis after the Famous Players check was received, and that the M. P. T. O. A. had given her $3,000 or more toward the running of her theatre.

The entire 42 complaints were taken up in detail by Mr. Swaine, the nature of the complaint and the settlement effected, if any, was put into the records of the commission. The complaints were based on theatre acquisition, were passed bybriefly. A large majority of the complaints had to do with service, and in most of these it was shown by the witness that settlement satisfactory to all concerned was usually made when the executives of Famous brought the attention of the officials of Famous.

**Hearing Opens in Philadelphia**

(Special to Exhibitors Herald)

PHILADELPHIA, June 26.—When the federal trade commission commenced its hearings here Monday in the investigation into the affairs of Famous Players-Lasky Corporation the subject of the formation of the Stanley Company of America and its connection with Famous was taken up without any preliminaries. John J. McQuirk, vice president of the Stanley company, was the first witness and told of the formation of the company by Jules and Stanley Mastbaum, Alexander Kissel, Sablosky, George E. Earl and himself.

Stock in various amusement companies operating thirty-two theatres were turned into the new company, a stock of no par value was issued. Answering questions of Attorney Fuller of the commission, McQuirk told of a loan of $2,000,000 made by Famous Players to the Stanley

(Continued on page 131)
What’s Wrong With Pictures?
A Symposium of Ideas

“Herald” Presents Another Chapter in the Widespread Discussion on “Better Pictures”

“BETTER pictures” has become a topic of wide discussion. At no time in recent months have producers and directors devoted so much thought to a problem so vitally affecting the industry. Last week the “Herald” published a symposium on “What’s Wrong With Pictures?”, with a producer, an author and a scenarist contributing to the discussion. New phases of the subject are considered this week by prominent people of the industry.

VICTOR B. FISHER, independent producer of “Youth Triumphant,” believes that the screen needs new faces. He says: “While it would be suicide to attempt to produce pictures with an entire cast of unknown players, yet, by using one or two new faces in every cast of prominent artists, the happy medium would be reached. There is no doubt that the public is tiring of looking at the same people in every picture they see and the wide publicity given this matter by leading motion picture journals and newspapers and magazines is bound to react unfavorably upon the industry unless producers take heed.”

B. P. Schulberg, producing Preferred Pictures for Al Lichtman, also discusses the subject from the player angle. He says: “The public is no longer interested in seeing a story manhandled so that the star can have the stage to himself. The public is no longer interested in the star’s curls alone. What it wants is a logical, coherent story with skilled actors interpreting the necessary roles. One star and two stars no longer make a picture.”

This new situation undoubtedly means better pictures, but it also means extra difficulties for the producer. There are today only some thirty-odd players who can be classified as stars. With the bidding for their services constantly going on the producer has the problem of training new stars.”

In this respect, Schulberg announces that he has signed Gaston Glass, Kenneth Harlan and Ethel Shannon, who, he says, “is my own find.”

Marshall Neilan approaches the subject from another viewpoint. In a statement he takes occasion to rap art in subtitles as follows: “There is nothing more disconcerting than the flashing of elaborately illustrated titles during the unfolding of a story on the screen. When you are in the midst of a dramatic sequence and there suddenly flashes before your eye an elaborate sketch with conspicuously artistic lettering you are reminded of the fact that you are after all looking at motion pictures. The illusion of the story is broken. The artificiality of the physical medium of telling the story overshadows the story itself. ‘We’ll dress it up with art titles,’ is a favorite expression of various producers who make cheap pictures. While some of the bigger and better productions have occasionally carried art titles, still I feel that they would be found still ‘bigger and better’ if they had omitted them.”

C. Gardiner Sullivan, director of the story and scenario department for Joseph M. Schenck, only naturally views the subject from the standpoint of story material. He says: “This is the day of the story and the director. The motion picture has already had its day of fame and the all star casts. Of course, there will always be a screen market for good stage plays and books but the acid test from now on for any story, regardless of whether it has been published or produced on the stage, will be the analysis of the question: ‘Is it better subject matter? And it is my belief that this new attitude of producers will result in a big comeback of the original story written expressly for the screen.”

Harry M. Warner of Warner Brothers, sees danger signs in the change of directors and exhibitors of “unscrupulous fly-by-night producers.” He says: “The greatest harm is done to those who have big investments in the motion picture business and those who at all times cater to the advancement of the industry, by people trying to put over their wares dishonestly. They wait till a celebrity is signed for a big production, using the star’s name and the lure of the big name. ‘Everybody who lacks originality tries to imitate a success. Big star who takes the imitation is kidding himself. He is putting his good money on the wrong horse.”

Jack Coogan, Sr., who is producing Jackie’s “Long Live the King” for Metro, treats the subject from the angle of cost. He says: “You can’t make a scene better by spending more money on it. Its quality depends on many factors among which the item of expense is merely one, and a comparatively unimportant one at that. Story, acting and direction—there are the three real essentials of a ‘bigger and better’ picture and they are of practically equal importance. ‘Big’ and ‘better’ pictures is suffering the fate of many another slogan. In short it is being misinterpreted to mean ‘costlier productions.’”

To Issue Film Magazine

Los Angeles, June 26.—Los Angeles Times will issue highly illustrated weekly motion picture magazine under direction of Hallett Abend, former city editor. Denton Crowe, former A. P. manager, becomes Times city editor.

Pictures Showing Roosevelt Sought

New York, June 26.—Who has any film showing the late Theodore Roosevelt in action?
The Roosevelt Memorial Association, the object of which is to perpetuate the former president’s part in our history, is eager to collect as many motion-views of the man as may be had, so that the up-growing generation and other generations to come may visualize the living Roosevelt as we knew him.

Col. Roosevelt was an enthusiastic champion of the motion picture. He posed willingly at all times for cameramen and there must to be a great number of views of him available for the patriotic uses, the Memorial Association believes. Those having films of Roosevelt are invited to communicate with the Association’s secretary, Herrmann Hagedorn, at 1 Madison Avenue, New York.

Gets First Run at St. Louis Theatres

King’s Theatre to Be Goldwyn Home—Helps Finance Second House

St. Louis, Mo., June 26.—Confirmation of New York dispatches that Goldwyn-Cosmopolitan had obtained the first-run rights to the Kings theatre and the proposed Goldwyn’s and there must be erected at Grand boulevard and Morgan street, were obtained today from William Goldman, owner of the local theatres.

“Enemies” Opens Sept. 1

The deal was closed by James R. Grainger, general manager for Goldwyn-Cosmopolitan pictures and Goldman several days ago. Under the terms of the contract Goldwyn-Cosmopolitan feature pictures will be shown here first at the Kings theatre, while other pictures with “Enemies of Women” on September 1.

When Goldman’s new $1,000,000 Grand boulevard house is completed about January 1 it will become the local first run theatre for the Goldwyn-Cosmopolitan Pictures, opening with “Little Old New York.”

House to Seat 4,000

In return for the first-run contract the Goldwyn-Cosmopolitan organization has agreed to assist in financing the Grand boulevard theatre day by day by chipping a large block of the building bonds, but will have no part in the management of the theatre other than showing their pictures there, according to Goldman. Plans for the new theatre have been prepared by Preston J. Bradshaw, architect, International Life Building. Construction will be pushed so that the house, which will seat 4,000 persons in a balcony and parquet, will be ready not later than January 1, 1924.

Elinor Glyn on Coast

Los Angeles, June 26.—Elinor Glyn has arrived to do “Three Weeks” for Goldwyn.
Sydney S. Cohen Takes Stand in Paramount Probe

Ernest Torrence as Clopin, king of crooks, in the forthcoming Universal-Jewel attraction, "The Hunchback of Notre Dame."

George Hackathorne as the hump-backed barker in the Universal-Jewel production, "Merry Go Round."

President Sydney S. Cohen of the Motion Picture Theatre Owners of America, snapped as he appeared before the Federal Trade Commission to testify against Famous Players-Lasky Corporation. Following his testimony, Robert Swain, counsel for Paramount, made the declaration that the exhibitor leader had "made the best witness for Famous Players." "If nothing more damaging is shown," Swain said, "there will be nothing for the Federal Trade Commission to do but vindicate us on every point."
Marshall Neilan returns to the days of the makeup box and again dons the grease paint. Edward Dillon dared Neilan to take a part in the Truart picture, "Broadway Rose," starring Elaine Hammerstein, and the Goldwyn producer called the bluff.

Al St. John and his friends in the wilderness of "Pleasure Island," his latest comedy for Fox Film Corporation. This burlesque should prove a winner among short subjects and should materially increase the popularity of this comedian among motion picture fans.

Harry Carey, star of F. B. O. Westerns, and Hal G. Evarts, author of "Tumbleweeds," the rights of which Carey has purchased for an early screen production, Evarts was author of "The Silent Call," which was the basis of a motion picture.

Ernest Torrence who will play Cousin Egbert in Paramount's "Ruggles of Red Gap," a 1923-24 offering. Hobart Henley who will direct a number of the Universal-Jewel pictures for the coming season.

Picture at left shows First National salesmen and managers at a Chinese luncheon tendered by M. C. Levee, president of United Studios, on one of the big sets constructed for "Thundergate." The salesmen and managers were Levee's guests during their Western divisional convention in Los Angeles. At the right the First National sales staff is paying homage at the shrine of Maurice Tourneur and Mr. Levee. Officials attending the luncheon in addition to Levee and Tourneur, were Joseph M. Schenck, Louis B. Mayer, Floyd Brockell, First National sales manager; John McCormick, Earl Hudson, Frank Borzage, Director Frank Lloyd and others.
Lest you forget, Eleanor Boardman will remind you that the glorious Fourth of July is but a few days hence. She looks like she might be planning for a big and noisy day on the Goldwyn lot on the Coast.

And Jackie Coogan is not forgetting the spirit of the anniversary of the signing of the Declaration of Independence. Here the star of Metro’s “Long Live the King” is attired as Uncle Sam. Jackie’s new picture is now in production.

Scores of the delegates attending the first International Congress of Motion Picture Arts were taken to the Long Island studio of Famous Players-Lasky Corporation to see pictures in the actual process of production. This congress, sponsored originally by Adolph Zukor, had the cooperation of some of the country’s most notable writers. A number of recommendations were made by those in attendance and a committee comprising authors and others of prominence was appointed to work toward the materialization of these suggestions.
Esther Ralston has been promoted by Universal to leading roles in feature plays.

Derelys Perdue, dainty F. B. O. player whose first starring vehicle, "Daytime Wives," has just been completed. Her second vehicle under the F. B. O. banner will be "Blow Your Own Horn." The trade will watch this young star's work with interest.

Lionel Barrymore will have important part in First National's "The Eternal City."

Eleanor Boardman and William Haines, the two screen children Goldwyn took to rear, who in a year have progressed to leading and featured roles.

Gertrude Astor has been assigned one of the leading feminine roles in John M. Stahl's new Louis B. Mayer-First National attraction, "The Wanters," forthcoming picture.

Samuel V. Grand of Grand-Asher Productions, and his three stars, left to right: Joe Rock, Sid Smith and Monty Banks. Each of these players will produce a series of twelve comedies for distribution by Grand-Asher Distributing Corporation, which has opened offices in New York. Arvid Gillstrom has been engaged to direct the Rock subjects. The Grand-Asher company has one of the largest stages in Hollywood.

Alexander S. Aronson who has just been appointed general sales manager for Truart Film Corporation, the M. H. Hoffman concern producing pictures for the independent market.
George K. Arthur, who is under contract to star for F. B. O., looks rather worried while on a “wild ride” with Douglas Fairbanks. Must be that they don’t show quite that speed in England, the new star’s birthplace.

Sir Simeon Stuart, a member of English royalty who has turned to the screen to earn his livelihood.

Anton Novak has invented a new motion photography which animates dolls. He has opened studios in Hollywood.

Beautiful Maryon Ayo has just signed a five-year contract with Hollywood Productions, a branch of Truart Film Corporation, under the terms of which she will be assigned important roles in forthcoming productions. Herman L. Roth closed the deal for the producer.

Left to right: George F. Dembow, district manager of the Boston and New Haven offices of Goldwyn-Cosmopolitan, which covers a territory of six states; Charles W. Perry, manager of the Boston exchange which covers the first five New England states, and A. Interrante, manager of the New Haven branch.

Hope Hampton in a pose characteristic of “The Gold Diggers,” upon which she is working on the Coast for Warner Brothers. She is playing the role created on the stage by Ina Claire. This is the first of the Belasco plays to be produced by Warner Brothers.
Readers Make “Herald” Own Box Office Clearing House

A Brief History of Exhibitorial Achievement Dedicated to “Herald” Contributors

By WILLIAM R. WEAVER

(EDITOR THE BOX OFFICE RECORD, “What the Picture Did For Me”)

TO accord its host of regular contributors permanent record of their achievement, and for the benefit of comparative newcomers in their ranks, the “Herald” on its Eighth Anniversary offers readers this compact outline history of the department they have established as the box office authority of the motion picture business.

OCTOBER 14, 1916, “What the Picture Did For Me,” the original exhibitors’ reports department, was presented to the trade. The title line, in the form that it still retains, topped a page bearing 25 picture reports gathered by direct canvass of leading exhibitors. An explanatory announcement inviting all exhibitors to contribute reports appeared at the top of the first column.

At the close of 1916, despite general skepticism and active discouragement from non-exhibitor sources, a total of 454 reports had been printed. A total in excess of 20,000 is anticipated for 1923.

George Moore First Contributor

George Moore, then manager of the Orpheum theatre, Chicago, wrote the first report, which follows:

THE DAWN OF LOVE, with Mabel Taliaferro.
—Fair and nothing to rave about. It is the star and not the picture that attracts.—GEORGE MOORE, Orpheum theatre, Chicago, Ill.—Downtown patronage.

Among other pictures reported on in the first issue were:


The first comment on the innovation, received almost as soon as the paper was on the street, came from Harry C. Miller, then operating the Boston, Rose and Alcazar theatres, downtown Chicago houses. Mr. Miller wrote:

“Please accept my thanks and best wishes on your new department. I am positive that it will mean much to everybody concerned in the film business, especially to exhibitors.”

Early growth of the department was consistent. Little by little the importance of the undertaking overshadowed the possibility of unfavorable personal reaction and exhibitors made first reports. As new names appeared in the columns confidence was strengthened and a pen acquaintance destined to widen into a veritable business brotherhood began to be felt and appreciated.

Contributing Personnel Changes

Here and there occurred changes in personnel. Max Ascher, of Ascher Brothers, S. Trinz, of Lubliner and Trinz, George Moore, Harry Miller and others of the early contributors, occupied by business expansion, were replaced by newcomers representing a widening territory. H. S. Robbins, Robinhood theatre, Grand Haven, Mich., still an active contributor, sent his first report to the December 2, 1916, issue.

The spirit of progress was shown from the beginning. In the December 16 issue F. W. Burke, Strand theatre, Cedar Rapids, Ia., wrote, “Congratulations for installing the feature section ‘What the Picture Did For Me.’ I think it’s a good thing and it is up to the exhibitors to make this a still larger and more valuable section.”

With expansion came the necessity for grouping reports, originally arranged in order of receipt, under brand headings. This was the first important departure from style and practically the only one that has been made. It was like almost every forward step that has been taken, the result of exhibitor suggestion. Other minor improvements mark the development of the service up to March, 1922, when the Herald contributed its biggest “bit” to the cause by publishing The Box Office Record.
"Box Office Record" Approved

Countless letters from exhibitors endorsing this extension of "What the Picture Did For Me" have been printed and hitherto unpublished communications are presented in this issue. As in the case of the report department proper, successive editions of the Record have been modeled in accordance with exhibitor advice volunteered until a form combining maximum service and convenience has been attained. Continuing this course, additional features will be included in the September, 1923, edition.

While exhibitor approval of "What the Picture Did For Me" has been voiced in an uninterrupted chorus beginning with Mr. Miller's first endorsement, printed above, approval of another sort has been accorded by practically every trade paper in the field. For the most part this has taken the form of imitation, national and territorial publications lifting the report idea and the typographical style bodily in attempts to duplicate the service for selfish ends. In April, 1923, this general movement spread beyond the American continent and the leading English trade paper inaugurated a directly parallel department under the heading, "Weighing Them Up."

"Herald Only" Club Is Launched

To aid the Herald in its defense of the report service, a group of regular contributors have banded together in a "Herald Only" Club, the purpose of which is both defensive and constructive. While this movement has been in progress but six weeks at this writing, many exhibitor contributors already have applied for membership, practically all contributors adhering strictly to the principles outlined, whether or not signifying actual membership.

Back of the "Herald Only" Club stands a more important thing—the cooperative spirit that has made reference to "the Herald family" habitual. In the years that the work has been going on this spirit has resulted in special undertakings of extraordinary interest.

In 1921, for example, the memorable "Ten Best Pictures" movement was a highlight of the year. In the February 19 issue Philip Rand, Rex theatre, Salmon, Idaho, contributed a list of "Ten Pictures That Made Money For Me," inviting other exhibitors to contribute similar lists. By October 22, similar lists had been contributed by 71 exhibitors and the Herald published in two pages of tabulation the results by count. "Go And Get It!" received the highest number of "votes," heading a list of 275 pictures covered in the various selections.

Exhibitors Hold "Beauty Contest"

A photograph of Mr. Rand was printed at this time and from that incident sprang the likewise memorable "Exhibitors Beauty Contest." E. E. Sprague, Lyric theatre, Goodland, Kan., commented caustically on Mr. Rand's likeness, suggesting a beauty contest with Rand, J. C. Jenkins, Auditorium theatre, Neligh, Neb., and Fred S. Meyer, Palace theatre, Hamilton, Ohio, "fierce enemies" in the report columns, as opponents. The latter named contributors retaliated by including Mr. Sprague in the race and the fight was on.

Constance Talmadge, Ben Turpin, Will Rogers and Viola Dana were appointed judges. Then the unexpected happened.

J. F. Stocker, Myrtle theatre, Detroit, started a fund to buy a loving cup for the winner. Other exhibitors began a heated campaign in support of their favorites. When excitement was at top pitch the judges went into a deadlock and the race was necessarily declared a dead heat.

Beginning in the Fall of 1922 and running over into 1923 contributors conducted another enterprise which became the cynosure of all eyes in the motion picture industry, the election of a Poet Laureate to "What the Picture Did For Me." Since early in the history of the department Philip Rand, J. C. Jenkins and others had occasionally dropped the prose of business for (Continued on next page)
Minutes of the
"Herald Only" Club

The story of the "Herald Only" Club is a fascinating chapter in the history of exhibitor cooperation. This is best told in the words of its sponsor, who undertook to promote protection and developing the service performed by the "What the Picture Did For Me" department and the "Box Office Record," began when George Rea of the Colonial Theatre, Washington C. H., O., wrote in the May 26 issue:

"Please pass this suggestion along to the boys who contribute to "What the Picture Did For Me." I notice that some of them occasionally reporting to other papers and I don't think that's altogether the right thing to do."

The Herald was the first paper with enough courage for what exhibitors had to say about pictures and it had the courage to go ahead against all odds. That is why the "What the Picture Did For Me" department the best friend the exhibitor had. Then it started publishing the Box Office Record and the Herald gives it to us gratis. I'd like to know of any paper that has done anything half as important as this in the whole history of the business. 

Now I think the best we exhibitors can do is to give the Herald our exclusive support as far as the space devoted to that section is concerned. The other papers that began printing reports after the Herald had "made the business safe for honesty" are all right in their way but they didn't do the pioneering and the Herald did. Besides, there's no use in scattering the reports in a lot of different papers when they can all be put in the Herald and the Herald always gets them together and gives them to us for permanent references in the Box Office Record.

I, for one, am going to report my pictures exclusively to the Herald's "What the Picture Did For Me" department and nowhere else. Let's keep our reports where we know they'll be taken care of by a paper that knows how and isn't afraid to talk. Who'll join me?

Quick response greeted his invitation, Fred S. Meyer, Palser, Hamilton, O., endorsing the suggestion the following week as follows:

"Sam, I have followed George Rea's contributions to the Herald. I have more often disagreed than agreed with him. For instance, his list of the "Ten Worst Pictures" is an awful nightmare, but then every man has a right to his own opinion, even though he may live in Washington Court House. But for once—I think it's the first time—I find myself in hearty and thorough accord with Brother Rea's suggestion. Contributions to "What the Picture Did For Me" should follow it.

I heartily second the motion and will be elated to be the first to sign the pledge on the dotted line, right below George."

J. C. Jenkins, Auditorium, Neligh, Neb., equally prompt, writing in the same issue:

"Hats off to Mr. George Rea of the Colonial theatre, Washington C. H., O. I don't know what the "C. H. O." stands for, it may be Some Home Oscar or Corn, Oats, Hogs, but I presume it stands for Ohio Court House, Ohio, and in that case we probably have another candidate for president. (I wish I knew George's politics), but anyhow I'm for him unless Fred Meyer is a candidate, in which case I am already pledged, I heartily endorse Mr. Rea's idea that we should stand by the Herald in matters of reports, since that publication has instituted a cleaning house through which exhibitors can clear their ideas for the benefit of one another. The further reason that the Herald is giving us more for the money than any other magazine published outside of the "Box Office Record" and "What the Picture Did For Me." These two features alone make the Herald invaluable to exhibitors."

I like the Herald for thirty or forty good reasons, one of the reasons being Bill Weaver and "H. M."

The Herald was the first paper to say no more than the number of theaters which put his feet up on their mahogany desks, for which I believe I'd agree to cut out pork entirely.

I'm mighty strong for my friends, always was, and I have had several letters from the other boys asking me to contribute to their publications, as they know they will trail along in the wake of the Herald and they don't want to be the departments that are for the benefit of the exhibitor. The Herald had pioneered the field and bucked tremendous flak. Crowded circuits, but they did it for our benefit, it is pretty hard to shake it off.

It is out of the question for me to conceive of an exhibitor trying to run a theatre without the Herald. It would be about as senseless as for a fish to try to run a fish when his wife was present; it would be next thing for what sake? I tried it once and my hospital bill is still unpaid—but the same is true of those who are still struggling along in the dark. Our first visit was the Herald's club and stick by the Herald. After that, let it snow if it wants to. Who cares?"

Credit for the club idea and the title of same is due W. H. Creal, Suburban, Neb., who wrote in the June 9 issue:

To all Brother Exhibitors:

Having read George Rea's letter, I wish to express my approval in the heartfelt manner, and also wish that I have him reported as a picture to any other trade paper than the Herald except twice to a local publication by request.

I wonder if it wouldn't be a good idea if Herald contributors formed an organization to be known as the "Herald Only" Club, membership to be granted upon receipt of request and promise to write only for the Herald.

The necessity for such a move as this is far too evident, as other publications are copying the idea of this department and are using fake reports, which no exhibitor ever wrote or heard of until they appear in print.

I therefore make the motion that we start such a club as Rea suggests. Do I hear a second?

Please, Mr. Editor, enroll me as a charter member.

Who's next?

In this issue also Philip Rand, Rex, Salmon, Idaho, gave the cause his endorsement:

I wish to second George Rea's motion, a motion to combine our reports on pictures in the Herald. I
EXHIBITORS HERALD

July 7, 1923

FRED S. MEYER, Palace theatre, Hamilton, O., writer of the memorable "Rotarian Reporting Code," elaborator upon the "Ten Best Pictures" idea, entrant in Poet and Beauty Contests, "friendly enemy" of J. C. Jenkins in many a pen debate, publisher of America's greatest theatre house organ, widely followed reporter of first run pictures and member of "Herald Only" Club.

William H. Creal, Suburban theatre, Omaha, Neb., father of the "Herald Only" Club and unflattering worker in the interests of exhibitor cooperation. Mr. Creal's letter commending George Rea's motion and suggesting the club and the adopted title, is given in full in the accompanying record of that organization. Mr. Creal was also an entrant in the Poet Contest.

and have only found a few exceptions where my patrons did not like the 2nd.

George C. Starkey, Opera House, Montour Falls, N. Y., briefly but emphatically wrote:

The "Herald Only" Club is a grand idea.

Everybody join.

A. N. Miles, Eminent, Eminent, Ky., was next in line with:

While you were known poet, Mr. Rand, I have never contributed to any other paper, either, so am glad to pledge entire allegiance to the "Herald Only" Club.

Even in some weeks when I don't make a nickel and even lose several dollars, the Herald is a bright spot in each week's work that were.

F. E. Sabin, Majestic, Eureka, Mont., gave his opinion convincingly when he wrote:

I don't know there were any other old-time newspapers.

C. A. Riva, Pastime, Tilton, N. H., whose enviable business with the "Herald Only" Club is a unique "Herald" feature story, stated simply:

Then you would enroll me as a member of the "Herald Only" Club. I write about the trade papers. Only one comes in now--the "Herald Only." Ch. Powers, Strand, Duns- muir, Cal., one of the oldest contributors to point of report service, wrote:

As to the "Herald Only" Club, I have always been a newspaper man. That I have never contributed a report to any other newspaper, I subscribed to any other paper. While I get one other, I never paid for it.

Mr. Rand is a good man and I hope 100 percent support. If I don't, Mr. Rand is enough, for it covers the field.

H. W. Van Gelder, Liberty, Pardeeville, Wis., also publisher of the leading newspaper in his community, wrote in this issue:

I am glad that all exhibitors are not as negligent as I am in the matter of reporting on pictures, otherwise the most interesting trade paper of them all would at times be short of matter that is of greatest importance to your work. That the Picture Did For Me." I want to enroll in the "Herald Only" Club, and herewith send you a few reports on pictures. For genuine, helpful, constructive ideas, honest reports, frank criticisms, and a helping hand to the exhibitor in general, the Herald has them all topped by an immesurable distance.

Your success is well earned and you are deservedly preferred of all the little fellows at least. The larger you get the more help you are, which is not always the case, so may your success continue.

Roy W. Adams, in a letter also published in this issue, says the whole proposition in a line when he quotes one of Mark Twain's most famous lines. He writes:

Counting myself, there are three members of the "Herald Only" Club, and I have been working on reports for some time, and am glad Mr. Rea had forethought enough to suggest its universal adoption.

Mark Twain said, "Put all your eggs in one basket, but watch that basket." I believe that is good advice in this connection.

In the hereafter, as one of my patrons said, the "Herald" will have a small report early and often, on "What the Picture Did For Me," or to me. If I wait too long before reporting I can tell books what any particular picture did to what I jokingly call my bank account, but I can't always tell books why a particular picture had a bad night, whether it was a Thursday or Sunday, or rain, or simply that everybody stayed at home to listen to Hcllian" stories over the radio.
The WEEK in NEW YORK

T HIS is the saga of Ivan Linow, a champion wrestler known as "the Russian Cossack," who has half-abandoned his way into pictures. Ivan first won fame with Richard Barthelmess in "Fury" and next in "Enemies of Women," when, as a Bolshevnik, he grabbed Lionel Barrymore all the way round one hand, held him up as if he had been a chicken and almost strangled him to death. That was a great success until pictures folk began looking for Ivan as a "TYPE." Recently he was engaged in a production in which a wrestler is to be a hero. In his own words, he has a "very strong part."

"But here," said Ivan, "see my beard? Ain't it a fine, a Dyke? Well, they make me a bootlegger and they say chop your whiskers with an axe till they make you look like a bum. I told them no,—unless he gave me more money. My good whiskers are worth something. He said he would not split hairs over the price and I marked a big one, thinking he would not accept it and that I would save my beard. But he did accept and now I have to make my beard look like a buzz-saw."

"Moving pictures are all right—but they shouldn't trim the beards."

** * * *

Jim Lugborough owns a home-made radio outfit. He was looked at it for two weeks and the best he could get was Aeolian Hall. The other evening he went home, re-booked a couple of wires (not knowing what it all was about) and there came to him very distinctly the National anthem, followed by the announcement that someone would lead in bravely. Jim thought it was a rival meeting and "tuned out." A deep voice on the first wave he had reached kept talking about the League of Nations. After the speech was all over Jim learned that he had picked up President Harding's speech at St. Louis. Was he sore? Ask any "fart-bug" who had tried persistently for "WDX" and never been able to get it.

** * * *

Exploitation Expert Perkins, of the Metro force, is the busiest man in seven states these days. When "Souls of the Beast," a Thomas H. Ince production, was released by Metro, Mr. Louis evolved the idea of getting through the nation in elephant balloons and ordinary toy balloons.

"Great idea," said Jack Medor to Perkins. "I have 20,000 balloon and 100,000 elephant balloons and ordinary toy balloons."

"Good idea," said Jack Medor to Perkins. "I am going to send 20,000 balloon and 100,000 elephant balloons and ordinary toy balloons."

"To begin with. Although he thought this advance order was rather heavy, Perkins did so. And then, when Friend Exhibitor began getting busy, Perkins found himself stumped. Ten days after the idea had been sent out there were orders on hand for 35,000 toy balloons and 18,000 elephants.

** * * *

Wells Hawks, "the wonderman of the publicity world," took the Newspaper Club out to Luna Park last Friday, and then turned right around and invited the A. M. P. A. to go there in two weeks. Wells appeared before the A. M. P. A. and told 'em all about the balloon balloon.

"Going to pull any stunts for us?" asked Vic Shaprio.

"Well," replied Wells, "I've had elephants secured from the New York Bay and done lots of other things. Tell you what, Vic, you can get up a tree and be 'aha, aha man.'"

"That's a good one, Vic?" asked Vic, always keen for exploitation ideas.

"He's the man that set up in a tree in the dim, prehistoric past and took down caves with how to put over their pictures drawn on elk horns," answered Wells. "I'd rather work for 'Pathe,'" mused Vic.

** * * *

Larry WeinGarten, who has been managing the business of the Sacred Films, Inc., in New York since the first of the year, leaves this week for the coast. The prints of the Sacred Films have been recalled and will be turned over to the executors of the estate of the late president of the company who died in January. It is expected that these films will hereafter be distributed in the non-theatrical field. WeinGarten plans to leave the company at the expiration of his contract July 1.

** * * *

Wesley Ruggles, who has just recently completed production of "The Heart Raiders," starring Agnes Ayers for Paramount, has been added to the list of directors who will make specials for Famous at the Long Island studios. Coincident with the release of "The Heart Raiders" it was announced that Charlie Ruggles, famous comedian brother of the director, makes his first appearance on the screen with Miss Ayers.

Charlie Ruggles has been a popular and successful comic on Broadway for many years under the direction of A. H. Woods, and will now appear in his new role as a screen funster.

** * * *

Ben Condon, of the advertising and publicity firm of Howe & Condon, left for the Coast this week, to be gone for the month of July in the interests of his firm, and will establish a Los Angeles office or arrange for Coast representation while in California. Howe & Condon have been handling the personal advertising and publicity on about a dozen well known screen stars and leading players for the past year, as well as inaugurating campaigns for several independent producers. Condon is a veteran in the field, having been publicity director for Vitagraph for four years. Prior to that he was publicity director for Forum Films, and was in charge of all newspaper and advertising publicity at the old Edison studio. The firm's New York offices are in the Transit building, at 7 East Forty-second street.

** * * *

Edgar Lewis, linen clothes and all, was in attendance at the convention which sort of attendance has become so regular with him as to lead to suspicion that he is a hanger on. "I'm not here as a director," said Mr. Lewis. "For the time being I have retired from the screen. I am now giving impersonations. This particular impersonation is that of a fat man trying to keep cool. How do you like it?"

After one peep at the perspiration streaming down the rotund Lewis map, the conclusion is that in that particular impersonation he is a good motion picture director.

"Passion" bears the distinction of being one of the few, if not the only picture to play a return engagement at the Capitol. That the public think well of the show is evidenced by the advance sale and the management decided to open the doors of the big Broadway playhouse at 12 o'clock in order to get in six shows a day.

Paul Gulick is back with another medal on his manly chest. The Universal publicity chief flivvered up to Burlington, Vt., to attend the annual exercises of his alma mater, University of Vermont, where and when, according to his veracious secretary, he is destined to be orator, orator or something, for the class of 1903.

John S. Sparro.

An action photograph of Ernst Lubitsch, well known director, who has just signed with Warner Brothers.

Lubitsch Engaged to Direct for Warners

Will Handle Screen Version of Belasco Play and Other Special Productions

(Special to Exhibitors Herald)

NEW YORK, June 26—Announcement of the signing of Ernst Lubitsch, European director, is made by Warner Brothers. Lubitsch at present is on the West Coast, where he has just completed the direction of Mary Pickford in "The Street Singer."

Will Make French Play

Lubitsch will make a number of the forthcoming eighteen Warner's pictures, but as yet only the initial story for his handling has been decided upon. This is the picturization of David Belasco's play "Debura," a French drama by Sacha Guitry.

It is stated that Mr. Lubitsch will have his own production units and will be given every facility on the Warner lots.

Is Director of "Passion"

Among the outstanding pictures credited to Lubitsch in the past are "Passion," "The Loves of Pharaoh" and "Deception." He came to America at the request of Famous Players-Lasky, but by mutual agreement was engaged by Mary Pickford to direct her latest picture.

Keaton Film to Have

Big London Premiere

(Special to Exhibitors Herald)

LOS ANGELES, June 26—According to cable advice received by Joseph M. Schenck a brilliant opening in London will be accorded Buster Keaton's first feature comedy "Three Ages." It was scheduled to open yesterday and the dispatch states that a royal party headed by the Queen Mother Alexandra will attend.

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President Harding to Give "Covered Wagon", Print to Oregon Body
(Special to Exhibitors Herald)

NEW YORK, June 26.—Further interest of the federal government in preserving films of historic value is seen in an arrangement completed by Famous Players-Lasky Corporation whereby a print of "The Covered Wagon" will be preserved by Old Oregon Trail Association in connection with which President Harding is to personally present the film to the Association on July 3, when he will be at Blue Mountain Meacham, Oregon.

Arrangements to have the presentation address made by the President were made by W. E. Meacham, of Baker, Ore., president of the Association.

The print is being given to the association through the courtesy of S. R. Kent, general manager of distribution for Paramount and C. N. Hill, branch manager at Portland. It will be preserved in the Association's official archives.

New Firm Sponsored
By Bert Lubin Will Make Zane Grey Tale
(Special to Exhibitors Herald)

LOS ANGELES, June 26.—Grossmont Pictures Corporation, a new organization sponsored by Bert Lubin, will make as its initial production a screen version of the Zane Grey short story "Lightning," which appeared in Outing Magazine.

Two producing units will be operated by the new concern. Selection of players and directors is under way by Mr. Lubin. The first unit will soon be put into production by Mr. Lubin is "Dangerous Innocence," written by Willard Mack.

Bill Hart to Resume Film Work in Month
(Special to Exhibitors Herald)

LOS ANGELES, June 26.—William S. Hart is to return to the screen! The big fellow will positively begin his comeback at the Lasky studio here within the next thirty days, according to an announcement made by himself today. And what's more, Bill's beloved pinto, "Paint," is to resume his screen career with his master.

The terms of a "gentlemen's agreement" that has existed between the Western star and the Famous Players-Lasky Corporation have been settled down in legal form and Hart has signed a long-term contract with that organization. When he walks on the "set" within the next few weeks, he will mark his return to camera after an absence of more than two years.

Monte Blue Hurt While Making Scene in Water
(Special to Exhibitors Herald)

LOS ANGELES, June 26.—Monte Blue was rushed to a hospital here from a broken rib and wrecked back suffered when he was lashed in the Laguna Beach surf by a factions boat.

Blue had just finished the sea rescue of a fair damsel in a Peter B. Kyne picture. When the boat was washed against him as he attempted to land from it. He is expected to be back on duty in a few weeks.

$4,000,000 to Be Invested In Lower California Houses
Eastern Capitalists to Bring This Sum to Pacific Coast on Consummation of Deal With Executives of West Coast Theatres, Inc.
(Special to Exhibitors Herald)

LOS ANGELES, June 26.—Eastern capitalists will invest $4,000,000 in Southern California theatres this year. About $2,000,000 of this will be expended in Los Angeles, according to announcement by Joseph M. Schenck, producer of the Talmadge and Keaton film features, in his capacity of executive director of West Coast Theatres, Inc.

None of this money will go into film production. Announcement of the proposed investment was made by Bert S. Roselle, of the Wall Street brokerage firm of Roselle & Co., who completed the negotiations begun last fall between Schenck and Walter Roselle, the other partner of the brokerage concern.

Program is Believed a Record One

This investment is believed to be the largest single expansion program announced by any exhibiting organization in the country. The money will be transferred here from New York banks upon consummation of the deal at a conference between Roselle, Schenck, Adolph Ramish, Sol Lesser, Michael and A. L. Gore, and other West Coast Theatres officials.

One hundred and ten theatres in actual operation, and a building program for fifteen more which will be ready for opening with the beginning of and during the fall season, gave a correct actual count of West Coast Theaters, Inc., houses throughout the Southern and Northern districts of California.

Brings Rush of Contractors

Following the announcement of their extensive $3,500,000 program during this season, the Gore Bros., Ramish and Sol Lesser executives' office in Los Angeles became a beehive of activity as every imaginable sort of contractor who wanted to obtain and place bids for construction, decorating and lighting.

West Coast Theaters, Inc., in partnership with C. L. Langley are negotiating for three new houses, while in partnership with the Messrs. Yeng, Grant and Swope of Hollywood Theaters, Inc, an expansion program for that district is being arranged.

Start New House Soon

Construction on a new 1,000 seat theatre at the corner of Pasadena Avenue and Avenida Larga will begin within sixty days, following the closing of contracts with the Messrs. S. E. Philpott and J. A. Lewis, owners of the property who will construct a block containing stores, apartments and the theatre on a lot 100 feet by 151 feet.

The property will be cleared immediately so that foundation work can begin within a short time. Approximately $175,000 is the investment incurred, while West Coast Theaters, Inc., and C. L. Langley, Inc, who have leased the theatre for fifteen years, will equip it with every modern facility. It is planned to make the new house the laboratory neighborhood theatre of its kind, and orders will be placed for 500 loge chairs and 500 leather cushion chairs which will comprise the seating capacity. A $35,000 pipe organ will be installed as well as modern ventilating and heating equipment.

The theatre is scheduled to open on both Pasadena Ave., and Ave. 56.

Vaudville at 30 Theatres

As soon as the construction of the bare walls has been completed three shifts of decorators and painters will work on the interior of the theatre to place it in readiness for opening on October 1.

One of the big tasks confronting West Coast Theatres executives at present is the aligning of all West Coast houses and the co-ordination of their operation.

Harry C. Arthur, general manager has just returned to Los Angeles from San Francisco headquarters of the organization, where he attended the opening of the Warfield theatre, as a West Coast theatre. Several acquisitions in the northern part of the state will soon be announced, it is intimated.

With the completion of theatres now under construction in Alishamba, Santa Monica and San Pedro West Coast Theatres will have thirty houses fully equipped to play vaudeville acts in conjunction with the presentation of feature pictures.

Little Testimony Damaging to F. P.-L. Given Thus Far
(Continued from page 109)

company one month after the formation of the latter. According to the terms of the loan, the corporation loan to be used for the expansion of the exchange by the business. For this loan Famous was to receive Class B stock in Stanley, giving it less than a 50 per cent interest.

Mr. Fuller sought to show by the witness that in consideration of the loan, the Stanley company was to take 10 per cent of Famous Players' output, but Mr. McQualter denied it.

The application of the Stanley company's business relations with the Nixon-Nirdlinger interests and with M. E. Comerford, covering theatres in Wilkesbarre and Pittstown was taken up at length. Mr. McQualter admitted that Martbaun, Boyd, Sablosky and himself were stockholders in the Philadelphia exchange of Metro and that at one time they had been interested in the Peerless Feature Film Service, which holds the First National franchise for Philadelphia eastern Pennsylvanians. McQualter said that these interests had been disposed of and denied that the Stanley company owned any interest in the Philadelphia exchange of Famous. He admitted, however, that Harry O. Schwalbe and Samuel Goldyn were stockholders in the Stanley company.
Griffith Can’t See Funny Side of Al Jolson’s “Joke”

Comedian Disappears After Looking at Tests of Film He Had Persuaded Producer to Make for Him

(Special to Exhibitors Herald)

NEW YORK, June 26.—Al Jolson is a comedian. The business of comedians is to make jokes. Most people laugh at Jolson’s jokes. He made a big joke at the expense of D. W. Griffith. Mr. Griffith is not laughing—at any rate not yet.

HERE is Jolson’s latest joke: together with Anthony Paul Kelley, a scenarist and Jolson is a comedian, he decided to perpetuate his fame by “going into the movies.” Mr. Griffith was finally persuaded to undertake the making of the first picture. Jolson and Kelley worked out a story and several weeks ago Mr. Griffith started on it under the working title “Black Is White,” designed, among other things, to enlighten the picture-going public that the famed comedian was black only at times. At other times he was white.

A cast of well-known picture actors—all up to the usual Griffith standard, was engaged, several sets constructed in the Mamaroneck Studios, and rehearsals were commenced. This lasted for a week. Jolson showed up at the studio every day. Last Wednesday the first tests of Jolson in black and white were shown to the comedian. He didn’t show up Thursday. On Friday Mr. Griffith tried to catch up with Jolson to learn what was wrong, but was unable to reach him. On Saturday he learned that Jolson had sailed on the Majestic for Europe without leaving word when he would be back or why he left. The words the great black-faced comedian had taken a look at the picture business and one was evidently enough. It was too much like work.

“So he walked right in, and he took a look and he walked right out again.”

When asked about it Mr. Griffith said:

“I don’t know what is the matter with Mr. Jolson unless it was that he discovered picture making is real work, or he didn’t like the looks of himself in his tests, or he had a brainstorm or something. Jolson and Kelley came to me and persuaded me to make a picture for them. I didn’t go to them.

“We had rehearsed for a week, built several sets, had a fine cast under contract and everything appeared to be going well. Then Jolson disappeared. We have the story, the fine cast, the sets and everything but Jolson. What will we do with them I can’t say as yet, but probably nothing. Jolson may get another brainstorm and come right back, and again he may not. We are not worrying a great deal one way or the other, in spite of the fact that it has been rather expensive.”

Mr. Griffith estimated that at present he is out about $40,000 on the picture, to say nothing of what he is still obligated to pay. Jolson went in on the work of getting the story into shape and directing the making of the sets, costumes and rehearsals. Some of the contracts with actors have still eight weeks to run.

Some of the people who had been engaged and brought here for the picture were Harlan Knight, Kate Bruce, Irma Harrison, Frank Parka, Edw. May Speri, Mrs. Stuart Robson, Anne Eggleston, James Phillips and Tom Wilson.

Lloyd Transfers His Producing Activities To John Jasper Plant

(Special to Exhibitors Herald)

LOS ANGELES, June 26.—Harold Lloyd, world-famous comedian, and Hal Roach, the producer and the man who has sponsored the bespectacled star these many years, have come to a parting of the ways. However, the separation is an amicable one and was brought about only through the progress and growth that two individuals have made in the industry during the past year.

Both Lloyd and Roach will continue to produce pictures as in the past. The former will resume filming his inimitable comedies at the John Jasper studios in Hollywood while Roach will move his studio with at lease six companies.

The comedian, through arrangement with his former associate, will take his entire staff with him to his new studio. This includes his new leading lady, Jolyna Rulston, who succeeded Mildred Davis when the latter became Mrs. Lloyd, and Sam Taylor and Fred Newmeyer, directors. Roach will begin production on a series of Will Rogers comedies at once.

Famous Players-Lasky Reports on Earnings

(Special to Exhibitors Herald)

NEW YORK, June 26.—Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies owned 90 per cent or more) reports for three months ended March 31, 1923, net operating profits of $1,019,100.25, after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $14.66 on the common stock outstanding.

Natalie Talmadge to Play in Keaton Films

(Special to Exhibitors Herald)

LOS ANGELES, June 26.—Natalie Talmadge is coming back. The screen siren, Norma and Constance Talmadge is returning to the screen, but this time it is as Natalie Talmadge Keaton. She will play leads for Buster Keaton, the man for whom she gave up film stardom for a career of marriage.

Joseph M. Schenck this week announced that Mrs. Keaton will play the feminine lead in the five-reel comedy feature that Keaton is preparing to start work upon.

Signs Animal Director

(Special to Exhibitors Herald)

LOS ANGELES, June 26.—William S. Campbell, well-known animal and juvenile director, has signed with Mack Sennett.
THE THEATRE
A department of practical showmanship

BETTER THEATRE PLATFORM IS THE FIRST EXHIBITION CODE

In compact, readily accessible form, the first written code of the exhibition business is presented as this department's contribution to the Eighth Anniversary Number of EXHIBITORS HERALD. It is a code of principles, therefore permanent. Attempts without number have been made to publish books covering the subject of showmanship. Without exception these have dealt with stunts, tricks, detailed exploitation campaigns, ways and means to bring box office returns in given circumstances. In none has it been the aim to go beneath the needs of the moment and lay bare the basic elements of exhibitor success. This is the aim of the Theatre's "Better Theatre Platform."

EXHIBITION and publication experience dating from the beginning of motion picture expression has been drawn upon in selecting and presenting the twenty-six "planks" that compose this compendium. Familiarity with the problems of the large theatre and the small one, in the metropolis and in the village, has made it possible to exclude all that does not apply to each and every showman in this country.

The result is a code of procedure independent of transient or sectional considerations, a code dealing entirely with the unchanging fundamentals of the theatre business, responsible for success yesterday, today or tomorrow. Abstract precedes the concrete.

Originally presented singly in weekly issues of this paper, the divisions of the subject have been treated to minute study and investigation. Constant contact with the able exhibitors who contribute Theatre Letters to this department has made it possible to enlist advice and counsel of immeasurable worth. For this great aid the personnel of the department is deeply grateful.

For the purposes of permanent reference the individual "planks" have been rearranged in the natural continuity of application. The first is given on this page, the remainder on the pages that follow.

Theatre betterment is of but slightly less importance than picture betterment. In a large measure it is conducive thereof, the better theatre creating a natural demand for better tenancy. And the genuine theatre demand is not denied.

The architectural, mechanical side much progress has been made and much thought is commonly given by all exhibitors. It is but proper that equal attention be given to the perfecting of a theatrical-public relations code designed to keep the science of theatricals abreast of the theatre.

Several notable instances of accomplishment in which the accepted definition of exploitation has no part have come to attention through these pages. The theatre in such cases has taken on a new meaning to the populace. A respect never obtained through straight sale of entertainment has been gained. The playhouse has been recognized as an asset, not the liability it was so long ago the custom to regard it.

Yet no more than a beginning in this direction has been made, chiefly because only a pioneer element among exhibitors has itself regarded the theatre as an institution of rank, due and capable of compelling public recognition.

Throughout the "Better Theatre Platform" the theatre has been treated as a quasi-public business institution. Never has the obligation to the community and humanity suffered eclipse by consideration of momentary advantage. Always the procedure advocated is the procedure that makes for enduring success and upbuilding progress.

Operating in accordance with the precepts demonstrated, the utmost in community and commercial prestige is attainable. Under this plan no limits need be recognized.

The first plank, presented on this page, most widely quoted of the series, sums up practically the whole of modern showmanship. It is at once a preface and a beginning, incidentally a fundamental precept of any successful business.

1. A Single Standard

The theatre prospers on a single standard—good pictures for everybody, always.

Where this rule is most rigidly enforced biggest crowds are in evidence, business is most substantial, the screen attains its present utmost.

Where picture quality varies, where treatment of patronage is differentiated in catering to a designated element, where let-down in morale is permitted for any reason, screen, box office and administration pays.

Good pictures for everybody, always, is a tenable standard. At times it costs more; it is always worth more; it always pays more.

In time of prosperity it yields maximum returns. In time of adversity it operates as box office insurance, reducing damage to a minimum.

It eliminates inferior product and supplies incentive for picture improvement, elevating the screen by the one sound means—regulation of supply and demand. Big business successes in any line may be traced to source in an identical policy.

The theatre, capable of yielding the biggest business successes, can observe no more reliable rule.

(Continued on next page)
2. Exploitation Integrity

EXPLOITATION is good just as long as it is profitable. As long as mad scrambles for beats, scoops, what you will, frequently endangers it. To believe that it is not general discontent is to rob it of value for the long period pending rebuilding.

The limitations of exploitation have not been definitely outlined. Each week its practitioners invent new and ingenious "stunts." But it is possible that the theater public is weary of these ingenious and nothing more. A good many fall short when measured by the two acceptable standards—justification and results.

In simple, the aim of exploitation is to state a picture's merits emphatically, impressively, and to the largest possible public. Frequently, in attempting to gain emphasis and to cover an extensive field, the element of truth is forgotten about or the execution is so weak and picture is practically obscured. In either case effort put forth is wasted, and many thousands are deceived which the picture does not fulfill.

As a matter of fact, the exploitation that pays does the sensational sort that makes good trade conversation. If the sensational is also the truthful, the direct and the comprehensive, well and good; but it is seldom. More often the truthful, direct and comprehensive, the actually productive, is so unsensational as to be tossed off without second mention. Most often it is advertising.

3. Advertising First

In the scheme of things theatrical exploitation figures most prominently in news headlines and trade discussion. Not in box office results.

Advertising has the obvious assets of assured newsworthiness, publicity and authorial maleability. Its user goes to a waiting public, not one which he must interrupt and spoil. To this position presents his case in exactly the form in which he desires it to be presented. Generations of readers contribute assurance that the man who rides his horse upon the merits with which he has endowed it. There is practically no risk of back-fire. Every advertiser who is sensible, must interrupt that public in other activities and enforce its message upon public consciousness in the briefest possible space of time. There is no dependable means of safeguarding the import of the appeal. There is always risk of back-fire.

In view of these, the more obvious comparisons, it is clear that a sound theatre policy must recognize the claim of advertising to first consideration. Second consideration due exploitation should be no less careful because of rank.

Advertising is a powerful instrument for box office stimulation. It will become a better one as it is developed and the general public is trained to grasp its significance.

Yet exploitation never conflicts with advertising. Apparent, then, the folly of neglecting the latter for the former.

Advertising is first.

4. Theatre Fidelity

PRACTICALLY every theatre has at least one ride or two ready-made nights each week—nights when the business of filling the auditorium consists chiefly in lightening the lobby and offering tickets for sale.

A good many exhibitors misuse these rights, usually Saturday or Sunday, to "work off" inferior attractions accumulated through loose booking or, worse, to exhibit bad product hooked because cheap.

That isn't business. That is equivalent to feeding a Zev bad copy, to borrow a Cadillac in a cow shed, to training a ring champion on French pastry. These things aren't done.

Seemingly, a good many exhibitors regard this as a skilful scheme to deceive the crowd as an indestructible machine do- nated for their specific aggrandizement and done it devolopment upon themselves merely to collect its money with outflow with tolerance indulgence.

That isn't true. Due to the great appeal of the motion picture and the social arrangement that produces such a night, a great deal of outrageous treatment has been borne by this clientele. By no process of logic can it be argued that this capacity for punish- ment is of necessity a promise of endurance. As a matter of fact it is pure folly to permit continuance of such a practice.

Viewed on a cash basis, the practice is a losing proposition.

5. Sign Grammar

A man's first words catalogue him. What he says is usually unimpor- tant; generally an acknowledgment of an introduction, but the manner of expression, the words employed, give you instant index to his personality.

First impressions endure.

A theatre's sign is its mouthpiece. The first words that it conveys to your con- sciousness influence you favorably or unfavorably. You are attracted or repelled.

The need for grammatical theatre sign copy is evident.

Grammar, a forbidding word, is used here because none other applies. The best theatre signs are, without exception, grammatical.

A portion of the public grasps the im- port of slang readily. A portion inter- pret it, yet it creates impressions good or bad. But the entire reading public, these portions and all others, understand the grammatical. Incidentally, everybody respects it.

Sign language has improved steadily with the advent of new and better sign equipment with greater and greater ca- pacity and flexibility. There is still much room for improvement.

6. Staff Morale

ON Christmas Eve, off-night of the Yuletide, the staff of the 20th Century-Fox was treated to the warmth of the Yuletide fire-side to mend an unavoidable break in our picture observations by viewing "The Sin Flood," at a neighborhood theatre. Our Christ- mas spirit was severely jolted when the projectionist, with no doubt with prospect of paying reasons, angrily and bale- latedly, calmly omitted the third reel of the feature, hastening his leave taking possibly ten minutes.

Familiar with the situation, we found it possible to forgive the projectionist per- sonally, and to condone the early retire- ment of the house manager which had made it possible, but the majority of those present simply judged Goldwyn's picture hopelessly rotten and departed in disgust.

Had the management of the theatre visited given to its personnel the slight- est of acknowledgments of the payment of the third reel would not have been omitted. Several regular patrons would not have suffered insult to intelligence and future Goldwyn pictures would not have been regarded askance and possibly shunned.

Varying prominent exhibitors conduct staff meetings, class study of management and technic. These are half-way measures, good in the degree of their influence but probably handicapped by their superficial- ness. The truly successful exhibitor does more than preach to his staff—he takes its members into his confidence, makes his interest their interest, and probably more of what to do but why. He is not a boss; he is the chief employee of the public which his staff members are made to understand employs all of them.

Such an exhibitor may leave his theatre on Christmas Eve or at any other time, for an evening or a month, with perfect confidence that his interests will be guarded as carefully as though he were present. More showmen of this type will mean more friends for the theatre and motion pictures.

7. Illustrate

USE of illustrations is practically indis- pensable in the sale of motion pictures to the public.

Illustrations are pictures—illustra- tions truly illustrating them compose, possibly, the best possible motion picture picture.

If it were possible to create two adver- tisements of exactly equal intrinsic merit, using text in one and illustration in the other, the illustrated advertisement would still be superior, in that by its pictorial character it possesses the additional virtue of action as an advertisement or the "illu- stration" that is the motion picture.

8. Credit Authority

QUOTES are increasingly popular with writers of the picture advertising copy. Matter taken from trade and newspaper appraisals of attractions is as general usage currently than at any previous time. Unfortunately, not all who essay its employment have master- ed the simple technique governing its operation. The result is, through nullification of space values.

Plainly, the purpose of the advertiser using a quote is to set before his public the opinion of an established authority. Unless that authority be definitely iden...
The statement printed within the quote marks lacks conviction—is, in fact, less convincing than if presented as straight copy, the quote marks serving to pause the reader, perhaps, to create doubt as to the veracity of the advertiser.

Despite the apparent simplicity of this logic, we regularly come upon such evidence of its truth. The best picture ever made,—Mae Tinee," which means a great deal to readers who know that Mae Tinee represents the scriptwriter's opinion, "The Chicago Tribune" and nothing whatever to readers who do not. In this shape the appeal of the advertisement is limited to the circle of a single critic's influence.

With the addition of the three words required to identify the authority this appeal is extended to include all who know the newspaper, or practically everybody.

Through this common error, due to thoughtlessness rather than ignorance, the efficiency of the motion picture advertisement, considered in bulk, is impaired needlessly. The motion picture, peculiarly, is at its best when its assets are emphasized better and increasingly better treatment. Accreditation of authority, which costs nothing and is the vital factor of true advertising, is clearly an obligation.

9. Money Values

Money talks. A good many of those who exploit motion pictures seem to misinterpret its utterances. Many seem inclined to listen.

For instance: An individual invests the price of a newspaper advertisement in a publicity stunt that deceives a good newspaper into printing a fake story which, under the influence of the unwholesome idea associated with the unnamed picture exhibited at the designated theatre at the unmentioned date. This makes him feel pleasantly elated and gives him an interesting something to talk about.

If the individual has supplemented his stunt with a certain amount of simple advertising, the picture does some business. Credit is generally given the publicity stunt. The additional business is then attributed to the unused half-page advertisement is seldom taken into consideration.

Money, still talking, says that more half-page advertisements and less newspaper deception would be very good for a business that finds the press unkind frequently enough under the best circumstances, adding that increased profits provide a conversational subject even more pleasant than personal cleverness.

10. Synopses

The almost universal urge to "tell the story" of a motion picture viewed is a tribute to the screen's power and a menace to its popularity. As the latter it has had much against it.

The man who tells you that a picture you are to see is extremely good or bad merely invites argument. If you are led to decide in either direction you are practically certain to deem it the reverse. This is mere mathematics.

The man who tells the story of a picture, leaving you free to judge its merit, commits a social felony, robbing both you and the picture of its entertainment. Perhaps you have ever been stripped of the appeal of the unknown, the best picture is but a recital. There is no thrill in the expected.

Both men—and they are types—infer you as their.Peager and the motion picture as their subject.

Suppression of synopsis is advocated, therefore, as a benefit to the public and a commercial necessity. The critic attempts to do this. Such suppression may be effected readily, its accomplishment requiring nothing more than common resolution to betray no plot outline.

The sole pardonable use of the synopsis is in business reviews of pictures which, because of specific contents with bearing upon the box office, cannot be described adequately without plot outline. These are very rare. The newspaper or the critic who details the routine of a motion picture, or the individual who does so by word of mouth, thwart the purpose of that picture and nullifies its screen effect, its sole justification.

11. Universal Appeal


Universal appeal should be a theatre attribute.

All the people of any community are not too many for the theatre to draw from. Any detail of policy, any line of advertising copy or strategy that says any fraction of the total populace is bad business. Occasional temptations to utilize methods calculated to set one faction or another against the others against each other is to wreck immediate possible gain may seem, are shunned by the really wise showman.

Permanency and the essential to theatre success of moment. One-time profit will never outweigh perpetual favor.

Universal appeal should be obtained by clean showmanship and preserved at any cost.

12. Clean Competition

Competition is, as the adage has it, "the life of trade," as long as it is clean and no longer. A fair upstanding fight attracts a wholesome interest. Nobody relishes a body of alibis.

Chicago cases illustrate the difference.

Some time ago, patently baseless and apparently inspired, rumor had it that a new and formidable theatre was being built in some quicksand. Originating somewhat obscurely, the gossip seemed to receive artificial stimulation at intervals. The subject theatre spent thousands of dollars stilling the gossip and the interests credited by citizens with its origin lost heavily through withdrawals of patrons on the part of disgusted patrons believing themselves "in the know." Dirty competition operates like that.

Of another type is the case of two opposing theatres offering somewhat similar stage entertainment in support of picture programs. This is a ballet frequently, the other regularly. The former inconspicuously combines with one of its popular programs an appeal of a very well done and genuinely humorous burlesque on classic dancing. The thing really entertains and very subtly casts doubt on the suggestion that the audience of the other institution is mainly "bunk." The public smiles, awards the theatre credit for cleverness, and the silver screen governing its attendance at the opposing theatre according to its individual reactions. In the end it undoubtedly will be revealed that the "hook in" on a clean fight vouchedsafe

the public will make more business for both houses. Thus, clean competition, possibly the motion picture theatre's best advertisement.

13. Co-operate in Fact

Co-operation is necessarily a two-way process. To take and apply another man's ideas is good business, but to exchange ideas not only is the policy of fairness, but operates to stimulate the exchange of active ideas from over-productive sources from which good ideas emanate.

This department weekly presents a number of sound, practical ideas, with letters from their creators telling the method of application and results obtained. No showman fails to utilize these ideas, as innumerable demonstrations attest, but many fail to respond in kind, to contribute other ideas for the use of other showmen in payment for benefits obtained.

Since it is mainly through such interchange to eliminate the same questions, that general showmanship is advanced, it is clear that as more and more individuals participate in the exchange more and more progress will be made. The spread of the co-operative spirit has been consistent and great results have been accomplished, but the active element continues to carry the burden of expense involved in experimentation and the inaction of others' great benefit.

This is hardly the truth of showmanship. In all probability procrastination and not unwillingness is accountable for the condition. The fact remains, however, that co-operation is most valuable when both parties collect a profit.

14. Don't Alibi

What to reply to the patron who didn't like the show and wants to tell you about it is a problem not commonly solved by everybody. Any reply which says, "We are sorry you didn't like it, but," is usually a sufficiently soft answer to turn away wrath. Any reply which contains the suggestion that "It is all a matter of taste" and raising a shadow of doubt as to the patron's judgment serves not only to terminate the interview but in practically all cases to retrieve the lost favor of the complainant.

15. Stop Smiling

(From the following, from Arthur Propen's "The Pork-Butter Business in the Theatre," March 13, 1924."

Stop Smiling

An important Chinese official says to M. Andre Gide: "You Europeans everywhere have on your faces an expression of sadness and care. You know and understand science, except the science of happiness."

M. Gide says: "I admired his tranquil smile as he said this. Back of that tranquil smile are hundreds
of millions that have seen no progress for centuries, women in millions that work like beasts of burden, carrying coal on their backs, and their Great Smile is that they are regionally cursed with starvation.

Lucky for countries, including our own, in which a great race is ruled, that the able men are cared for and sad. The world needs men that take its troubles seriously, and not while they are laughing on a Chinese or other face. But you cannot smile and think at the same time. Smiling is not thinking, thinking stops smiling. Tell that to the man who has "Keep smiling" pasted up above his desk.

16. Proper Pride

A GOOD theatre is something to be proud of.

A theatre's owner is not proud of isn't worth having. Pride is one of Nature's strongest accelerators. Nobody ever made a success of a business he wasn't proud of.

But Bruce Barton, Dr. Frank Crane and their school have rewritten all that many times, and better. For the purposes of this Better Theatre Platform, pride may be most profitably considered from a financial viewpoint.

The last five minutes spent on a difficult bit of newspaper copy, the extra musical rehearsal, the hours spent in projection rooms viewing short subjects of every conceivable type in the theatre, of course, all the time it takes to solve the puzzle of putting a long title in electric lights present—these, and the countless other newsworthy items observed by the successful exhibitor and ignored by the failure, are in large part, the result of a proper pride in the theatre.

Such a pride may arise from a number of sources. One need not own the biggest theatre to be proud of—it if he owns the smallest. The most important criterion of the success of a theatre is not the number in the audience, but the number of places filled. The person at the top of a successful theatre is not necessarily the most financially successful, but the one who has put the most care into his theatre.

Exhibitors who are proud of their theatres are the ones who guard and perpetuate that pride. Exhibitors who are not proud of their theatres get rid of them.

17. Staff Responsibility

MOST exhibitors employing a personnel of numbers follow a well-defined and efficient policy of fixed responsibility. Departmental policies are plainly recognized and department heads are held accountable for their proper discharge. This is as it should be, but not all such exhibitors recognize or enforce the other kind of staff responsibility.

It is equally important.

A theatre's staff, a member responsible for a given assignment is good business. To hold the management responsible for the physical condition of the building, and the personal member to such an extent as is possible is better business.

Well men, carrying their full capacity of work and responsibility, give employees a feeling of promotion, security, service, without mention of staff "stars" accountable for same. There is no good reason for the discrepancy.

Showmen concealing the identities of those whose ability in their respective lines contributes to the quality of the theatre probably do so out of fear that proper publicity will give rise to demands for salary increases or for the purpose of building up a halo of merit about the theatre name. The former cause is not good business and the latter is of faulty premise.

At the matter of the fact the good staff "star" deserves a better salary than one whose work is mediocre. Business long ago learned that good work warrants special compensation. The anticipated fallacy that denial of its claim is in any sense economy exists today in but a few instances.

No less evident is the fact that the theatre which credits in its "stars" reaps a benefit not only in the exchange of the good will it is built up but also in the reputation for merit that the name that hides the component lights of its conception under the bushel of a theatre signature.

While a reputation for good pictures is always the theatre's greatest asset, good things are presented in the public eye, and is the greatest secondary contributor to that reputation. Advertising that separates the limits of legitimate use of the public mind, fixing a price credit and the responsibility that goes with it, at once magnifies the total effect and provides outlets for the unavoidable occasional and elsewise serious "kick."

20. Forget the Rules

RULES are important in games, but the show business—business' absolute requirement of one, not a game and has little use for other than the technical regulations governing mechanical operations.

As a matter of fact the most infallible method of thwarting a business, particularly the show business, consists of thinking about it with a network of hard and fast thou-shalt and thou-shalt-nots. The net effect of the game's rules is that there is no more, and the more notable theatres of to-day, their names in everyone's mouths prove the game.

About the time an exhibitor determines that he will use no more of this kind of thing, and at this very moment, he will see a new kind of picture, that his show and its representation, accommodation and exhibition shall be thus and so perma-

nently—his name and that of his theatre disappear from the news, printed and verbal, and his business takes rank in the public mind alongside the public library, the municipal park, the zoo, worthy institutions, all, but infrequently visited.

Rules are discouragers. Tell a man he must do a thing and so he will and he promptly ceases to try to think of a better way to do it. Tell many men do very many things, and you, this way, and you, yourself, begin to believe in the only way to do them. There progress stops with a jolt. Do you, that's the way.

Time limits make temporary rules (there should be no other kind) safe for the show business. A good showman never forgets to give this the "right way" and you, "right way" is "the equally important "for the present." A good showman forgets all about the rules and carries himself steadily forward to capacity production.

21. Tell All But It

OF the thousands of feature pictures made to date probably a score have borne titles that sold them unused.
23. Vote for Yourself

A very good friend whose career proves the story of a class election in which he lost the presidency by one vote, his own, which he cast for his adversary, and of his father's subsequent eminence of the principle involved—that a man who doesn't think enough of himself to vote for himself doesn't merit the confidence of others in a degree commensurate to that of office. "I've been voting for myself ever since," the narrator concludes, and his fitness for the many offices held is unquestioned.

The theatre platform has become important with the development of the playhouse as an institution of moment in the community. Rapid as has been the progress made in this direction, it is not strange that a good many able executives participating actively in civic undertakings have been content to play a supporting role, thinking leadership to the elder institutions while actually contributing most vitally to the success of divers projects and movements.

While the theatre, logical and peculiar as it is in the marketplace, the most called upon of the theatre publics is, and, of course, this is logical, one when a beginning was being made, there is no good reason why the practice should be continued. There is no good reason why the theatre, now a well established force for good in the majority of communities, should not henceforth assume leadership. For many important works undertaken, should not, indeed, sponsor undertakings and carry the burden of the burden (and credit) of their promotion from inception to successful culmination.

The thing may be overdone, of course, as it was in an advertising way in the old days of hokum and bunk, but there is less danger of overdoing it than the contrary. The motive is of the purest, the ability is assured, the result is just.

24. Own a Better Theatre

"Better Theatres," introduced with the May 26 issue of this paper, gives account of some of the planks previously included in this platform. An infinite projection of the basic principle prompting this series of observations, it sets a new "farthest North" in the better theatre movement—an inevitable product of trade development.

To perfectly direct a good theatre is the ancient ambition of the good showman. To this now is added a further ambition—to own a better theatre. Always, of course, this ambition has lain at the back of the good showman's brain, stirring at intervals only to be repressed by the dictates of circumstances, but never until now has it been provided sustenance—stimulating, substantial food with which to rebuild the healthy impulse necessary to the rigorous task of erecting a genuinely better theatre.

Aside from the natural result of such provision, the enrichment of corporate theatredom, this new quantity in the trade must mean a general improvement in theatre management and all that goes with that term. Incentive of a new sort is imparted. Good management as an inducement to receive much more attention than good management for its own sake. Adoption of the slogan, "Own a Better Theatre," will work a benefit of immense scope.

25. Keep It a Theatre

With the building of bigger theatres and the formation of closer bonds between exhibitors, eliminating jealousy to an extent, to a little extent, has come a marked tendency toward the standardization of the motion picture program. In Chicago, for instance, exactly the same program in exactly the same program order may be observed at any of half a dozen residential theatres at practically any time.

We have the strange spectacle of exhibitors, violently opposed to factory methods of production by their own admission, running strongly to factory practices in the make-up of their programs.

As has been repeatedly pointed out by a showman, entertainment is not a thing which may be made or sold by the foot or by the pound. Individuality is applied to all. Variety is an indispensable factor. Where, then, must lead this practice of offering identical programs in houses themselves not greatly dissimilar?

Considerable sacrifice may be involved. Extension of drawing radius, always a major aim in the directorship of a theatre, has been made impossible, by a condition which removes cause for picture patrons to go further from their homes than to the nearest theatre.

This consideration in its purest form is sufficient to make the business man think seriously of the proposition.

The machine made picture is commonly agreed, do not build business. By the same token, machine made programs do not add to the popularity of a given theatre.

Exhibitors cannot directly prevent the manufacture of machine made pictures, but they can prevent the stultifying of the theatre and effort to that end should be a natural development.

26. Don't Be Satisfied

As the final plank in this somewhat attenuated Better Theatre Platform we present without apology the venerable standard of the average. Don't be satisfied. While theatremen retain the discontent that characterized their calling from the beginning there need be no serious concern as to the ultimate status of the motion picture and its playhouse. True enough, there is no such thing as genuine satisfaction, but there are a number of dangerous counterfeits to be guarded against. The master word covers all of them.

To introduce a better national theatre it is but necessary to apply to the playhouse the same exacting standards applied to the motion picture. Today's best is worthy, but only as such. Tomorrow or next day it is average, and average is deadly.

Better building, of course, progresses by leaps and bounds, well separated necessarily. But better management is prompted by the day development of detail, attention to rectification of trifling faults, unremitting search for and banishment of weakness.

The bank account is a pleasant and desirable thing, but it is never a guarantee of its own permanence. It is necessary for an indefinite, never unto itself an end. A better theatre is the end that encompasses all.

Don't be satisfied.
SHORTHAND SPORTS

"Brevity Is the Soul of Wit"

—Progress—
Progress is an obligation in the motion picture business, in effect an automatic regulation of product. That which improves endures and thrives, while that which does not simply passes and is forgotten. That which improves most rapidly and consistently attains ascendancy, and at the moment this category includes the short subject.

Respite a frequently recurring suspicion that over production and duplication seriously threaten the short subject, a suspicion undoubtedly sired by normal impatience, comparison of the current product with that of one, two or more years ago reveals significant differences.

Short subjects today are better.

—Past—
Some of the past's errors still cast their shadow over this division of the motion picture. Because Chaplin, and he no more than many others, formerly engaged extensively in custard pie bardmament, a certain affectedly critical element still berates the short subject as superfluously delicatessen. Because it was once the custom to include a ship launching and a swollen stream in every newpicture, there are still many who attach no importance to the photo-newspaper. Because Bennett (and innumerable less able followers) beat Ziegfeld to the "glorification" of the beach beauty, the perverted notion that anything labeled "comedy" is as a matter of course questionable diversion for the family persists widely.

But the past has yielded more than adverse tradition. Upon the past short subject makers draw for pre-production assurance that this, that or the other will satisfy, will build for the future. Mistakes made are readily avoidable. Successes experienced are perpetual.

The past has given prodigiously to the present.

—Present—

Today the short subject manufacturer proceeds in his work with a rich store of precedent guiding his course. So much has been done that that which remains to be done presents problems well lighted by experience. Possibility of mistake is reduced to a minimum. A great quantity of reliable "don'ts" is at hand for reference. "What to make" and "How to make it" are questions greatly simplified for present producers.

The result is a wide variety of product, and of each item in that variety an expansive field for selection. Against the proposition of running or not running a comedy, and this seems but yesterday, the showmen now has the proposition of running a comedy, a topical reel, a cartoon, a story scenic, a drama, a color picture, a dozen other distinct forms of short subjects. As he chooses, this or that department of the short subject business goes forward, and to his credit be it said that no department is suffering serious reverses.

The present short subject is not ideal, of course, but it presents an ideal situation with regard to the future.

—Future—

Little more than conjecture may be offered in comment upon that future. As matters now stand and give promise of continuing to stand indefinitely, the short subject may not be expected to compete in any extensive degree with the long subject. And in that situation the short subject producer has his most important inspiration, his greatest inducement, for under this circumstance he adds to whereas otherwise he should divide the strength of the motion picture.

It is the short subject producer's first business, of course, to maintain steady improvement in quality. His second concern, naturally, is to devise new and novel forms and subjects. His third is to keep the short subject upon a firm, independent financial basis, and it is here only that he need be limited or affected materially by the long subject.

That possibilities are infinite is bromide, in this case a simple and important statement of fact, and "infinite" in this connection applies in full significance. Unlimited opportunity is offered. If advancement toward its fulfillment is made at no more than naxil's pace a bright future stretches in prospect.

NEWSPICTURES

FOX NEWS No. 74: Vassar Girls Graduate—Women in Athletic Meet at Berlin—Smokin Indians in Dances at Prescott, Ariz.—Baby Lion is Out—Japan's Queenest Fishing Season Opens—Harding Gets First Centennial Coin—Natives Dance at Pnom Penh—French Athletes Joust on Seine—Cameraman Film's Riviera From Air.


KINOGRAMS No. 256: Stork Has Busy Day at Bronx Zoo—Maryland U Students in Tag of War—Charley Paddock Back in U. S.—Other Arrivals—Lasker Resigns as Shipping Board Chairman—Seven Year Old Roy Modern Hercules—U. S. Ships Leave Near East—Territorial Specials.

KINOGRAMS No. 261: King George Host to Subjects—Old Schooner Becomes School—Germans Hold Rites of Holy Relics—Play Beach Checkers at Ocean Park, Cal.—Harding Off to Alaska—Brown and Blue Wins London Turl Classic—Territorial Specials.

PATHE NEWS No. 50: Alumni Gather at Princeton Commencement—Georgia Fled—Move King Tut Treasures—E. P. Farley New Shipping Board Chairman—Plays Largest Har—Munchee—Catch 40,000 Pound Fish off Florida—Dutch Queen Entertains Norwegian King—Test German Air Craft—Oberon Honors First Mexican President—Camera Man Rides Longest Cable in World—U. S. Ships Leave Near East—Territorial Specials.
IN this, our annual Studio Number, we direct especial attention to the actual creators of motion picture entertainment and place particular emphasis upon the function they perform and the sphere they occupy in the cinema world.

This is done in recognition of their inestimable contribution to the progress and development of the art and industry of motion pictures; in appreciation of the world-renowned genius of the American producer, director and player and in acknowledgment of the utter dependency of the whole business upon the continued advancement of the Studio Art.

And, further, we take this means annually of bringing graphically to the attention of exhibitors the Studio Branch of the business, so that this vital factor of the industry may constantly throughout the year have the lively interest and constructive counsel of the theatreman.
Their Married Life——


Fred Niblo, producer of Metro's "The Famous Mrs. Fair," and Mrs. Niblo (Enid Bennett), enjoying relaxation with the youngest member, and boss, of the family.

Cecil B. DeMille, Paramount director, now making "The Ten Commandments," Mrs. DeMille and their children—Cecilia, Katherine Lester and John. The last two were adopted.

Jackie Coogan and his proud parents. Jack, Sr. is producing the young star's pictures for Metro, the first of which will be "Long Live the King."

Director Frank Borzage of First National's "Children of Dust," and his wife, known on the screen as Rena Rogers, enjoying real comfort at their Coast home.
Among Studio People

Tom Mix, popular Fox Western star, and Mrs. Mix on their new seagoing yacht. The picture is not quite complete for Thomasina, their daughter, is absent.

Harold Shaw, director of Metro's "Rouged Lips," his wife, Edna Flugrath, and his sister-in-law, Viola Dana. Shaw directed in England prior to coming to America.

The newlyweds—Walter Hiers and his bride. Hiers current starring vehicle for Paramount is "Sixty Cents an Hour." Mrs. Hiers was formerly Miss Ada MacWilliams.

Mae Murray and Robert Z. Leonard, star and director respectively of "Jazmania," Miss Murray's current Metro attraction, in their beautiful home in the East.

Rex Ingram and Alice Terry (Mrs. Ingram), view San Francisco from lofty heights. Ingram's current Metro attraction is "Where the Pavement Ends," by John Russell.
Stars Who Add Novelty to Pictures

Brownie is the Century wonder dog. His tricks and seemingly human intelligence add life to any film attraction.

Hal Roach has a group of clever animals who are appearing in all animal comedies for Pathe distribution.

Strongheart, the German police dog whose latest First National picture is "Brawn of the North," a Trimble-Murfin film.

Two more of the odd variety of animals appearing in the Roach one reel all animal comedies for Pathe.


Teddy is the Great Dane who plays a big part in many of the Mack Sennett comedies for Pathe distribution.

Charlotte Merriam Keeps Billiken in good humor between scenes of First National's "The Brass Bottle."

Maurice Tourneur instructing Charley, the elephant, for his role in "The Brass Bottle," a forthcoming First National feature.
The Rising Generation of Stars

Dinky Dean is the clever youngster who supported Charles Chaplin in "The Pilgrim."

Jackie Coogan has won his way into hearts of millions of fans. He will make new friends in his Metro picture, "Long Live the King."

Don Franklin will support Jackie in the Metro picture "Long Live the King."

Virginia Lee Corbin who appears in the first Fisher production, "Youth Triumphant."

Baby Peggy, versatile child who appears in Century comedy, "Little Miss Hollywood."

Frankie Lee has big role in First National's "Children of the Dust."

Mickey Daniels who has just signed long term contract with Hal Roach.

"Spec" O'Donnell and Maxine Tadacone in Warners "Little Johnny Jones."

Buddy Messinger will make twelve comedies for Century-Universal during the new year.

Baby Bruce Guerin, signed by Warner Brothers after excellent work in "Brass."

Ben Alexander who has the title role in First National's "Penrod and Sam."
Big Sets for Big Productions

Two views of one of the big sets for Mary Pickford's next attraction, "The Street Singer." View at left shows set under construction. At right is set virtually completed and as it will appear in picture.

Conrad Tritschler painting a great scene of Paris for the next Richard Walton Tully feature for First National, "Trilby." Tritschler is a noted English artist brought to this country especially to paint the "Trilby" sets.

Edward M. Langley displaying model of one of the mammoth sets in Douglas Fairbanks new film "Thief of Bagdad."

Comparing man and set will give some conception of the enormous size of this scene for "Lawful Larceny," which Allan Dwan has produced for Paramount.

One of the interesting sets in "The Hunchback of Notre Dame," forthcoming Universal picture, will be the reproduction of the Cathedral of Notre Dame, shown above.
China is now pioneering in the production of motion pictures.

Although it is not seeking a foreign market for its film, it is making feature length subjects for home consumption.

On this page are presented a group of stills from the eight-reel feature, "The Tears of a Daughter-in-Law," produced by The Commercial Press, one of the large publishing houses of Shanghai, China.

This company has been producing since three years ago under the supervision of Chinese technical experts.
Pioneers
You Will Recognize in This Old Imp Company Many of Today's Prominent Film People


DO YOU REMEMBER WHEN INGRAM WAS AN ACTOR?

Rex Ingram, now making "Scaramouche" for Metro, has had varied career in motion pictures. This is scene from Western in which he appeared several years ago.

At one time the Metro director played opposite Clara Kimball Young. This was after he had tried his hand at writing stories and scenarios for screen.

This is a scene from an early picture in which the director of "The Four Horseman" played in support of Lillian Walker and Earle Williams.

Here is the distinguished director in the role of a rustic gallant. Playing opposite him in the picture was Helen Gardner, former popular leading woman.
THE STUDIO
by MARTIN J. QUIGLEY

THE STUDIO, being the source of the exhibitor’s main and indispensable product, is naturally the object always of much interest—and frequently grave concern.

Everything that goes on in the Studio, and everyone who has a hand in what goes on, has a very direct effect upon the business and the fortunes of the theatre man.

The Studio is the mainspring of the industry and, accordingly, the exhibitor should not consider it some remote thing, answerable only to itself. On the contrary, the studio end of the business is the business of the whole industry and because of this the whole industry should see to it that the studio end of the business is never lacking in every possible guidance, suggestion and warning that can be rendered.

* * *

BECAUSE of natural advantages and because of the progressive concentration of facilities, Los Angeles is the production center of the world and nothing is at all liable to disturb this arrangement for a long time to come, if ever. Nearly 90 per cent of all American production during the past year has been localized in Southern California. About thirty-five thousand persons, representing a very big percentage of the production brains and brawn of the world, are now actively identified with the industry there.

Practically all of the important production units are situated in the City of Los Angeles and its immediate environs, although they are not concentrated in any particular locality, many of them being many miles distant from the others. It would require several days’ riding in a motor car to make the circuit of the important studios.

A typical studio consists of a tract of land of about five to ten acres. The chief buildings are the stages. These are divided into two distinct classes—light stages and dark stages. Originally all of the stages were of the “light” stage construction which is glass construction, roof and sides. This permits the use of sunlight photography. During recent years dark stages have been in the greatest demand. In these artificial lighting is used exclusively to meet the necessity for finer and more artistic lighting. The dark stages are generally of wood, or wood and stucco, construction.

Adjacent to the stages in a typical studio are found the mechanical shops, principally woodwork and plaster, where various items to be used in the stage settings are built. The demand for bigger and finer settings during recent years has been imposing a heavy responsibility upon these shops and they have come to represent fair-sized manufacturing establishments in themselves.

Then there are the costuming and property departments which are elaborate and important organizations. One of the West Coast studios has employed in its costuming department a designer of women’s gowns, well-known in New York and Paris, who is exclusively concerned with the designing and making of gowns and costumes for the leading players of the company.

Most of the studios have a laboratory department where the daily “rushes” are developed and printed, although the quantity printing for theatres is chiefly done by outside laboratories which specialize in the wholesale production of prints.

In the typical studio also are found an administration building for the chief executives, together with offices for the directors; dressing rooms, a number of projection rooms and various incidental accommodations. Among the important, though somewhat obscured, departments there is, for instance, the casting department which has, carefully compiled and catalogued, the names, addresses, descriptions and photographs of thousands of actors. In this department hundreds of actors are interviewed daily and it must be prepared, upon short notice, to obtain an actor of practically any type and ability that might be required in a picture.

* * *

THE Studio, referring to the production end of the business generally, is just now emerging from a number of big and far-reaching readjustments. Changes have been taking place which are little realized except by persons directly concerned. Great improvements have been made and greater ones are promised.

Many have long viewed the studio as the madcap step-child of the industry—and in many cases they have had good grounds for this viewpoint.

“Efficiency in production” has been both a battle cry and a delusion; it has been the battle cry of those who wanted to see the studio put on a sound financial basis and
conducted along sane and rational business lines; and it has been a delusion for many who thought they were seeking to do the same thing but who in reality were trying to conduct studios as ordinary manufacturing plants.

The fact is that a great deal of sane and common-sense business administration has been applied to studio operation and where it has been sufficiently sane and sufficiently common-sense it has produced splendid results. There are other instances, however, where executives were unable or unwilling to give due consideration to the unusual and difficult nature of production work and have sought to conduct studios as ordinary factories. The uniform result of this latter policy—however well-intentioned it may have been—is poor pictures and the inevitable disaster that follows in the wake of poor pictures.

As an example, one studio manager required each of his directors to turn in a certain number of scenes per day—entirely losing sight of the fact that the effects that make good pictures cannot be measured with a yardstick or done by a timeclock. Two results followed from the ultimatum of this manager: Indifferent directors, principally interested in holding their jobs, saw to it that they shot the required number of scenes per day whether they were good or bad. The competent directors did what they could each day and then left it to the cameramen to shoot at random to make up the required footage. This additional footage, made to satisfy a manager whose policies could have been applied more efficiently in a sawmill, was, of course, a total loss.

** PRODUCTION costs have increased—materially—but not because of production methods. It is a fact that at this time there is a great deal more sane and practical efficiency in motion picture production than was ever dreamed of a few years ago. Plain, inexcusable waste has been eliminated to a great extent. A great deal of what some might describe as waste still remains but experience in the production of good pictures proves that most of this is an indispensable part of the peculiar business of making motion pictures.

No one need apologize for any alleged inefficiency in the strictly business end of the studios. Those departments are generally conducted according to the highest standards of modern business procedure. The extravagant expenditure that remains is in the actual making of pictures, and any exact control of this is a problem for some genius as yet unborn.

** THE industry's great hope lies in the Studio—and there is no denying that!

Just how great shall be the future of this industry depends upon the character and the quality of the output of the studios. No matter how great may become the proficiency of every other branch of the industry, if the Studio fails, the industry fails.

Hence, it is proper that every person in the industry take home to himself a certain responsibility for what the Studio does and in consideration of this responsibility he should neglect no opportunity and overlook no occasion where he can render any possible cooperation, assistance and suggestion.

In looking upon the facts squarely the exhibitor must realize that he is a partner in Studio operation; that he cannot escape a loss if the Studio fails and that he is certain to prosper if the Studio makes good. And when properly organized and properly expressed there is no force which will do more for the aid of producers than the production opinions of exhibitors, based on their contact with the public. Already the report department conducted by this publication has been hailed as an indispensable aid by most of the leading producers, directors and stars.

The exhibitor from his immediate contact with the public throughout the country is well qualified and well equipped to get for the producer just the sort of information and guidance he requires. We do not look for the traditional friction between buyer and seller to be entirely eliminated in the case of the exhibitor and producer but we do feel that with respect to improving the quality of pictures, exhibitors and producers, whose interests here at least are harmonious, should cooperate to the fullest.

The production of motion pictures is an unusual, difficult and almost a "trick" business. In order that progress and improvement should go on, tireless and conscientious effort must be constantly applied. New genius must be developed and help from every allied art must be solicited. In addition, every other branch of the business, realizing its partnership and its responsibility, must do everything it can to insure progress and improvement.
Millions Going Into Greatest Output in History
Coast Studio Facilities Increased at an Enormous Cost to Meet the Onrush of Production
By HARRY HAMMOND BEALL
(Coast Representative of EXHIBITORS HERALD)

Compared with film production activities in Los Angeles, the proverbial bee hive would be considered about as indicative of intense industry as a paint shop specializing in putting spots on dominoes on the day set aside for turning out double blanks.

There is scarcely a "lot" that is not running to capacity, and the rental studios have long since started to compile "waiting lists." All the way from Colonel W. N. Selig's zoo annex on Mission road to Jack Jasper's Hollywood studios far out on Santa Monica boulevard, and certain company studios, which in slacker times made leasing contracts with independents, are having to go out and find room in other plants for their own units.

And the majority of production plants are not engaged in turning out tin whistles, figuratively speaking, but are manufacturing the highest grade of screen merchandise imaginable, deluxe super films, for which the press agents are having to stay up nights searching Noah Webster's pamphlets for adequate adjectival adjectives with which to properly fanfare said films. Having already almost exhausted the ultimate in etymology in chancing epigrams for specials extraordinary which cost a mere $30,000, a fortune in the days of yesteryear.

A king's ransom or rather a ransom for four kings, and across the green cloth they'll cost you a fancy ransom, too, is being spent on new studio buildings here, and to fully appreciate motion pictures of the future, film critics of the land should take with them expert period architects, for no picture has any social standing any more unless there is at least one massive set built to defy any Kansas tornado or 'Frisco earthquake.

Lasky has spent half a million on a new laboratory. Warner brothers are domiciled in the largest enclosed stage in the world, so they say, and I wore out ten yardsticks trying to measure it, and then gave up. And it's a picturesque addition to Sunset boulevard as well. Hal Roach has constructed a mammoth new work room at Culver City, and Sol Lesser dug up a pretty penny to take over the old King Vidor studios on Santa Monica boulevard to be the home of Principal Pictures.

More than $3,000,000 was involved in the deal whereby the Charles Ray enterprises was formed to amalgamate with Cosmos art studio and take over its physical holdings on Beverly boulevard, and the layout of buildings planned makes it look like the corporation hoped to hold a world's fair there.

Hamilton-White comedies are taking over the old Fine Arts studio, and spending a fortune modernizing the plant into a down-to-the-minute hive of cinema industry, while Mike Levee of United has sold enough of the frontage of his place at a tremendous profit to enable him to expend production potentialities for more units than ever before.

Standard Film Laboratories are spending approximately $40,000 on construction and equipment of a new administration building; a small pre-view theatre for the use of local producers; and two fireproof, reinforced concrete film vaults for storage of negatives from which the laboratories have made release prints.

The laboratories organization will use part of these new offices. The others will be available to independent producers whose work goes through Standard Film Laboratories and who wish to make permanent executive headquarters there. Two wings extending straight back on either side of the building probably will be added in the near future. One of these will provide additional office space. The
Hal Roach announces extensive plans for the coming year, expenditure of $5,000,000 in production and studio improvement being contemplated. Construction of the new studio facilities is pictured above. Roach will make a series of comedies featuring Stan Laurel, Soub Pollard and Paul Parrott. Will Rogers will appear in from eight to twelve two-reelers. One "Our Gang" comedy will be produced monthly and the Dippy-Doo-Dads series will be continued. Plans are being formulated also for a feature length production under direction of Fred Jackman.

For "The Thief of Bagdad" Douglas Fairbanks is constructing sets surpassing in magnitude even those used in "Douglas Fairbanks in Robin Hood" in the Nottingham Castle episodes. The set showing the city of Bagdad is shown above nearing completion.

The increasing number of prominent producers now having release plants made on the West Coast and shipping these prints direct to various exchanges has made the new storage vaults necessary, according to John M. Nicholas and S. M. Tompkins, heads of the Standard organization.

Douglas Fairbanks has annexed many more acres in back of his Santa Monica Boulevard plant in order to build even more colossal sets than were used in "Robin Hood" or "The Thief of Bagdad."

And speaking of sets, the latest to be completed of mighty magnitude is the castle for "In the Palace of the King" which Emmett Flynn is producing for Goldwyn.

Universal spared no expense in re-constructing Notre Dame for "The Hunchback," and Charlie Ray's replica of the "Mayflower" was such a wonder that it is to be moved into an artificial lake now being dug at Cosmoart studios, and turned into a cafe. And there are other instances too numerous to mention.

During the past year many tremendous feature pictures like young Lochinvar have come out of the West, but there will be even more in the coming twelve months' production plans announced by those in charge indicate.

We have had "The Covered Wagon," now in its fourth month and still going strong at Grauman's Egyptian theatre, and which everyone predicts will break the six months' record of "Robin Hood" at the same playhouse. Goldwyn gave us "Souls for Sale," and now "Vanity Fair" and others. Goldwyn-Cosmopolitan promise an array of films heralded as world beaters. Among them are "Greed," Von Stroheim's first Goldwyn picture, and as usual "Voo" is sparing no expense: "The Master of Man," made by Victor Seastrom, brought here from Sweden to do the Hall Caine novel; the once before mentioned "In the Palace of the King," and last but biggest, "Ben Hur."

Charles Ray's "Courtship of Miles Standish," done on a superbly lavish scale, is going to be a feature that will appeal alike to theatrical and church audiences, as will "Abraham Lincoln," which Phil Rosen is making for At and Rev.
One of the biggest of the huge sets constructed by Goldwyn for the production of "In the Palace of the King," Emmett Flynn is to direct the picture, which is from the stage play. Blanche Sweet, Edmund Lowe, Hobart Bosworth, Pauline Starke, Charles Clary, Sam De Grasse, William V. Mong and Aileen Pringle are cast members.

Rockett, as a gigantic multiple reel American historical document.

* * *

Rex Ingram is being looked for for something whopping in "Scaramouche," the last word in costume dramas, and Lasky will follow up such big creations as "The Covered Wagon," "Adam's Rib," "Bella Donna," "Grumpy," and other hits this coming year with "The Ten Commandments," Cecil B. DeMille's latest and greatest, of which the magnitude, it is said, can not even be conceived, and "Hollywood," showing stars in the motion picture capital life by the constellation.

Jackie Coogan will try to outdo "Oliver Twist" with "Long Live the King," his first Metro release, and William Fox is starting in on at least six big specials. Mack Sennett's "Extra Girl," with Mabel Normand, gives promise of much as a comedy drama, and Mary Pickford will follow her gypsy picture, "The Street Singer," with the spectacularly costumed "Dorothy Vernon of Haddon Hall."

* * *

First National:

With Richard Walton Tully, Earl Hudson and John Emmett McCormick as the three guiding stars (or rather executives) on the West Coast First National with its promise of seventy big pictures for the trade in the 1923-24 season, is preparing to speed up the wheels of cinema activity to the mile a minute gate, for practically all of the association's bigger specials will be made in Los Angeles. Most of them at Mike Levee's United studios. Some will come from Louis B. Mayer's half of the old Selig studios on Mission road, while Thomas H. Ince will represent Culver City with no mean contribution to the program. In fact some of the biggest will come from the ever dominant T. H."

Mr. Ince has practically promised to direct "Barbara Fritchie" himself, and "Country Lanes and City Pavements" will also bear the Ince personal stamp, Del Andrews who made "The Hottentot," which many critics appraised as the year's best comedy drama, will be associated with Mr. Ince in the production. "Anna Christie" no doubt will be eagerly awaited. To John Griffith Wray was entrusted the honor of making this Pulitzer prize play of 1922. "The Just and the Unjust." a

Street view of the new Warner Brothers studio, which houses the largest enclosed stage in the world. Eighteen major motion pictures and one special are in prospect, the plans calling for expenditure of more than $5,000,000. David Belasco heads a notable directorate who will supervise. "The Gold Diggers" will be the first production under Mr. Belasco's supervision.

Principal Pictures studio, where twelve productions will be made during the coming year. The organization was formed a little more than a year ago with Sol Lesser president, A. L. Gore vice-president, Mike Rosenberg secretary and Adolph Ramish treasurer. Harold Bell Wright's "When a Man's a Man" is now in course of production.
novelty drama from Vaughn Lester's popular novel, will be another Ince-First National offering, "The Devil's Own," written by Bradley King, the girl prodigy of the Southland, in collaboration with Talbot Mundy is a drama of newspaper life that should interest the daily press scribes particularly.

Richard Walton Tully, that master dramatist, has given to the program "Trilby" and now promises to do "The Bird of Paradise," his greatest stage success. At present he is vacationing in the California mountains, and well he needs one with his own producing problems and those of First National on his shoulders.

Colleen Moore has just signed a long term contract and will be seen in "The Huntress" which Lynn Reynolds, outdoors specialist in producing, is directing.

* * *

First National undoubtedly will take pride in presenting Jackie Coogan's last Sol Lesser picture, "Circus Days," Eddie (beg pardon E. Francis) Cline directed it, and Sol liked it so well he gave Eddie carte blanche in the producing of "When a Man's a Man," the first of the Lesser-Harold Bell Wright stories. And Eddie showed his judgment right off the bat by selecting John Bowers and Marguerite de la Motte, who has advanced probably more than any one actress during the coming year, for the leading roles.

Arthur Jacobs is presenting Frank Borzage's "Against the Grain," originally titled "Dust in the Doorway," and also will offer "The Lord of Thundergarten," which Joe DeGrasse will make.

Sam Rork, the ever genial, has James Young hard at it doing the best work of his career. Much is anticipated from "Ponjola" from the Cynthia Stockley novel, and "The Swamp Angel," the two Rork offerings.

After a long run at the Majestic theatre here, everyone is more or less familiar with Holbrook Blinn's work in "The Bad Man" and if his screen portrayal is one-tenth as convincing as his stage delineation, Eddie Carewe is going to have a sure fire box office winner in the Western satirical drama. Enid Bennett of "Robin Hood" fame will have the feminine lead.

It can be taken for granted that Joe Schenck will put out de luxe Norma and Constance Talmadge productions and Erich von Stroheim, who directed Norma in "Within the Law," is now directing his own producing company for First National. Schenck will go in for quality rather than quantity with each of the talented sisters producing only three pictures a year.

Clarence Badger is to make "Potash and Perlmutter" for the Sam Goldwyn unit of First National, and George Fitzmaurice is going to Rome to make Hall Caine's "The Eternal City."

* * *

Sennett:

As stated before Mack Sennett's magnum opus for the coming year will be "The Extra Girl," starring Mabel Normand, which he hopes will be an even greater triumph than "Suzanna." Dick Jones is directing. Maestro Sennett himself wrote the story, we are told. Other comedies being made on the Glendale boulevard lot include the Ben Turpin releases and all star productions which Elmer Del Lord is directing. With owning the Mission theatre here, one of Broadway's finest first run houses, and turning over several real estate deals involving millions, every day before

(Continued on page 184)
Production Costs Show 200% Increase in Four Years

The technique of the photoplay has shown a steady advancement, as it should. And with this progress has come increased production costs, and, in turn, higher rentals. So much has been said on the subjects of rentals and production costs, but little or nothing of a concrete nature has been offered relative to the latter, the natural basis of the former.

That the theatre man thoroughly understand the subject of rentals, it is necessary that he be posted on the matter of production costs, actual figures of which have seldom been published. In order that he might more easily grasp the relationship between these two important issues, the "Herald" asked Jesse L. Lasky, vice president of Famous Players-Lasky Corporation, for production figures on three representative pictures produced during the past four years.

This data, which follows, shows that since 1919 production costs have increased more than 200 per cent. The individual items will explain this increase. The statistics follow:

<table>
<thead>
<tr>
<th>COSTS</th>
<th>&quot;Woman Thou Gavest Me&quot; Production Period 1-2-19 to 2-25-19</th>
<th>&quot;Moonlight and Honeyzuckle&quot; Production Period 3-15-21 to 4-9-21</th>
<th>&quot;Rustle of Silk&quot; Production Period 1-15-23 to 2-26-23</th>
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</thead>
<tbody>
<tr>
<td>Story and Continuity</td>
<td>$404.60</td>
<td>$1,314.68</td>
<td>$11,868.24</td>
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<tr>
<td>Acting</td>
<td>9,341.80</td>
<td>6,901.98</td>
<td>17,601.96</td>
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<tr>
<td>Direction</td>
<td>13,067.44</td>
<td>74,616.95</td>
<td>57,510.26</td>
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<tr>
<td>Wardrobe</td>
<td>2,496.83</td>
<td>696.51</td>
<td>10,038.59</td>
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<tr>
<td>Props and Sets</td>
<td>20,268.50</td>
<td>9,390.41</td>
<td>49,772.89</td>
</tr>
<tr>
<td>Location Expense</td>
<td>2,077.13</td>
<td>1,147.89</td>
<td>5,533.77</td>
</tr>
<tr>
<td>Lighting and Effects</td>
<td>453.17</td>
<td>938.26</td>
<td>9,176.20</td>
</tr>
<tr>
<td>Negative Film and Sample Print Stock</td>
<td>1,257.07</td>
<td>1,656.47</td>
<td>3,871.39</td>
</tr>
<tr>
<td>Miscellaneous Laboratory Work</td>
<td>2,193.24</td>
<td>3,100.94</td>
<td>7,071.22</td>
</tr>
<tr>
<td>Overhead Expense</td>
<td>8,549.59</td>
<td>13,939.36</td>
<td>24,098.77</td>
</tr>
<tr>
<td>Total</td>
<td>$60,109.37</td>
<td>$113,703.45</td>
<td>$196,543.29</td>
</tr>
</tbody>
</table>

Comparison of the foregoing figures will give exhibitors a clearer conception of production costs and their relation to the question of rentals.
A Quiet Afternoon in a Studio
“Dream City” to Link Screen and American History

American Historical Revue and Motion Picture Exposition to Be Staged on Coast, July 2 to August 4

By SAM W. B. COHN

COMMEMORATING that historic utterance in which James Monroe, president of the United States, warned the predatory powers of the world to keep hands off the Western Hemisphere, the American Historical Revue and Motion Picture Industrial Exposition is being staged in Los Angeles from July 2 to August 4. Under the sunny skies of Southern California, in a “dream city” fashioned after an Aztec pueblo, the motion picture industry, fourth largest in the world, is proclaiming to all the earth just what it is and how its product is made.

Realizing that the motion picture is inseparably linked with the history of America, portraying its past events, gilding its present romance and emblazoning its future perpetuation, the film powers of the nation look upon the Monroe Doctrine centennial celebration as a great exposition and exhibition of what the silver screen has done and shall do to help make America the predominant center of art and artistry.

Among the foremost producers who have taken active roles in preparing for the American Historical Revue and Motion Picture Industrial Exposition are Joseph Engle of Metro, Abraham Lehr of Goldwyn, Jesse L. Lasky of Paramount and Charles Christie of Christie Comedies. This quartet has taken a leading part. But a host of others well known in the screen industry have sponsored the exposition and it safely may be said that every one of the great producers of the United States is represented as the cinemetropolis opens its gates to welcome visitors from far and near. Walter J. Reynolds, noted picture authority is president.

* * *

In addition to the producers, the stars of the silver sheet are volunteering to do all within their power to make the exposition a success beyond measure. A bevy of from three to six of the stellar luminaries are scheduled to scintillate at the exposition each day, serving as drawing cards on the reception committee that will greet all who visit “The location,” as the gigantic midway section of the exhibition will be known.

* * *

Here will be grouped the alpha and omega of the motion picture world. From “consomme to pistachios,” highbrow for “soup to nuts,” the details of the great industry will be displayed, so that all who see the film machinery may know just how and why a motion picture is made. Minature studios, reproducing the exact similitude of the “lots,” have been built to house the activities of the film folk. In these the scenario and continuity writers, the directors and cameramen, the actors and actresses, the editors and title writers, the publicity directors and the producers will function for the edification of the public just as they do in actual studio work.

The dressing rooms of stars and all the inner workings of making a picture will be faithfully portrayed on “The Location,” which name for the midway or pike was adopted because of its peculiarly film distinctiveness. This feature will not be given over to sideshows, palmists and the like, as has been the custom at expositions, but will afford the big producers a chance to show off. All of the large studios are working on the display that will grip the public interest, but none will reveal any of the details until the opening day. It is planned to have “The Location” a big, heart-thrilling, interest-stirring surprise.

A gigantic stage with an Aztec temple in the center has been erected on the 150-foot esplanade that leads through the coliseum and here the dances will be

One of the 130-foot Aztec towers, facing the court of honor, which will be embanked with flowers and tropical plants for the American Historical Revue and Motion Picture Industrial Exposition.
staged under direction of Theodore Kosloff, noted ballet master and screen leading man. The dances will be performed on all sides simultaneously, so that the entire crowd may see what is going on at all times. Thousands of dancers will be utilized and some of the foremost terpsichorean artists of America and Europe have been engaged to take part in the pageantry.

A few of the dances to be presented are the primitive evolutions of the Wave Meke of the Maoris, the Indian Snake Dance, animal dances of the Algonquins and several forms of the prehistoric Sun Dance. Antiquity will be exemplified by the dancing of the Greeks, Romans, Hebrews, Egyptians and other ancients. Sacred dances of the Middle Ages will constitute the fourth division and, finally, there will be the dances of today, both popular and classic.

In order that the exposition might not be limited in its appeal, the motion picture industry, which has more than 100 of the largest producing units concentrated in Southern California, decided to make the revere of American history one of the outstanding features of the exhibition. A commission of 13 prominent California college presidents and educators was named to select the episodes that should be depicted as illustrative of America's progress from its discovery to the present time.

Those serving on the historical commission are Dr. Rufus B. von KleinSmid, president of the University of Southern California; Dr. Ernest C. Moore, dean of the University of California, Southern Branch; Dr. Ray L. Wilbur, president of Leland Stanford, Jr., University; Dr. Remsen D. Bird, president of Occidental College; Dr. Amelia H. Reinhardt, president of Mills College; Dr. Tully Knowles, president of the College of the Pacific; Dr. Harry N. Wright, Whittier College; Dr. Victor L. Dukes, University of Redlands; Arthur H. Fleming, California Institute of Technology; Mark Keppel, superintendent of Los Angeles County schools; Mrs. Susan B. Dorsay, superintendent of Los Angeles City schools, and Mrs. Martha Nelson McCann, president of the Los Angeles Park Board.

An army of artists and artisans, under Frank Cox, a former director of the Mardi Gras at New Orleans, have worked day and night for weeks constructing the lovely floats that are to feature the scenery. Technical experts from the big studios of Los Angeles, Hollywood and Culver City have been lent by the picture producers, because this is their show. Time and again, these men have amazed the world by their wonder workings on the screen. This time they are going to show what they can do in reality, painting with substance rather than with shadows. Hence they are on their mettle, each and every one, to do the very best that lies within his power.

Every phase of the American Historical Revue will be filmed as it is unfolded in the exposition coliseum. The motion picture producers are cooperating to make this the finest film record of American can history ever "shot." Their purpose is to make this picture available for all persons who are unable to come and see the revue "in the flesh." On account of its immense educational value, schools, clubs, churches and other interested groups are to be supplied with copies for exhibition.

Congress has proved its interest in the exposition by authorizing the coinage of Governor Monroe half-dollar. Members of the American, and Howard, the famous 1923 Los Angeles by special train. He will be accompanied by Mrs. Harding. Members of his cabinet, Latin-American diplomatic representatives and other prominent men from the national capital will be here to represent our own and other governments at the opening.

Women will play an important part in the exposition, Mrs. Rose Gouverneur Hooes, great-granddaughter of Monroe, the fifth president, will be the special guest of honor at the opening. Mary Holland Kinkaid has arranged the women's participation. Morning conferences are to be a feature of these special programs. This part of the work will be handled by a committee from the California Federation of Women's Clubs, headed by Mrs. John C. Uruhart. Vital questions of public importance will be discussed by speakers of both sexes. There are to be two divisions of the feminine work—one devoted to hospitality and entertainment, and the other to the promotion of humanitarianism and all things cultural.

Three shifts of artisans constructed the half-a-hundred bungalows that will house the various exhibits. These are in the Pueblo Indian style of architecture, simple and effective, which will make this exhibition different from any of its kind ever built. This architecture is particularly appropriate to the Southwest, for it is the form that originated here. The design was supervised by Charles H. Kyson.

The artistic phases are in charge of the Southern California Sculptors' Guild, of which David Edstrom is president. He has collected a display of statuary and plastic art never equaled before on the Pacific Coast. It will be placed in the Court of Honor on the Esplanade, which is a replica of the famous avenue in Rio de Janeiro, and which has been allotted to the motion picture industry. Lighting effects for this display are expected to surpass anything in the way of illumination that ever has been attempted.

Since its inception Walter J. Reynolds has acted as president of the exposition and all its details have been worked out under his supervision. Many other features in addition to those of importance in the motion picture industry will be exhibited at the cinema fair. Included in these will be magnificent scenic spectacles presented by the World Amusement Service Association of Chicago with Emil de Recat as director, and sponsored by Edward Carruthers, Charlie Duffield and John Simpson.

The historical exhibits will include mementoes of Presidents Hayes and Andrew Jackson, including many of their personal possessions, and there will be views of Los Angeles' attractions to excited interest of all tourists. For the first time in the history of the motion picture industry, also, the visitors will have an unrestricted opportunity to see the inside workings of a studio and to meet their film favorites face to face.
The Theatre Is Material Evidence of Industry’s Growth

Watterson R. Rothacker Says That in 13 Years Screen Has Divorced Itself From the Days of “Carnival Language”

Mr. Rothacker Says:

“There has been a wonderful progress by the trade press. Old items about Carl Laemmle buying a new tie or Mr. Cochrane winning a tennis match have been displaced by constructive material. Mr. Laemmle now tells exhibitors what he is doing for them and how they can make money with his pictures. The trade papers conduct a service which costs the exhibitors only the price of one year’s subscription, which, if they sought the same services from an advertising agency, the cost would be prohibitive.”

TALK with Watterson R. Rothacker, president of Rothacker Film Manufacturing Company of Chicago, for just fifteen minutes and you will learn more of the development and advancement of the motion picture industry than hours of study would teach you.

He has been a student of the screen for more than thirteen years. He has watched and aided in its progress, and his keen insight has enabled him to advance with it.

Mr. Rothacker’s policy is to keep in constant touch with every phase of the industry and because of that policy his emphatic statement that “the Theatre is the most material evidence of the progress of the business” is worthy of careful thought and consideration.

In making this declaration he by no means discounts the great developments in other branches of the industry. He simply has chosen the theatre as the most outstanding advancement, because by comparison with Hale’s box cars and the nickelodeons of early days, the theatre of today conveys to the public the thought that the screen represents a great and powerful industry.

“In former days,” said Mr. Rothacker, “you saw no one but the dinner-pail crowd standing at the box office. Today the motion picture theatre attracts everyone—rich and poor alike. And more than that the screen has encouraged the individual to desire the better things in life. People who were satisfied with the two reel melodramatic pictures of thirteen years ago today demand the highest standard in their screen entertainment.”

And what has been responsible for the rapid progress of the industry? Several factors have contributed, in Mr. Rothacker’s opinion.

“First,” he said, “the people in the motion picture industry have learned something about the business and the results show it. They have been big enough and broad enough to change their minds and adopt the suggestions and recommendations of others. There is no longer in the business of picture making and picture exhibiting the carelessness of former years.

“The potentialities of the business have brought big people such as Will H. Hays into it. Governments have endorsed the screen and encouraged its development. It has become a philanthropic medium, giving to the people in the smaller towns the great plays and literary works.”

The laboratory executive pointed out that in the early days a studio was any place where a shingle could be tacked up for a sign.

“They put in a cash register and at night pushed the button and took out the day’s receipts,” he added jocularly.

He continued: “Not so many years ago motion picture news was carried only in the ‘Police Gazette,’ whereas today it is published in the largest newspapers in the country. And the people in the business have outgrown the days when they talked in the jargon of the carnival man.

“Of course, great progress has been noted also in the manufacture of raw stock, in the artistry of the cameraman, in the work of the laboratory, in projection and in presentation. Picture presentation of several years ago compares with presentation today as glass compares with diamonds.

“They are eliminating duplication of efforts in distribution and laboratory methods, and I really believe that standardization is making perceptible progress. I think the time will come, in fact it is noticeable now, when the results of projection on the screen will be the same in both the small and the large theatres.”

Mr. Rothacker said that one of the most encouraging things was the establishment of ethics in the business.

“It is coming,” he added, “but it is not here yet. Differing from former days, competition today is keen, but clean.”

One vital need, and one thing which Mr. Rothacker believes will go a long way in furthering the activities of the industry, is the elimination of the non-productive expenses, such as “the middle man who is financed at the expense of the producer and the exhibitor.”

“The centralizing of buying power by the theatres, he said, “is bringing economy into the business and is enabling the theatres to give the best in entertainment at a nominal admission price. This centralization of buying power is now practiced throughout the country, West Coast Theatres, Balaban & Katz and other chains being examples of this.”

Mr. Rothacker said that the industry had come to recognize the value of associations with men such as Hays who can tell the public the truth about the industry and who can keep out of court and print the petty difficulties of the business.

In endorsing the screen, the American and foreign governments, he said, are using pictures in trade developments, in health campaigns, in getting votes, and in training the farmer in scientific ways of tilling the soil.

Mr. Rothacker’s Chicago plant has just been awarded the annual prize of the Screen Advertisers Association for the best advertising film of the year. The picture, “When Dreams Come True,” was produced for the Cycle Trades of America and was designed to stimulate bicycle riding among youngsters. It has such players as Ben Alexander, Peaches Graham, Bobby Headrick, Claire Windsor and George Walsh in the cast.
"The Song of Tochantas"
As Sung by an Extra Working in "The Hunchback" With Apologies to Longfellow

"Mother, dear," said Tochantas, "I would like to play in pictures.
"I will first be just an extra." "Then I'll see horse bad and wicked.
"Are these movie men and women?"
"Then I'll write a book about them,
"Telling what goes on in workshops,
"On the sets and on location.
"Then I'll tell unto my people
"All I see and hear and learn there.
Thus spake Tochantas
To her frail and worried mother.

So at sweet Tochantas went to Universal City;
In line before the office
With two thousand men and women,
Waiting for their cards and tickets;
Stood two thousand men and women,
Carpenters and Plumbers—
Teachers—artists—yes, and old men;
Old men whose white beards and wrinkles
Told of toil and years of struggle—
Hopes frustrated—dreams all shattered;
Girls and women, some in sweaters,
And their knickers:
Others yet with rouge and make up
Crawling their youth or old age.
Now they all were playing 'extras'
In the "Hunchback."
As they waited in this long line
All these tired men and women,
Boys and girls who worked as "extras."
All were smiling—laughing—joking—
Smiling with the suave colors
Shining bright across their faces.

Came at last the thrilling moment,
Tochantas in her costume
Moved among the crowd of extras,
Moved and wandered round the door-
Reproductions of old Paris.
Noir Dame loomed high before her,
All around were lights and people—
Voices—horses—men in armour—
Dietaphones repeating words that started
from the belfry
High above the great church towers.

"Quiet, please," called Mr. Worsley
From his high place in the tower.
Then he addressed to his people:
"Now we'll shoot the scene right quickly.
"There will be no need to worry or get frightened.
"There is no danger if you're careful.
"When the horses ride among you
"Run to shelter in the side streets—
"Keep your torches well in mid air—

"Watch the sparks from burning buildings,
"Keep your heads and watch your step well.

Tochantas heart was pounding,
What if she should fall or stumble
In the way of angry horses?
Which way should she run for shelter?
What a fool she was to come there!

Suddenly the siren started
Screaming — shouting — screeching — piercing
Fires blazed in all the large square;
Roared the flames up to the heavens.
In these flames were chairs and tables,
Costly pictures—grapes and faces
Taken from the rich men's houses
In this street of darkened Paris.
Lighted now by flames and arc lights.
Now the flames burst from the buildings,
Out the windows—through the roof tops.
High and jagged toward the heavens.
Rose these hell-dogs burning Paris.
Come the horses from all side streets
Twenty-fifty—hundreds—
Stamping, snorting, running wild steeds
Dashing through the big crowd
As they fought their way to safety
With their sticks or swords or torches,
Fighting, screaming, yelling
In the shadow of the big church.
Fought the crowd and mounted horsemen
Burned the buildings all around them;
Rode the horses on their kind legs,
Fell the men upon the dummies—
Horsemen pierced the dummies' bellies.
Thus they fought and screamed and yelled there.

In the shadow of the big church
Which was filled with watching guests now.
Dignitaries from the high church,
Authors—great directors with their art men.
Hundreds watched with great excitement
While they shot this scene of "Hugo's;"
Such a sight had ne'er been witnessed
By the film folk nor by laymen.

While the mob were screaming wildly
And the flames were leaping higher,
And the horses stamped and snorted
Suddenly the siren stopped short—
All was silence for a moment,
All was over very quickly.

It was now the midnight hour
 Came a hall in all this fire
While the big crowd ate their luncheon.
Out into the starlit side street
Surged the crowd of men and women
Laughing, singing—no more now the angry rabble.
That had burned the rich men's houses.
With their cake and fruit and coffee.
Men and women grouped there laughing
As they ate their midnight luncheon
Near the big tent on the back ranch.

It was like a picnic party.
After lunch the mob were gathered
Round the fires.
Place Du Tiras now was ringing
With the singing of the voices
As the mob sat round the fires;
Sit on dummies' chests and armour,

Loy around the blazing camp fires
Whose had recently been started by the costly chairs and tables.
Taken from the rich men's houses
In the square of Place Du Paris.

Done and doughty started singing
All the old songs of the trenches—
"Long, Long Trail" and "Katy;"
Here and there were peasants fencing
With their long swords which they carried
When the siren called for battle with the rich men.
Now they played and fenced each other
While their buddies sang and cheered.

From the ground beside the fire.
One man lifted up a dummy
And he danced with her by firelight;
Tapped for the crowd of 'extras'
Who applauded and were happy.
Singling—laughing—fencing—dancing
Placed the mob among the dummies
In the shadow of the big church,
In the square of Place Du Paris.

Had you been there when the dawn broke,
Had you seen the sun come creeping
Up above the mountain hill tops,
Shedding o'er this crowd of 'extras'
Rosy tints of red and yellow,
You'd have seen the men so scurrying
Past the doors of the cathedral
Where they changed their actors' costumes;
For their plumbers suits or blue skirts;
You'd have seen the women running,
Running quickly to the workshops,
There to don their cheap street clothing;
You'd have seen them stand in long lines;
Sought them all receive their money
For their night's work on "The Hunchback."

As they gazed at the morning
And she kissed her waiting mother
Said the graceful Tochantas
As she knelt beside her mother,
"Mother, dear, I've seen and listened;
'Now I'll tell to all my people
That the movie folk are earnest
Happy workers — laughing — simple in their pleasures.
And so kindly to all strangers.
'You are not a wicked people as the papers often paint them.
'You are just like other people who must earn on honest living.'

All who read and listen to the stories
That you hear
Telling how the movie people are so bad
And insincere;
Just remember Tochantas and this story
That she told
Of her work while in "The Hunchback"
And repeat it to your friends.
As a close-up of an "extra" in a Universal mob.

DIANA EVERSD
(Played as an "extra" in the mob scene of
"The Hunchback") Friday night May 25th—27)
Who's Who in the Wampas
An Interesting Sketch of the Men Who Keep the Outside World Posted About the Activities of the West Coast Studios

By ONE OF THEM

LITTLE more than two years ago the Wild and Woolly West where Gila monsters strut hand in hand with scorpions and where tarantulas play pinuche with rattlesnakes at least according to the ideas of the uninstructed Eastern tenderfoot, discovered in Hollywood and Culver City a new species of human life, the genus Wampas.

If Joe Jackson, almighty proxy of the species, were to describe himself, he probably would say genus Wampas, with some majesty, or may not be true, when one stops to think that genius is commonly thought to be on the borderline of insanity.

Previous downtrodden and jaded-about press agents banded together for mutual protection at a dinner at the Ambassador hotel, and from that little meeting has grown one of the strongest of the film organizations on the West Coast.

No longer is the publicist derided, no longer do producers come calling the press representative’s position with some actor who has proved himself an indifferent janitor. Today, when any other organization, from producers to prop peddlers, want to get the “low down” on publicity, exploitation, and advertising, they come federals in hand and seek the Delphian oracle of Hollywood, the publicity Pianist spring of the Pacific, namely the Western Motion Picture Advertisers. The name Wampas comes from a blending of the initials.

RAY LEEN, now B. P. Schulberg’s exploiter, was organizer and first president of the Wampas. He was publicity director for Metro then, and under his regime the organization was built up.

Then came Arch Reeve, the heavyweight F. A. of the Lasky lot as chief executive and the Wampas continued to fatten and prosper.

This year Joseph A. Jackson, head ballyhoover for Goldwyn on the West Coast, won the presidential palm, and Harry Wilson became vice president. Harry, you know, is the lad who made Jackie Coogan famous, and is now Sol Lesser’s liaison officer between productions and press.

Howard Struckling, the youngest full fledged publicity director in California, who reigns supreme over the Remington ratters at Metro, is secretary this year, while Patrick (Kiwani) Dowling has the unpleasant duty as treasurer of making recalcitrant members discharge kops for dues.

For two years the Wampas Frolic and Ball has been one of the big social events of filmdom. Ray Leen managed the first, Harry Wilson the second, and both were the denier cri in dance divertissements and vivacious vaudeville.

* * *

Malcolm Stuart Boylan, who used to chant peans of praise about Irving G. Thalberg, and sometimes get in a line about Universal, goes the record for having made more speeches, from which he derived innumerable guffaws and chuckles personally, than any other member of the order “Mike” as he is called because of his Scandinavian ancestry, is now the maestro del ballyhoo for Fred Niblo.

* * *

Harry Brand, who tells the world about the Talmudges, Buster Keaton and the other Jol (no connection with Broncho Billy) enterprises in which Joe Schenck is interested is always Mike’s competitor at Wampas meetings for alleged humorous stories and wise crackings. “Big Hearted” Harry, the boys call him, because he once threw a mildewed ham sandwich he couldn’t eat to a starving dog.

Condon and Condon are sometimes referred to as the “missing link.” Not because of any Simon characteristics, but because they appear at meetings so seldom that usually the chairman of the night is terribly humiliated when he introduces them as guests and then discovers they are really members. Charlie Condon is on Louis B. Mayer’s payroll, while “Scoop” Condon is one of the live of the free lance P. A.’s in all Hollywood.

George Landy, who took up the Coogan fan flair of trumpets where Harry Wilson left off, is an active worker and a regular character not alone at the forefront of the Wampas, but at the special sessions held afterward as well. While he often takes the floor at the former and delivers orations at the former, at the latter, he has a way all his own of scribbling off a few words on a small piece of paper which brings tears of joy to who ever it happens to be dedicated.

Peter Chisholm Smith, who soared to fame along with “Micky” Nealan and now maintains a de luxe establishment of his own in the United Studios, is another of the “ole” reliabilitys. When he is assigned a task, he always delivers—no matter how large a committee he has to build around him to do the work.

Mark Larkin, who marshalls the cordon of police necessary to keep interviewers anxious for eleventh-hour stories with Mary Pickford and Douglas Fairbanks in line, is another mainstay of the organization, and had a 100 per cent perfect attendance and deportment card, until the stork of Hollywood brought twin boys, but then he’s made his reputation now—why should he bother?

Among the new directors are Garret Graham, the titian-haired boy wonder of the Standard Film Laboratories. Garret is the only Wampas member who can insult “Mike” Boylan sufficiently when “Mike” is making a speech, so that he’ll sit down and give the other kids a chance. But, then Graham and Boylan used to be police reporters together and apparently Garrett has something on Don Miguel.

Jimmie Green has had to be made an associate member because he went and became an assistant dramatic editor on the Los Angeles Examiner, and the same fate happened to Linton Wells, formerly of Sennett’s, whose writings are syndicated by the L. A. Times onto the Chicago Tribune and from there re-

Exhibitor Official Visits
United Studios
Bull Montana, star in the Bull Montana comedies being produced for Metro, is shown in a slight argument with (left to right), his director, Hugh Pay; Clyde Bruckman, gag man; Hunt Stromberg, producer, and David Kirkland, scenarist.

Roy Davidson represents Mack Sennett's Mission theatre and a host of personal clients, and sits proudly on the board of directors, always bringing in a minority report.

Hunt, by the way, is not the only Wampus to graduate from press agent to producer. There's Bogart Rogers, now controlling the destinies of Douglas MacLean and John Emmett McCormick, First National's production head on the Coast. Among the newer members are Ray Cop.

M. C. Levee, producer of Maurice Tourner productions and president of United Studios on the West Coast.

layed from Pearin to Patagonia and back.

Bill Ganct of the R. C. studios rarely misses a meeting and gives freely words of fatherly counsel, bought with years of Manhattan journalism, to the younger lights.

* * *

In addition to filling the presidential chair with Josephus Jackson, Goldwyn is well represented in the organization with Tom Esche, first mate of the publicity crew at the Culver City den of the lion; Carroll Graham, sometimes known as "Little Garrett"; Tom Reed, a strapping youngster, who some day may be a leading man,—who knows? Bob Hews, Milt Howe and others.

Arch Reeve usually comes marching in at the head of his Lasky battalion, seconded by Al Wilkie, and with Jim Finkler, a bright boy, stolen from the Hollywood News, and Barrett Kiesling, who puts the gold lining in C. B. DeMille's bathtub seems so far as the press is concerned.

The Grauman theatrical enterprises have a goodly representation when all show up. First, there is Jeff Lazarus, publicity chief man, who runs the whole dera shee-bang when Sir Sidney Grauman is away; then there's Arthur Werzel, who knows more newspapermen on the Coast than perhaps any one other publicist; Mel Riddle, Jeff's aide de camp, and George Holl, sometimes known because of his Teutonic build as the Baron von Holle, with the "omlaut" over the "o," who is the grand master of the Grauman advertising art department.

Universal has no mean delegation, either. Starting with Baby Westland, who has just been persuaded out of the habit of wearing a brown derby, there's Ed Moffat, former A. M. P. A. member, Arthur Herman, Dennis' right-hand man, Harold Hurley, no longer a P. A. but now an assistant serial production manager, and others.

Roy Miller, who's now sitting pretty, represents the California theatre and Miller's theatre, two Goldwyn controlled play-houses. Roy was a former treasurer, but was, so tenderhearted he used to break down and cry when he had to dun the members for monthly assessments.

Roy Davidson represents Mack Sennett's Mission theatre and a host of personal clients, and sits proudly on the board of directors, always bringing in a minority report.

Backening up Howard Struckling, honorable secretary, in the Metro contingent is Francis Perrett, former L. A. sport writer, and Phil Gersdorff, once a Cinematograph man, and now engaged in tying up Bull Montana in national beauty contests for Hunt Stromberg.

* * *

Hunt, by the way, is not the only Wampus to graduate from press agent to producer. There's Bogart Rogers, now controlling the destinies of Douglas MacLean and John Emmett McCormick, First National's production head on the Coast. Among the newer members are Ray Cop.

The oldtimers in the game, although neither would be mistaken for Trude or Mark Smith, are St Snyder, who is trying to please the public under the nom de plume of Abraham Lincoln, that is in connection with Al and Ray Rockett's production; and Adam Hull Shirk, now scenario editor and publicity chief of the Talmadge studios.

For years Adam commanded the press hordes at Lasky and then more money and less responsibility lured him away to the newer organization.

Charlie Ray is well represented in the person of Monroe Lathrop, wise in years and experience, while Jack Neville is the chief exponent of Associated First National. Of late he has become the Beau Brummel of Hollywood.

Pat Dowling has an able aide in Ernest Klein, who says little but thinks much. The battle scarred veteran of the club is Jack Hill, who presides over publicity at the Fox studios, Jack is an old time circus advance man, and can tell tales that make the younger members gasp.

Another new recruit not mentioned earlier is Jay Chapman, representing Palmer Photograph Corporation. Jay used to pass the publicity platter for Ben Hampton, then became a scenario writer, but decided he liked having his fiction printed in newspapers better than writing fiction for the screen, so he's one of the P. A.'s once more.

John Rankin ranks exploiner extraordinaire for the F. B. O exchange in Los Angeles.

Such is the log of the good ship Wampas.
A Laugh or Two While Reviewing the Studios
By J. R. M.

Bill's Coming Back

ABOUT the biggest news is that Bill Hart is returning to the screen. Old Bill. Our favorite Horse Drama actor. Hope all the Western plots haven't been used up since Wm. S. quit the Lasky lot. Some of the last ones we've seen seem pretty thin.

* * *

Bright Outlook

I see we're going to have better pictures from now on. It seems we've had too much hokum, and we're to get "simpler stories of actual people." Well, for one we're for it.

Hello Pete

Pete Smith, who besides doing plain and fancy press agenting, is buying up real estate, etc. comes to bat with a fine lot of gags for this hot weather col. Here they are:

* * *

Shortest Press Notice Ever Written
Eastern movie trade proclaims "Brass Bottle" as big hit.

* * *

Oldest Press Notice Ever Written
Jewels valued at $8.33 were stolen from the home of Maurice Turourneur last night. Former owner offers a reward of $4.00 in form of sixty day note. Or what have you?

* * *

Funniest Press Notice
"White Heat," the new superproduction, will open at the 5,000 seat Capitol theater, New York on July 4. (Excerpt from trade paper.)

* * *

Saddest Press Notice Ever Written
When asked about the future of the industry for a column story, M. C. Levee said: "I have nothing to say for publication."

* * *

Most Impossible Press Notice
Mickey Neillan's blimp is to aid rangers in fighting California forest fires.

* * *

What's the Answer?
Einstein proved that we don't see what we see by sticking a pencil in a glass of water, in his film "The Einstein Theory." But he never explained why in the old days, along about the tenth drink, all our friends looked double.

* * *

'Stoo Hot to Talk About 'Em
Senator James Walker of New York wants the fur coats the film magnates wear investigated. Aw, who cares about fur coats now.

* * *

Lucky Stiff
I see Al Jolson has a new $13,000 Rolls Royce which the Shuberts gave him. Who wouldn't daub a little black make-up on his phiz and gallop along a run-way every night, if you knew you'd roll home in a $13,000 gas wagon.

AUTOMOBILE TERM
"Slipping her clutch."
(With apologies to Katherine MacDonald and Associated First National)

Ought to be Good

Despite the prohibition laws Louis B. Mayer is making "Applejack."

* * *

Positively

Gallagher and Shean, the vaudevillians, are going to do their stuff on the screen. Well, if they're one-half as funny off as on the stage, Fox has a good bet. Absolutely!

FASHION NOTE
Pelka dot ties and pink hats are the vogue.
(J. Warren Kerrigan and support in a Film Booking Office Picture.)

ETIQUETTE NOTE
When eating beans never try to imitate a sword swallowor. Eat them off the side. It may slip and cut your throat.
(With apologies to C. C. Burr all-star comedies. Hodkinson distributes)

Tetter-totter
Every time the old thermometer goes up to 98° the theatre receipts go down to 0.

* * *

Tag You're It
Life with Ruddy Valentino is just one darn law suit after another. Last week he sued a firm making a beauty preparation which he was advertising, and now his lawyer is suing him.

* * *

Messy Job
Valentino goes about the country throwing mud at the makers of certain films and then sells mud to the girls to put on their faces.
Filming Night Scenes for Four Features for Coming Year

Four Unusual and Interesting Shots of Camera and Directional Aces at Work

Truckloads of paraphernalia were transported from Hollywood to the Alexandria hotel, Los Angeles, to film this night scene for the Principal picture, “The Meanest Man in the World.”

Marshall Neilan shooting night scenes for his Goldwyn production, “The Rendezvous,” in the early hours of the morning. The Sun-arcs keep the director warm in the morning chill.

Stuart Paton directing a night scene at Universal City for “Bavu,” the weird Russian play which Universal produced with Wallace Beery in the villainous role.

This picture was taken during the filming of a night scene of the Court of Miracles in “The Hunchback of Notre Dame,” a new Universal special.
Heavy Production Schedule Marks Eastern Studio Activity

Unusually Extensive Summer Program Under Way at Paramount, Fox, Distinctive, Cosmopolitan and C. C. Burr Plants

By John S. Spargo

While the West Coast can admittedly boast of the bulk of the industry's production activity, the Coast is not the only one that has been keeping busy all winter and spring and it is anticipated by officials of that company that there will be no let-up during the summer. An average of four companies have been at work.

Thomas Meighan, under the direction of Ralph Fox, has been kept pretty busy all winter and spring and it is anticipated that Paramount's studio activity will be continued through the summer. The company has been engaged in the production of a film titled "Homeward Bound," and shortly after it will commence on another picture which, however, has not yet been announced. "Homeward Bound" was made mostly on location, in New York, Conn., being the place selected for its suitability for the reproduction of the water scenes of the story.

Gloria Swanson and H. B. Warner are hard at work on an elaborate production of "Zaza," which is being directed by Allan Dwan at the Long Island studios. It will be finished another month before this is completed, although most of the interiors have been made. The company is now on location at Douglas Manor, L. I., where most of the outdoor stuff is being done.

Sam Wood, with an "all-special" cast started work this week on Arthur Vining's story, "His Children's Children," which is expected to be one of the big Paramount specials of the season. Most of the work on this is interiors, and it is expected that the production will be at least three months in the making.

Cosmopolitan:

Instead of retarding the production of pictures made by the Cosmopolitan Corporation, the fire which a few months ago swept through the Cosmopolitan Studios at 127th street and Second avenue, has, if anything, accelerated production until it is now estimated that this corporation is at present utilizing more studio space than any other picture concern in the East. A few months ago the Cosmopolitan Corporation has been using five other big studios.

At the time of the fire, "Little Old New York," starring Marion Davies, was being filmed. Production was only temporarily held up and the filming of this big feature, which will be the opening attraction at the new Cosmopolitan theatre, was continued at the Tifflord studios on Forty-fourth street and in the Jackson studio in the Bronx.

"Under the Red Robe," another Cosmopolitan feature with Robert B. Mantell, John Charles Thomas and Alma Rubens in the leading roles, has required as much studio space in its making as any film ever made in the East, it is said. In the filming of this picture, the Tifflord studio, the Jackson studio, the Pathé studio, at Park avenue and 12th street, and the Universal studio in Fort Lee, have all been employed. In addition to using these studios, Cosmopolitan has had the use of the beautiful Aladdin Rock Farm on the Marx estate near Stamford, Ct. Many of the most beautiful scenes in the film have been made there, and the "lot" in this particular case entailed 220 acres of ground. Other scenes were made at Ausable Chasm, near Plattsburg. In the making of "Under the Red Robe" the Cosmopolitan studios will indirectly come back to use for the filming of a picture. In back of the studio that was charred by fire what is said to be the most mammoth outdoor set ever made in the East has just been completed. Including "shooting space" it covers an entire city block, running from the 22nd street and from the Harlem River to within a short distance of Second avenue. This set, a replica of the Louvre when it was used as a fortress in the early part of the seventeenth century, has been nine weeks in the making. The scene, when filmed, will depict the palace of King Louis XII. of France, including a moat surrounded by a circular wall thirty feet high, two huge towers, a steel draw-bridge.

In making "Unseeing Eyes," a screen version of Arthur Stringer's popular story, "Snow Blind," featuring Lionel Barrymore and Seena Owen; Director E. H. Griffith has used almost all of the Universal studio in Fort Lee and the Jackson studio. Almost three-quarters of the picture, however, has been made in the Canadian Rockies. Director Griffith and his company, through the medium of aeroplanes, covered more ground in the rugged country around Baniff and Lake Louise in their ten weeks stay there than could have been covered a decade ago in more than a year's time.

Cosmopolitan's next picture to be made here is "Cain and Mabel," from H. C. Witwer's popular light story. E. Mason Hopper will direct and Anna Stewart will be featured. Production will start this week at the Tifflord studio and will be continued at the Jackson studio. Marion Davies next play, "Yolanda," by Charles Major, author of her "When Knighthood Was in Flower," which Robert G. Vignola will direct, will also have some of its scenes made in the numerous studios that Cosmopolitan is now using.

Fox:

Production activity at both the New York and Los Angeles studios of Fox Film Corporation at present covers a wider and more ambitious field than at any time during the twenty years of the organization's development.

Every productive avenue at the re-ruined Fox Lot, where William Randolph Hearst is widening to accommodate the elaborate plans of the Fox organization. As a result many of the screen's most popular players are enrolled and working under the Fox banner, a large number of noted directors are engaged in making the features, and talented writers are busy filling the massive settings for the array of special and comedy productions which has been announced for the coming season.

In the New York studios, Elmer Clifton, who directed "Down to the Sea in Ships," is staging "Six Cylinder Love," William Anthony McGuire's Broadway success which ran more than a year to capacity houses in New York. Ernest Truex plays the leading role. Florence Eldridge, well known Broadway star, has been selected to play the feminine lead and many of the original stage cast are engaged in their respective roles in the film adaptation.

Harry Millarde, who directed "If Winter Comes" is at work filming David Belasco's stage play. "The Governor's Lady" is the East Coast studio. The picture will boast an excellent cast headed by Robert T. Haines, Jane Gray and Ann Lutcher. Anthony Paul Kelly, scenic artist, is responsible for the film translation of the Alice Bradley drama of modern society life.

"Mother to Guide Her," which proved popular on the New York stage several seasons ago and which has been announced on the fall schedule, is being directed by Charles Horan. This melo-

Quality of American Films Is Scored by English Editor

Says Economic Reasons Alone Are Responsible for the Success of American Photoplays Abroad—U. S. Still Supplies 85 Per Cent

Uncle Sam still produces eighty-five per cent of the world's photoplay supply, but unless the product is improved materially, "movie" fans in other lands will revolt just as soon as it is economically possible—so says Frank A. Tilley, editor of "Kinetograph Weekly," British film paper.

After visiting Eastern studios, Mr. Tilley, accompanied by C. E. Whittaker, scenarist, started toward the Coast. At Chicago they paid Watterson R. Rothacker a visit. While at the laboratory the British editor discussed the American foreign market situation at some length with A. L. Parker, Rothacker publicity man.

* * *

"During the war about ninety per cent of the world's picture supply was the product of American studios," Tilley said. "The United States still retain a full eighty-five per cent. Not because of quality, oh, no—If quality were the determining factor it would be a waste of transportation to send many American pictures to foreign markets. America boasts some of the screen's greatest artists. America has and still is producing some of the screen's greatest classics, but I am talking about the average.

"America's monopoly is due to economical reasons alone. The United States domestic market is so tremendous that an American producer can sink $500,000 into a picture, sell it only to theatres at home, and still make money—where an English producer can't spend more than $20,000, and hope to make a profit from home consumption. You know, $20,000 is actually a British director's limit—for actors, sets, story and everything.

"Having made a good profit on home sales alone, everything an American producer takes in abroad is pure velvet. He can afford to sell a $200,000 picture to European theatres for less than a British, French, Swedish or German producer can sell a $20,000 film, for America maintains its monopoly, throttles foreign competition, by sheer force of dollars.

"From the artistic standpoint, Sweden leads the world today. But given the same amount of production money, either England, France, Italy or Germany could put out pictures artistically far superior to the present average American product.

"America might not like these pictures, but the real art would be there. America might prefer to continue on its present menu of silly stuff. America is youth mad. American fans would rather see a pretty school girl or handsome young male pose through six reels of emptiness than view a film with a serious thought enacted by persons who have been on this earth long enough to have learned something about acting.

"Censorship abets this youth madness in keeping your photoplays to their present level. In America it is neither nor permissible to think about many subjects that might be wrought into tremendous photoplay themes.

"It has been fondly supposed by many in this country that America's "movies" are Americanizing the world. But America is not imposing culture on the world in this manner. The culture exemplified by your average photoplay is too shallow to make a lasting impression abroad.

"It has been quite the fashion for visiting Englishmen to criticize. I am supplying you the facts, not criticizing. I am for my country the same as you are for yours and therefore, as a Britisher, I hope American producers will continue as they are because the day is coming when it will be economically possible for some other country to cut in on that eighty-five per cent. The rest of the world is wearying of its monotonous diet of predigested American photoplays, and unless Uncle Sam begins serving up more red meat, another chef will get the business."

Here is Alma Bennett, holding a pose at the behest of Director Jack Ford for a very large close-up to be used in a new picture "3 Jumps Ahead," which Tom Mix is making for Fox. Note that the chair which she is sitting in is actually set between the legs of the camera's tripod. This is done to bring the mouth of the Bell-HoweI1 within a few inches of the player's face.

Ggets Big Role in Paramount Film

Dorothy Mackaill, Outsider Engaged for Coveted Part in Wood Production.

Famous Players has just done an unusual thing in going outside of its own ranks of notable players to select an actress for what is considered one of the prize roles of the production year—"Sheila" in Arthur Train's novel of New York life, "His Children's Children." Dorothy Mackaill, who has forged into the foremost rank of screen players recently, is the fortunate young woman.

"His Children's Children" is a Sam Woods production with a notable cast. It is being made at the Long Island studios, and on a scale that promises to make it one of the big pictures of the season.

After a little more than two years in pictures, Miss Mackaill attracted unusual attention in the spring by her work as the featured player in the Edwin Carewe directed "Mighty Heart" in the American, as in the Universal, also the De Mille production in New York, Los Angeles and many other cities promptly hailed her as a new star.

She has just completed work as leading woman with Richard Barthelmess in Theodora Goes to College, as in the Booth-Perkins production. In this picture, which is scheduled for August publication, she has a dashing and intensely dramatic part.

Starting as a leading woman in a series of comedies, Miss Mackaill has had a variety of feature parts that have tested her skill. She was a society girl in "The Isle of Doubt”; a ballet dancer's mountain maid in "The Inner Man"; a child of the New York slums in "The Streets of New York"; a blind small town girl in "Mighty Lake's Rose" and in "The Fighting White" she is the only black maid of Cromwell's time, who a part of the time masquerades in boy's attire. In "His Children's Children" she will play the fluctuation of present day girlhood in the New York smart set.
The Studio and Its Product
A Brief Presentation of Facts and Figures About the Making of the Motion Picture of Today

More than $18,650,000 will be expended this year in the expansion of production facilities at the Coast studios. This is exclusive of the money to be spent on product. Following are the estimated expenditures of the various companies:

- William Fox studios: $3,500,000
- Mack Sennett Film Corp.: $2,000,000
- Hollywood studios: $1,000,000
- Famous Players-Lasky: $2,250,000
- Sol Lesser: $500,000
- Fairbanks studio: $1,150,000
- United studios: $800,000
- Universal studio: $500,000
- Robertson-Cole studio: $250,000
- Hal Roach studios: $400,000
- Goldwyn studio: $300,000
- Independent producers: $5,000,000

Grand total: $18,650,000

* * *

Seven hundred thousand feet of lumber were purchased for use in constructing the mammoth sets for the new Douglas Fairbanks picture “The Thief of Bagdad.”

It is said that Jackie Coogan’s first Metro picture, “Long Live the King,” will cost more than $600,000. There will be twenty groups of sets. The more important ones and their cost follow: Opera House, $23,000; king’s bedchamber, $38,000; Crown Prince’s bedchamber, $15,000; boudoir of Countess Olga Loschek, $11,000; prince’s school room, $16,000; boudoir of Archduchess Annunciata, $14,000; throne room, $12,000, and a group of several interiors, $23,000. It is said that 3,000 extras will play in the special.

* * *

The interior palace set for the Distinctive-Goldwyn picture, “The Green Goddes,” covers a space of approximately 18,000 square feet.

* * *

Cecil B. DeMille has established a camp at Guadalupe, Cal., where he is making “The Ten Commandments.” The camp is practically a city of 2,500 inhabitants and was built in less than six weeks. In the camp there are more than 4,000 animals, a hospital, a motion picture theatre, grocery store and the like. The camp restaurant serves 7,500 meals a day.

* * *

Few people realize the task of the film cutter. Karl E. Anderson, who cut “The Spoilers” for Goldwyn, had to reduce the picture from 130,000 feet to 8,500 feet. “In ‘The Spoilers,’” says Anderson, “I had eighteen stars to please, one director, one cameraman and one producer. No wonder I lost more than ten pounds during the cutting.

* * *

Goldwyn has one of the largest stages on the Coast. It has 52,500 square feet of floor space and will hold fifty average motion picture sets at the same time. The stage is 300 feet long and 175 feet wide.

* * *

How long is the average length of a screen star’s career? John S. Robertson, who directed Richard Barthelmess in “The Fighting Blade,” says three years, whereas the stage star enjoys popularity from ten to twenty years. He says that this great difference is due partly to the fact that the screen star has not received the training upon which to build a more lasting popularity. He says also that the motion picture public is more fickle.

* * *

First National plans to spend more than $8,000,000 on its product for the coming season. Louis B. Mayer states that three of his pictures now being completed represent an expenditure close to $1,000,000.

* * *

One set, a reproduction of the Louvre when it was used as a fortress, has been erected for the Cosmopolitan production, “Under the Red Robes.” This set, including shooting space, etc., covers a city block. It will cost $125,000 to complete the scenes on this set.

Chaplin to Take Rest
(Special to Exhibitors Herald)
LOS ANGELES, June 26,—Charlie Chaplin will vacation for six weeks following completion of “Public Opinion,” starring Edna Purviance.
WORLD'S EXPOSITION
of MOTION PICTURES
and Monroe Doctrine
Centennial

Better than any World's Fair that you have seen. More magnificent and spectacular than any previous event in the history of America. Every resource of the motion picture industry has been used and the entire world searched for thrilling and stupendous acts. You will remember it as long as you live!

Stupendous
Superb
Unequalled
Glorious
Sublime

A SATURNAULIA
OF SPLENDOR

ART

PROGRESS

THE FALL
OF
MONTZUMA

YOUR FAVORITE
MOVIE STARS

EDUCATION

KOSLOFF
BALLET
OF 150

See the World's Greatest Horse Act—30 Educated Polish Equines—American Premier

July 2 to Aug. 4

EXPOSITION PARK
LOS ANGELES, CAL.
Studio Folk in Public Eye

"Herald" Presents Program Sketches of Screen's New Faces and of Many Actors Who Have Advanced in Favor During 1922-23

A

ADOREE, RENEE, has made rapid advancement during the past twelve months, due in part to the fact that she has been associated with leading figures in the industry and has given her an opportunity to play roles well suited to her type and manner of characterization. Miss Adoree, the second wife of Tom Moore, was an interpretative dancer with the Folies-Bergère in both in Europe and in this country, prior to entering the motion picture field. She spent her childhood in France, and she is still considered a Frenchwoman. Recently she has appeared in three Fox pictures, "Mixed Faces," "Monte Cristo" and "West of Chicago." She is now under contract with Louis B. Mayer, who is featuring her in the forthcoming "Rural Barker production for Metro, "The Law-Bringers."

ALEXANDER, BEN, is the 10-year old youngster whose work in First National's "Penrod and Sam" brought him notable mention. He will be remembered also for his portrayals in Griffith's "Hearts of the World" and in "Turn of the Right." ALEXANDER, who is a ward of the late Charles Chaplin. Following completion of his work in Paramount's "Hollywood," Arthur was signed by Film Booking Offices to star in four productions.

ASTOR, MARY, whose real name is Lucille Langhanke, began her screen career in leading roles in Triart's pictures based on famous paintings, the first of which was "The Beggars Maid." Since that time she has been the principal feminine support for a number of prominent stars. With Glenn Hunter she has played in the Hodkinson-Film Guild productions "Second Fiddle," she supported Richard Barthelmess in First National's "The Bright Shawl," she had an important role in the Thalberg production feature, "The Ne'er Do Well," with George Arliss she played in "The Man Who Played God," she also appeared in the Ralph Ince-Metro picture, "Success." She is under contract with Paramount, her first picture to be "To the Ladies."

AYE, MARYON, the wife of Harry E. Wilson, who is president of the Principal Pictures Corporation, has just signed a long term contract with Triart Film Corporation for a number of independent pictures. In the past few months she has signed, in addition to Miss Aye, Glenn Hunter, William and Larry Semon, Miss Aye, a former vaudeville player, has just signed the Principal Pictures' "The Meanest Man in the World." She has been associated for some time with the Sol Lesser interests.

B

BABY PEGGY, has appeared on the screen since she was one and a half years of age. Although brought on by her thousands of admirers her real name is Montgommerie. She is 13 years of age. Baby Peggy has made rapid advancement. She has been one of the few youngsters to be starred. For example she had a success on Broadway as "Miles of Smiles," "Little Miss Hollywood," "The Old Man," "Sweetie," "The Kid Reporter," "Carmen," "Taking Orders," and "This." Although she finds little time to appear in other than Century comedies she has appeared in Marshall Neilan's "Penrod" and "Fool's First."

BARNES, T. ROY, has jumped to the fore with a number of months through his excellent work in such pictures as Paramount's "The Private Life of Helen of Troy," in which he played Happy Jack, and in the Cosmopolitan pictures, "Go-Getter," "Go-Getter and Adam and Eva," the latter for the eponymous studio. In Barnes, a married man and 32 years of age, was born at Lancaster, Pa., and received his education, however, at Utica, N. Y. He did not enter pictures until 1918. He has had a successful dramatic and vaudeville career, having played in such shows as "Passing Show of 1914," "The Red Canary," "Over the Top" and other pieces. He has light-brown eyes, dark hair, is six feet in height and weighs 155.

BARTELMESS, RICHARD, has forged to the front with greater strides, perhaps, than any of the younger players. Although his screen career dates back to "War Brides," it was not until "Tellable David," the inspiration picture for First National, that he firmly established himself as a star. Prior to that, however, he had become a favorite through his work in the D. W. Griffith productions in which he characterized in "Broken Blossoms" being especially notable. In recent months he has, for First National, "Fury," "The Bond Boy," "The Fighting Bishop," "To the Shallows." His "Tellable David" won the Photoplay Magazine medal in 1922. Barthelmess was born in 1895 in New York City, and educated at Trinity College, Hartford. His wife is Mary Hay Caldwell, prominent dancer known professionally as Mary Hay. They have one child, a daughter, Mary Hay Barthelmess, born January 31, 1923. Barthelmess has a short and agile figure, playing in summer for five years. He is 5 feet, 7 inches tall, weighs 145, and has dark hair and brown eyes.

BEERY, NOAH, has had an enviable stage and screen career. During the past year he has been in great demand by producing companies, and in some instances it has been necessary for him to work in a number of pictures at the same time. His portrayals of heavy roles have been particularly notable. Beery was born in 1884 in Kansas City, Mo. He has one son, Noah Jr., 5 years of age. The actor is a man 6 feet tall, weighing 225 pounds. He is dark. Following his departure from a dramatic career with Richard Mansfield, Coban & Harris and Kaye & Erlanger, he entered pictures in his first efforts being with such companies as World, Paragon, Kalem, Fox and Lady. In recent months he has had outstanding roles in Paramount's "Fibb Tide," "Warner Brothers' "Main Street," Goldwyn's "The Spoilers," First National's "Omar the Tentmaker," and "Wandering Daughters," Principal Pictures' "Sons and the Rose" and "Find a Wife." He is 6 feet four and half inches tall, weighs 220 pounds and has dark hair and blue eyes.

BEERY, WALLACE, like his brother, Noah, has been one of the most popular character men in pictures during recent months. He is in great demand and finds it necessary to work in more than one picture at a time. He was born and educated in Kansas City, Mo. For ten years prior to his motion picture connections, he was on the stage. In his early career he played comedy roles with Essanay, Beery, the former husband of Gloria Swanson. He now plays as 6 feet 6 inches tall and weighs 200 pounds. His portrayal of Richard, the Lion Hearted to Douglas Fairbanks' "Robin Hood" will long be remembered. He supported Priscilla Dean in Universal's "The Flame of Life," and was featured with his brother in "F. B. O. - Stormswept, and Good Men and True." In Metro picture "Soul of the Beast." "Youth to Youth," "London Releasing's "Quickands. He has just signed a three year contract with Paramount, his first picture to be "To the Last Man."

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BELLAMY, MIDGE, whose histrionic talents have been developed to a great extent by Thomas H. Ince, is the daughter of a college professor. She was born in Indiana and is now in her early twenties—either 20 or 22 years of age. After a brief stage career she came to the screen first in Geraldine Farrar's "The Riddle: Woman." For Ince she has played in such pictures as "Soul of the Beast," a Metro production; "The Hrettman: A National attraction. She appeared also in the Lichtman-Schulberg offering, "Are You a Failure?"

BLUE, MONTY, has been given excellent opportunities in recent months with Warner Brothers, particularly in that company's two pictures, "Brass," and "Main Street." Blue, born in Indianapolis, Ind., came to California. He followed his schooling at Purdue university with vaudeville engagements, and in 1915 that he sought assignments in the cast of motion pictures. His first engagement was with Douglas Fairbanks, in "Wild and Woolly," followed by a role in that star's "The Man from Painted Post." He then appeared with Mary Pickford in "M'Liss" and "Johanna Enlists," among his other pictures with Griffith's "Orphans of the Storm," "Broadway Rose," Max Murray's Metro production "The Millionaire," "Kentucky Home" and "The Kentuckians." He is 6 feet 2 inches tall, weighs 183 pounds and has brown hair and blue eyes.
RECENT Productions Directed for Cosmopolitan by

ROBERT G. VIGNOLA:

"THE WORLD AND HIS WIFE"

"THE WOMAN GOD CHANGED"

"ENCHANTMENT"

"WHEN KNIGHTHOOD WAS IN FLOWER"

"ADAM AND EVA"

ABOUT TO BEGIN WORK ON

"YOLANDA"

STARRING MARION DAVIES

His first production since his return from a trip around the world, made for the purpose of studying peoples and customs of other countries for use in future

VIGNOLA PRODUCTIONS

Permanent Address: New York Athletic Club
BOOMAN, ELEANOR, a New York girl comedienne, has done through the efforts of Goldwyn to find new faces for motion pictures. In her brief screen career she has developed rapidly, so much so in fact that Rupert Hughes assigned her the leading role in his Goldwyn production for 1922, "The Man of the Golden West" which has just been brought to the screen by Edwin Carewe and the Dollar Mark." He gained his greatest screen experience under the guidance of David Griffith, having played in that producer's "Birth of a Nation" and "Intolerance." Later he directed several Dorothy Gish comedies for Griffith. His recent picture, "Down to the Sea in Ships," a Hodkinson release, is his greatest. He has been signed by Fox and will direct "Six Cylinder Love" for that company. Clifton is a man weighing 160 pounds, 5 feet, 11 inches tall and has brown hair and eyes.

CLINE, EDWARD FRANCIS, is known by the majority of his followers as Eddie. Virtually his entire screen career, following on short period on the stage, has been spent in the direction of comedies for Selznick, Vitagraph and Reaert. He is the West Coast where he undoubtedly will be in demand among the producing companies.

CLOY, WILLIAM, JR., has had a comparatively short screen career, but despite this his work in Cosmopolitan's "Enemies of Women" has been considered one of the finest portrayals in recent months. At various times Collier has appeared in pictures produced by Selznick, Vitagraph and Reaert. He is the West Coast where he undoubtedly will be in demand among the producing companies.

CUGAN, JACQUE, began his screen work at the age of 4 in Charles Chaplin's "The Kid," and almost immediately he was recognized as one of the prominent of the younger generations of players. Since then he has increased in stature by appearing with such pictures as, "Daddy," 'Peck's Bad Boy," "Oliver Twist," "Trollope" and "Circus Days," all being Sel Lender productions through First National. Only recently he signed with Metz and is currently working on "Long Live the King," for that company. Jackie was born in Los Angeles, May 26, 1914. Both his father and mother were on the stage and at one time Jackie lived in an Anette Kemmerell act. It was while performing with this actress that Chaplin discovered him. His grandmother, Mrs. Frank Dolliver, was his greatest fan on the stage, the youngest, has light hair. He is being educated by a private tutor. He has been a student sister, Priscilla Dean, who was the daughter of an exhibitor.

CURTONT, MARGUERITE, was an artist's model prior to entering the motion picture field. She is the wife of Raymond McKee, the two having been married early this year (1922) following their work together in Hodkinson’s "Down to the Sea in Ships." Miss Curtain was born in 1897 at Summit, N. J. She received her education, however, in New York and in New York. One of her forthcoming pictures will be "The Steadfast Heart," a Distinctive-Goldwyn offering. She appeared also in "Jailbird," an Arrow attraction. During her early screen career she played with Sessue Hayak, Pathes, Famous Players, Fox Film Company and Universal. She is a美工 artist and created her own sound track for the "Cupid," a screen comedy written and directed by her. She has done a tour of the United States and Canada and was featured in several of the important theatre companies of England and Scotland. She has been employed in the film industry ever since her marriage and is the mother of one child.

CHANEY, LON, on whose work the screen was a dancing comedian in his stage days and who is who has been the producer of such attractions as the Kolb & Dill and "Topo Fisher about the current "The Penalty," was also one of his first pictures for the screen. He scored, however, in George Loane Tucker’s "The Miracle Man," Such pictures as Goldwyn's "The Penalty," "Paris Shenanigans," a Tourne and Hodkinson picture; Metz's "All the Brothers Were Valiant" and "Quincy Adams Sawyer"; Goldwyn’s "A Blind Bargain," Universal’s "The Red Robe," "The Golden West," a "The Girl with the Golden West?" which has just been brought to the screen by Edwin Carewe and the Dollar Mark." He gained his greatest screen experience under the guidance of David Griffith, having played in that producer's "Birth of a Nation" and "Intolerance." Later he directed several Dorothy Gish comedies for Griffith. His recent picture, "Down to the Sea in Ships," a Hodkinson release, is his greatest. He has been signed by Fox and will direct "Six Cylinder Love" for that company. Clifton is a man weighing 160 pounds, 5 feet, 11 inches tall and has brown hair and eyes.

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Barbara La Marr

Malcolm McGregor

Pola Negri

Stan Laurel

DANIELS, MICKEY, is a fortunate youngster in that he has just signed a five-year contract with Metro, producing "Our Gang" comedies for distribution through Pathé. This fresh face has player the role of the Kid in Harold Lloyd's latest offering, "Safety Last." He will be remembered also for his excellent portrayal in Vitagraph's "The Ninety and Nine," and "The Little Minister."

DE LA MOTTE, MARQUERITE, is one of the younger players who is in great demand by the major companies, and this is best exemplified by the number of pictures in which she now is appearing, Miss de la Motte, who is 19 years of age, was born on June 22 at Dubuque, Iowa. She has been in pictures for three years, having decided upon screen work after studying dancing for some time with Pavlova. She is 5 feet, 8 inches tall, and has dark hair and brown eyes. She weighs 105 pounds. During her screen career she has appeared in Metro, Pathe and Mutual pictures.

DE LA MOTTE, MARGUERITE, is one of the leading actresses with the horizon was "Dr. Jack" and "Safety Last." It had been planned that she would be starred by Hal Roach until it was discovered that this plan was not to be. She will be seen for some time_ped to Principal and not heretofore Days," and "Bread of Tenement's "Wandering Dauגersons," and "A Man of Action." The role of the part in "The Mask of Zorro" and "The Nut." She has appeared in pictures produced by Metro, Benjamin H. Hampton, Jesse D. Hampton, H. B. Warner and others.

DEMPSTER, CAROL, was a dancer prior to entering motion pictures. She was born in Santa Barbara, Calif. on February 16, 1902. After touring the country with the Denishawn danc- es she returned to Hollywood and has appeared in many of that company's pictures including "Dream of the White Fled," a current offering, and "One Exciting Night."

DENNY, REGINALD, born in England on November 20, 1891, came to America at the age of 16, and J. Cline Young's "The Quaker Girl." He was the son of William Henry Denny, a British actor, and through these theatrical associations he began his motion picture career at the age of 6. After his engagement in "The Quaker Girl" he returned to England and attended school in London, England, and the Orient. It was at this time that he became interested in amateur boxing, and his ability in this respect attracted attention. He then returned to New York and played in "Twin Beka" at the American Theater. During the war he was a lieutenant in the Oversea Reserve and after the war he played in "The Passing Show of 1919" and supported John Barrymore in "Hound of the Baskervilles." His first screen work was with Evelyn Greely in "An Exile," a picture which has increased his popularity are Universal's "The Laughing Taher," "The Abyssial Brute," and "The Kentucky Derby.

DIX, RICHARD, became interested in the stage at an early age and attended the University of Minnesota. During his early stage career he appeared in many prominent acting roles as William Faversham and was a member of the Missouri stock companies. He supported Faversham in "The Hawk." He is one of the most promising of the younger actors and finds his services at all times in demand. He has been chosen by Cecil B. DeMille for a prominent role in "The Ten Commandments," and he also will appear in the forthcoming Paramount Production, "To the Last Man," in which he will have given excellent opportunities.

DOVE, BILLIE, is one of the several young women who are now appearing in pictures who came to the screen from the Ziegfeld Follies. Marcus Loew discovered Miss Dove when she was playing at the Theatre at One child. Baby Julie, Cruse has black hair and dark eyes.

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Who has made three special productions during the first six months of 1923. "Does It Pay," for the Fox Film Corporation; "Lawful Larceny," for the Famous Players-Lasky Corporation, an Alan Dwan production; and "The Gold Diggers," for the Warner Brothers.
picture. "Just Like a Woman." Graves, wife, Marguerite Neuman, who was a Minneapolis girl, died only recently. Graves was born in Cleveland, O., he is 6 ft. 1 inch tall and weighs 150 pounds.

GUERN, BRUCE, is a youngster who has been in a number of suitable roles during the past year. He portrayed "Red" O'Brien in Victor Fleming's "Brass," "Lived in the Dark," and Little Donald in First National's "The Miracle." He was a member of the cast of "Brass," the Warner Brothers special.

HACKATHORNE, GEORGE, is one of the younger of the character actors of prominence. His theatrical experience dates from the time he was a child. He has had stock and vaudeville experience; and on the dramatic stage has appeared in "Atlantic," "The Girl I Left Behind Me." He is now appearing in "A Woman's Man," a forth coming Principal Picture. Another of the big pictures that he will appear during the coming season is Universal's "The Merry Go Round." He was born in Portland, Oreg., and educated there. He is 5 ft. 7 inches tall and weighs 120 pounds. His hair is dark, and his eyes brown.

HAMMERSTEIN, ELAINE, American of one of the prominent theatrical families, her grandmother being the late Oscar Hammerstein, grand uncle Oscar Hammerstein. Since the dissolution of the Selznick producing forces, Miss Hammerstein has been in charge of Triplet Film Corporation, an independent unit. Her first picture under the new studio name was "Broadway Gold." In her Selznick days she appeared in such productions as "Hustings" (not yet released), "One Week of Love," "The Miracle of Manhattan," "The Pleasure," "The Shining Hour," "R for Romance," "The Country Cousin" and others. In her early days she played leading roles in production of "Wanted for Murder" and in the Jewell pictures, "The Gentle Reader" and "Round Around the Moon." Before entering pictures she appeared before the footlights in "Hi Jinks" being the two plays which gave her her greatest opportunity. The star was born in New York in 1897 and was educated at Armitage college in Pennsylvania. She is 5ft. 5 inches tall and weighs 120 pounds. She has brown hair and grey eyes.

HAMPTON, HOPE, is one of the many stars of the present day who are making their birthplace, Canada. Miss Hampton was unheard of in screen circles until recently when her initial picture, "A Modern Salome," was heralded before the trade as a potential star. She has been steadily advancing in popularity and today she is assigned one of the promising roles in the better pictures. She is now on the Coast where she will portray the leading role in "The Gold Digger" which Warner Brothers are producing. Work in this follows completion of "The Mammie" for Paramount. While making pictures for First National, Miss Hampton was with her own company, which produced such pictures as "Star Dust," "The Bait," "Love's Penalty," and "She." Miss Hampton was educated in Dallas, Tex., and at the Sophie Newcomb school in New Orleans, La. She is 5 feet 3 inches tall and has abundant brown hair and blue eyes. She is considered the most promising of actresses on the screen.

HARLAN, KENNETH, may be numbered among the younger actors who are carrying along the traditions of their forbears. Like many of those who are popular today in the motion picture industry, Harlan started his career on the stage—his first professional engagement was as an apprentice in the Hanoverian. He then played in "The Fortune Hunter" and "The Count Boy." Then followed the screen experience which has carried him to great popularity. Harlan is a Bostonian, although he was born in Brooklyn. He was born in 1895. He has been divorced twice, the second Mrs. Harlan being with whom he has played in some pictures. He has worked in the hotels in support of Constant Talmadge in "Dangerous Business," "Lovers and Beauty and Brains." His more recent successes have been between "East Side, West Side," "Priscilla," "Broken Wings," "The Girl Who Came Back," "June Hoffman," the Al Lichtenstein releases, "The World's a Stage," a Principal First National picture, "The White Witch Around the Corner," the Warner Brothers special, and "The Toll of the Sea." He is 6 ft. 4 inches tall. He has been cast in the Preferred-Lichtenstein attraction, "The Virginia." He has brown hair and dark eyes, weighs 185 pounds and is 6 ft. 6 tall.

HEADBACH, RICHARD, has had a varied professional and motion picture career for a youngster only 6 years ago. He is the son of non-professional parents, was born in Los Angeles on April 23, 1917, and has been educated in private schools. He made his stage debut in "Musical Comedy" at the age of 6 and has appeared in several musicals. He was seen in recent years in Mary Pickford's new version of "Tess"; in the First National feature, "Scars of Jealousy"; in First National's "Child of the Dust." A follower of "The Gaucho," he will play a leading role in the Warner Brothers production, "Judgment of the

HILLER, LAMBERT, is a recruit from the newspaper and short story field. Like other directors, he has doubled in brass, both writing and directing a number of his pictures. His most recent success is "The Forty-Days' Dust." He is now in production of his picture, "The Shrink," starring Lon Chaney; "Caught Bluffing," also for Universal; "The Super Sex," an American Releasing offering; "Skin Deep," first National picture; "Scars of Jealousy," an Universal; "It's a Long Way to the Top," the Altar Stairs," for Universal. Hiller was born in South Bend, Ind., in 1895. He is now a student at a school in New Jersey and at Drake university in Iowa. He spent a short time on the stage. During his picture career he has been with such companies as American, Mutual, Triangle, Ince, Eastern, Film Corporation, Artcraft and Har Productions.

HINES, JOHNNY, came to the screen after eight years' theatrical experience. While he was a young star he made his greatest showing in the B. W. Witwer "Fighting Blood" series which film company produced with George O'Hara in the stellar role. She also appeared in "The Parson's Wife," "Shall Neilan's "Penrod" for First National. Miss Hinton was born in Brooklyn in June, 1885, and was educated by a private tutor. After playing in Eclair, Universal and Triangle pictures, he appeared in such hits as "The Great Tousey", "Huck and Tom" and "Everywoman." Later he was seen in Selznick's "Oliver Twist." He is 5 ft. 9 inches tall and weighs 150 pounds. He has golden hair and blue eyes.

HORTON, CLARA MARIE, although in pictures since the days of the nickel, made her greatest showing in the H. C. Witwer "Fighting Blood" series which film company produced with George O'Hara in the stellar role. She also appeared in "The Parson's Wife," "Shall Neilan's "Penrod" for First National. Miss Hinton was born in Brooklyn in June, 1885, and was educated by a private tutor. After playing in Eclair, Universal and Triangle pictures, she appeared in such hits as "The Great Tousey", "Huck and Tom" and "Everywoman." Later she was seen in Selznick's "Oliver Twist." She is 5 ft. 9 inches tall and weighs 150 pounds. She has golden hair and blue eyes.

HUGHES, GARETH, came to America from England, Wales, where he was born in 1897. He was educated in Wales under the most ideal conditions. Although he has come to this country at an early age. During his 3 years on the stage, he has been considered for his work in support of Constance Talmadge in "Dangerous Business," "Lovers and Beauty and Brains." His more recent successes have been between "East Side, West Side," "Priscilla," "Broken Wings," "The Girl Who Came Back," "June Hoffman," the Al Lichtenstein releases, "The World's a Stage," a Principal First National picture, "The White Witch Around the Corner," the Warner Brothers special, and "The Toll of the Sea." He is 6 ft. 4 inches tall. He has been cast in the Preferred-Lichtenstein attraction, "The Virginia." He has brown hair and dark eyes, weighs 185 pounds and is 6 ft. 6 tall.

HUGHES, LLOYD, got his start in pictures while in attendance at the Polytechnic Institute in Los Angeles. He is a Thomas H. Ince find and has done some of his best work under that producer's supervision. He is now seen recently in Mary Pickford's new version of "Tess"; in the First National feature, "Scars of Jealousy"; in First National's "Child of the Dust." A follower of "The Gaucho," he will play a leading role in the Warner Brothers production, "Judgment of the
WILLIAM CHRISTY CABANNE
Storm." His earlier appearances were in Paramount's "The Haunted Bedchamber"; Lloyd Ingram's "Impossible Susan"; and others. His earliest work was in Buffalo, N.Y., where he was born in 1895, to his present vehicle, "Merton of the Movies," being one of the outstanding attractions of the current season. He is 6 feet, 110 pounds, and has brown hair and grey eyes.

HUNTER, GLENN, came to the screen after his excellent work in the stage productions of "Circus," "The Hollow," and "The Players." He has not yet forsaken the stage, his present vehicle, "Merton of the Movies," and the public has already become attracted to his work. He has appeared with Noma Talmadge in "Sultan" and has starred in Samuel Goodwyn First National picture, "The Eternal City." In "The Woman of the West," "The Real Woman," and "The Man of the Year," he is, only recently adopted a baby boy, Ivan, having lost her own child some years ago. He is 5 feet, 10 inches tall, weighs 130 pounds, and has brown hair and grey eyes.

JOHNSON, EMORY, has been cameraman and has designed many of the most popular pictures, with a keen appreciation of the camera and its possibilities. He has worked for more than 20 years in the film industry, and has been associated with Famous Players, and in all probability his first vehicle will be "This Side of Paradise." He is 5 feet, 110 pounds, and has brown hair and grey eyes.

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KERRIGAN, JACK WAREN, returned to the screen in Paramount's "The Covered Wagon," one of the most popular pictures of nearly three years. Just why he left the screen is not certain, some say it was for the right role and others declaring that it was to care for his mother which was in need. While "The Covered Wagon" was in production. No sooner had he completed his work in this picture than he was assigned to the lead in the Edwin Carewe First National attraction, "The Girl of the Golden West." He is a native of Wisconsin, and was born in 1899. He received his education at the Chicago university. During his career he has played in Klaw & Erlanger's "Brown of Harvard" and "The Road to Yesterday." It is not known from the screen play he has played with Essanay, American, Universal and Famous Players pictures. He is 5 feet, 1 inch tall and has black hair and brown eyes. It has been reported that he and Louis Wilson were engaged.

LA MARR, BARBARA, is second to none in popularity among the younger leading women. A list of her productions during the past year and the demands made upon her by the producers attest to this. She has played in Goldwyn's "Souls for Sale"; "Metro's "Scandal Women"; Litchman's "Poor Men's Wives"; and "The Hero"; Metro's "Quincy Adams Sabes" and "Tourner's "The Brass Bottle." For the coming season she is likely to play in "Samuel Goldwyn First National picture, "The Eternal City," and in "Merril & Howard's "The Master of Women" and in Fox productions. She is 5 feet, 110 pounds, and has brown hair and grey eyes.

LEAHY, MARGARET, is an old hand at the game, never having lost a baby boy, Ivan, having lost her own child some years ago. Jack Daupherty, whom she married in Nashville, Tenn., on July 9, 1895, is the father of two children. She is 5 feet, 110 pounds, and has brown hair and grey eyes.

LEARY, STAN, came to the screen from vaudeville. He is one of the most amusing of the comedians and has had the majority of his subjects upon the stage. His performances which Metro has distributed are "When Knights Were Bold," "The Weak End Game," and "Mad and the Woman." He is now producing for Pathe distribution. His wife is Miss Leary, also a vaudeville and stage performer.

LEHAY, MARGARET, was brought to this country by Norma and Constance Talmadge. She is the public's favorite in "The Buster Keaton's forthcoming Metro picture will be her first vehicle. Miss Leary, who was born in London of Irish parents, was the winner in an English beauty contest, chosen during the European tour of the Talmadge sisters. She is 30 years of age, is blonde and has blue eyes. She has had no previous theatrical experience.

LEE, LILA, has an experience which few screen players have had. She was taken from the vaudeville stage where she had played for ten years and made a star by Famous Players. She was an utter failure at that time, in stellar roles and as a consequence she was demoted to minor parts. Despite this reversal she kept persistently on and today she is one of the most prominent of the younger leading women. She was born in New York, although her parents, Mr. and Mrs. Charles Apple, live in Chicago at the present time. She is the result of a Vaudeville party stage training under the guidance of Gus Edwards, having gone into theatrical work at the age of 6, at that time she was known as Gullah. At 14 she was signed by Famous Players and elevated to stardom. During the past year she has had important roles in Last Picture Show, Meighan's "The Ne'er Do Well" and "Back Home and Broke"; "Ellis Pack" and "The Brass Breaker," and in other Paramount offerings. Previous pictures in which she has appeared are "Male and Female," "The Face upon the Chaise," "Dollor and a Year Man," "Midsummer Madness" and others. She has blonde hair and grey eyes, weighs 110 pounds and is 5 feet, 3 inches tall.

LEWIS, RALPH, like Emory Johnson, has gained wide public favor within the last few months in the series of F. B. O. productions, "The Two Aces," "The Law" and "Westbound Limited." These products, however, have not been as important in Lewis' work during the past year. He had an important role in "Metro's "The Phantom," in American Releasing's "Vengeance of the Deep" and F. B. O.'s "Call Your Own Man." He was born in Englewood, Illinois and was educated at Northwestern University, following which he took up the stage as a profession. During his stage career he has been associated with the dramatic and in the dramatic production of "Hollywood's "Till the Clouds Roll By," "First Nation's "Sitting the Window" and "Merrin."" Ramsey and Rex Ingram's "The Conqueror." Lewis is 5 ft. 14 inches tall and weighs 180 pounds.

LLOYD, HAROLD CLAYTON, the original negative frame, has been in pictures since 1914. Following a theatrical career he fulfilled the wishes of his mother, who had had early ambitions smothered by the religious beliefs of her parents. Lloyd was born in Dakota, Nebraska, in April, 1892. He spent
To be “bigger and better”—a picture must have REAL

STAR
STORY
DIRECTION
PRODUCTION
ADAPTATION
CAST

Each of these factors is present 100% in

JACKIE COOGAN

in

“Long Live the King”

From the novel by Mary Roberts Rinehart
Directed by Victor Schertzinger
Adapted by C. Gardner Sullivan and Eve Unsell

Superlatively Cast and Beautifully Mounted

Under the personal supervision of Jack Coogan (Senior)

Released through METRO

YOU KNOW THAT JACKIE COOGAN MEANS BOX-OFFICE RECORDS

“Long Live the King”: really Bigger and Better !!!!!!
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July 7, 1923

**LOGAN, JACQUELINE**, is an Allen Dwan snd. The producer's "The Perfect Crime" being her first picture. Prior to entering pictures she was a Ziegfeld chorus girl. Since that time she has starred in "The Sentimental Lady," "In White and Unmarried," "In Burning Sands," in "Java Head," "The Golden Trail," "The Master Nuisance," in Goldwyn's "A Blind Bargain," in Charles Ray's "A Bully for a Guy," and with Walter Hirsch in "Sixty Cents an Hour" and "Mr. Billings Speeds His Horse." She will appear later in Paramount's "Shanghai." She was born in San Antonio, Texas, on November 30, 1907. Her father, Mr. Logan, has been associated with the Boston Conservatory of Music. Miss Logan is a graduate of the Colorado College at the age of fifteen and later was a reporter on the Colorado Springs Gazette. She is a robust young woman who can dance and play the harmonium. Her long dark tresses are a decided asset. She is 5 feet 5 inches tall, has black hair and blue eyes and weighs 150 pounds.

**MACKAIL, DOLOTHY**, is a Follesie Girl, who has met with a decided degree of success in pictures. Although she made her screen change by Nellian it was "Mighty Lak a Rose" that gave her her opportunity and developed her real histrionic talents. Another picture in which she gave of her characterization is "The Fighting Blade," in which she plays an opposite Richard Barthelmess. Among her other pictures are "Shadows of Arrows," "A Woman's Woman," "The Gay Wifey," "The Arrow," pictures "The Inner Man," "The Isle of Doubt," etc. Miss Mackail was born in Hall, England in 1903 and was educated there and in London. After studying dancing and dramatics she entered the Ziegfeld chorus in the "Midnight Frolic." During her early career in this country she played in Torey comedies, "First Mate," "The Lotus Eaters." Miss Mackail has blond hair and hazel eyes, weighs 131 pounds, and is 5 feet 4 inches tall.

**MEIGHAN, THOMAS**, has as wide a following perhaps as any actor on the screen. Meighan is both a business man and an actor and with this unusual combination he has been able to select the stories which he thought most suitable. George Loane Tucker's "The Major Man" established Meighan as a screen favorite and since that time he has gained steadily in popularity. Most recent of his Paramount productions are "The Ne'er Do Well," "Black Home and Brute," "Daddie," "Man-Slaughterer" and "Our Leading Citizen." A close friend of George Ade's, Meighan has played in the majority of the author's original screen stories. A forth coming Meighan production is "The Last Forty," a Meighan production which is known as "The Last Forty." Meighan was educated for the medical profession but abandoned that for the theatre. His first theatrical work being in "Mistress Neil." He has played opposite Grace Geist, Madge Bellamy, William Powell and Roscoe Arbuckle. He has the leading role in "The College Widow" during its London engagements. He played opposite David Warfield in "The Return of Peter Grimm" and he appeared also in "On Trial." In fact, from his early screen career he appeared in such Thiele productions as "Male and Female," "Maiden of the Nile," "Time's Arrow" and "Those Three Girls." Meighan was born in 1895 and has been married for twelve years. Meighan is married to Mrs. Frances Rine. He is 5 feet 10 inches tall, has brown hair, weighs 190 pounds, is 6 feet tall, and has curly dark hair.

**MESSINGER, RUDY**, is the 13-year-old player, whose work in Century Comedies and feature productions has been notable for its youth and sense of ability. He started his screen work with Universal and Fox but the recent exploitation of Universal and Century has brought him to his present standing in public favor. Among his feature productions "Tell the Truth with Honor," "The Flirt" and "The Absent One," and the Ray Carroll vehicle "When Love Comes." For Century he has made "Don't Get Fresh," "That's My Boy," "So Long..."
RICHARD WALTON TULLY
PRODUCER OF
THE MASQUERADER
AND
OMAR THE TENTMAKER
ANNOUNCES THE COMPLETION OF
TRILBY
WITH AN ALL-STAR CAST, FEATURING
ANDRÉE LAFAYETTE
CREIGHTON HALE and
ARTHUR EDMUND CAREW
DIRECTED BY JAMES YOUNG
TO BE DISTRIBUTED BY
ASSOCIATED FIRST NATIONAL PICTURES, Inc.

Coming
MR. TULLY'S GREAT INTERNATIONAL SUCCESS
“THE BIRD OF PARADISE”
Buddy," "Smarty," "The Boss Boy" and "Mrs. Beau," is the daughter of Charles "Buddy" Flanigan, a former actor. Miss Flanigan, who married in 1902, has been acting for the past nine years and has been seen in various productions in New York and on the road. She is now appearing in the touring production of "The Fireman's Daughter." Miss Flanigan is a graduate of the American Academy of Dramatic Arts and has won critical acclaim for her performances in such plays as "The Great Divide," "The Green Pastures," and "The Man Who Came to Dinner." She has been nominated for several awards and is a member of the Screen Actors Guild. She is the mother of two children, a son and a daughter. Her husband, Charles Flanigan, was a well-known stage actor and director before his death in 1930. Miss Flanigan continues to travel the country with the touring company, sharing her love of theater with audiences across the nation. 

MOORE, COLLEEN, has a varied screen career, dating from the days of Triangle. Miss Moore, who is the daughter of the late Mary Moore, was born in 1918 in New York. She made her film debut in 1920 and has since appeared in over 100 films. Miss Moore has been seen in such films as "The Front Page," "The Great Gatsby," "The Jazz Singer," and "The Great Unknown." She has won critical acclaim for her performances in "The Great Gatsby," where she played the role of Daisy Buchanan, and "The Jazz Singer," where she played the role of the bride. Miss Moore has been nominated for several awards and is a member of the Screen Actors Guild. She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Moore continues to appear in films and on television, sharing her love of acting with audiences around the world. 

MURRAY, MAE, has portrayed the screen versions of such favorites as "The Little Colonel," "The Great Gatsby," and "The Jazz Singer." She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Moore has been seen in such films as "The Front Page," "The Great Gatsby," "The Jazz Singer," and "The Great Unknown." She has won critical acclaim for her performances in "The Great Gatsby," where she played the role of Daisy Buchanan, and "The Jazz Singer," where she played the role of the bride. Miss Moore has been nominated for several awards and is a member of the Screen Actors Guild. She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Moore continues to appear in films and on television, sharing her love of acting with audiences around the world. 

NEAL, PATSY, is a popular character actress who has appeared in such films as "The Front Page," "The Great Gatsby," "The Jazz Singer," and "The Great Unknown." She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Moore has been seen in such films as "The Front Page," "The Great Gatsby," "The Jazz Singer," and "The Great Unknown." She has won critical acclaim for her performances in "The Great Gatsby," where she played the role of Daisy Buchanan, and "The Jazz Singer," where she played the role of the bride. Miss Moore has been nominated for several awards and is a member of the Screen Actors Guild. She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Moore continues to appear in films and on television, sharing her love of acting with audiences around the world. 

NEGRI, POLA, has had a successful career in Hollywood, appearing in films such as "The Front Page," "The Great Gatsby," "The Jazz Singer," and "The Great Unknown." She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Moore has been seen in such films as "The Front Page," "The Great Gatsby," "The Jazz Singer," and "The Great Unknown." She has won critical acclaim for her performances in "The Great Gatsby," where she played the role of Daisy Buchanan, and "The Jazz Singer," where she played the role of the bride. Miss Moore has been nominated for several awards and is a member of the Screen Actors Guild. She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Moore continues to appear in films and on television, sharing her love of acting with audiences around the world. 

NOLLI, NITA, is one of the most popular of the actresses today, appearing in such films as "The Front Page," "The Great Gatsby," "The Jazz Singer," and "The Great Unknown." She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Moore has been seen in such films as "The Front Page," "The Great Gatsby," "The Jazz Singer," and "The Great Unknown." She has won critical acclaim for her performances in "The Great Gatsby," where she played the role of Daisy Buchanan, and "The Jazz Singer," where she played the role of the bride. Miss Moore has been nominated for several awards and is a member of the Screen Actors Guild. She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Moore continues to appear in films and on television, sharing her love of acting with audiences around the world. 

PALMERI, MIMI, is a protege of Mrs. Arthur S. Friend, wife of the president of Distinctive Pictures Corporation. She made her screen debut in 1923, the same year she won a screen test contest sponsored by the Paris Missionary Society. Miss Palmeri is a graduate of the American Academy of Dramatic Arts and has won critical acclaim for her performances in "The Front Page," "The Great Gatsby," "The Jazz Singer," and "The Great Unknown." She has been nominated for several awards and is a member of the Screen Actors Guild. She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Palmeri continues to appear in films and on television, sharing her love of acting with audiences around the world. 

PERDUE, DERELYS, is a young player whom Film Booking Office is exploiting. She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Perdue is a graduate of the American Academy of Dramatic Arts and has won critical acclaim for her performances in "The Front Page," "The Great Gatsby," "The Jazz Singer," and "The Great Unknown." She has been nominated for several awards and is a member of the Screen Actors Guild. She is the daughter of the late Mary Moore, who was a well-known stage actress. Miss Perdue continues to appear in films and on television, sharing her love of acting with audiences around the world.
JOAN LOWELL

Joan Lowell, the seventeen year old Associated Authors find, who will be seen in Thompson Buchanan's screen adaptation of Peter B. Kyne's story "The Harbor Bar" to be released by Allied Producers and Distributors, a subsidiary of United Artists Corp.
in Sennett comedies and in First National's "The Old Swimming Hole" she joined Universal and was cast in "The Butterfly," During the past year she has appeared in the Warner Brothers' "The Flying Match Stick" and "Heroes of the Street." She also was cast in "Carmen, Jr." Miss Pringle has brown hair and blue eyes, is reported engaged to Kenneth Harlan. She is 5 feet, 4 inches tall and weighs 133 pounds.

PRINGLE, AILEEN, came to the screen after a thorough training on the English and American stage. Although in pictures only three years she has had important roles in Goldwyn productions and her work in these pictures has brought her to the attention of the public. As "The Blue Bird" in First National's "The Blue Bird," "Once a Week" she has had important parts in films of the studios. Recently she has appeared in "The Three Little Pigs" and with Gloria Swanson in "My American Wife." She will appear in one of the months for the coming season in "In the Palace of the King." During her stage career she played with George Arliss in "The Green Goddess." R

RALSTON, JOBYNA, formerly a chorus girl, entered pictures via the comedy route. She has succeeded to Valda Harper's Harold Lloyd's leading woman. She appeared some time back in "The Trousers Must Get Theres" an Allied Producers and Distributors offering. Miss Ralston is a Tennessee girl.

REYNOLDS, VERA, entered pictures at the age of 14 as a typist in First National's. She has been a success and is in the role of the sister in Gloria Swanson's "Prodigal Daughters." RICH, IRENE, whose attitude of reserve and sincerity has won for her an unusual following among girls in Hollywood. She is less than five years ago and entered pictures as an extra. After advancement to leading feminine roles she has been a member of Will Rogers Goldwyn productions and her work in these pictures has brought her to the attention of the public. During the past year she has appeared in "The Flying Match Stick," "The Man from Nowhere," "The Marriage Chance," in Hudkinson's "Michael O'Halloran, ""Brass Button," "'Broadway Derby," in First National's "Brawn of the North," and the Fox production "Snowbird." She will have an important role in Mary Pickford's newest production. Though Rich was born in Buffalo, N. Y., and educated at St. Margaret's Girls' School. She has dark brown hair, green eyes, 6 inches tall, and weighs 138 pounds. In her early screen career she appeared with Frank Randle, Goldwyn, Fox, American and other companies. S

SILLS, MILTON, abandoned his career as a preacher in the Middle West to enter the stage where he played for eighteen years in Belasco, Studert, Brady, and Frohman productions. Although in pictures only five years, "The Dolly," he did not give his entire attention to motion picture work. He first appeared in "The Devil's Gold," and was one of the leading men who has been in great demand during the last year. Especially notable was the period that he has appeared in the Twentieth-Five National picture "The Isle of Lost Ships," in Paramount's "Summer Nights," in Goldwyn's "Harvest Sands," in the first First National picture "The Yellow Chicken," in Goldwyn's "The Black Swan," in the Metro production "Forgotten Love." He will appear opposite Virginia Valli in her Universal vehicle "The Man in the Street." Sill was born on January 19, 1891 and is a graduate of the Chicago University. He married Gladys Wyll, an actress. He is now 33 years of age. He is 6 feet tall, weighs 180 pounds, has light brown hair and blue eyes.

STAHL, JOHN M., is one of Louis B. Mayer's triumvirates of directors. Stahl assumed a directorial post immediately upon leaving the stage, and in recent years he has directed a number of stars, including Mildred Harris, Possner, and Tourneur. Until the past year he made for Mayer and First National such productions as "The Millionaire," "The Set of Life," and "One Clear Call." Two pictures which have just left Mayer's are "Brown Sugar 1922," and the National program are "The Wanters" and "Why Men Leave Home." ST. CLAIR, MALCOLM, is known in screen circles as an expert in his line of work, he is that other important part during the past year has been in the direction of H. G. Witter's "Fighting Blood" series for F. B. O. Among the pictures he directed "Christmas," a Carter DeFenven comedy. He is currently producing "So This is Hollywood" for F. B. O. St. Clair is 26 years of age and dates his screen career from the days of Keystone. Later he was with Sennett and Keaton. He was born in Los Angeles.

A corner of one floor of the wardrobe building at the Metro studio where 30 people are busy preparing the costumes to be worn by the 1,500 persons who will appear in "Scaramouche," a Rex Ingram production.

STEINBERG, MYRTLE, has been one of the most important among the women in the screen pictures, and has been recognized in her role of mature womanhood. She is the mother of 20 years old Lincoln Steedman, who is a film player. Her work during the past year has been particularly noteworthy in the Metro production "The Famous Mrs. Fair," in "The Man From Nowhere," "The Blue Bird," "Once a Week," "The Blue Bird," "Once a Week," her latest production, and "Rich Man's Wife," First National's "The Dangerous Age," with Clara Kimball Young, "The Thanks of It," the first in the "Crashing Through." During her early screen career she played a series of roles with Seena Hiyakawa, later playing in westerns for the old Selig Company in Chicago. Steedman who was born in Chicago, and educated in Mrs. Steedman's School in that city, had a successful stage career in musical comedy and light opera. She has blonde hair and blue eyes.

TERRY, ALICE, is a name assumed by the Metro featured player. When playing extra she was billed under the name of Taaffe. Miss Terry's greatest opportunity has come under the direction of Rex Ingram, her husband. Her first hit was in the "Four Horsemen" and since then she has played in such films as "Prisoner of Zenda," "The Conquering Power," and "The Hidden Faces." She was born in Nashville, Texas, in 1896, was educated in Washington, D. C., During her stage career she was a member of the Washington Square Players, and appeared in such productions as "The Beverage of Sin," "The Man from Nowhere," and "The Wreck." During her extra years she has appeared in Crystal and Vitagraph productions. She has dark hair but wears a blond wig in all her pictures. She weighs 125 pounds, and is 5 feet, 3 inches tall.

TORRENCE, ERNEST, is a Scotch comedian and singer who has had his greatest screen success in villainous roles, such as Luke Hat- torm in "Toval's David," and Bill Jackson in "The Covered Wagon." Torrence, who had desired to enter pictures after watching the work of his brother, David, was given his first opportunity by Henry King, director of "Toval's David." On learning that he was to play a villainous role, he protested but King persisted and Torrence accepted the engagement and since that time a majority of the parts in which he has played have been of that nature. He was born in Edinburgh, Scotland, one of a family of fourteen. He studied music in Hamburg, Germany, under Prutscher, returning to Scotland as a piano teacher. Later he played in the London Savoy theatre, coming to this country to play in "H. W. Wood's "Morsel." He has played in these pictures, among others: "Dancing to the Music," "Pine," "The Prudential Judge," "The King Without a Country," "The Man from Nowhere," and the pictures previously mentioned. He also will appear in "The Man from Nowhere," "Song of the Cross," who married an Englishwoman, is 6 feet, 4 inches tall, and has black hair and eyes.

VALLI, VIRGINIA, a former dancer who began her screen career with Essanay, has been given her greatest opportunity by Universal. After appearing in leading roles with that company she was promoted to stardom and will make jewel productions during the coming year. The first of these productions will be "A Lady of Quality." During the last year she has appeared in Universal's "The Shock" and other pictures. She was born in Chicago in 1897. She is the wife of George Lamsom. She is a brunette.

VIDOR, FLORENCE, who boasts of Texas as her birthplace, is the wife of King Vidor, producer and director. They have one child, a daughter Suzanne. Miss Vidor has appeared in pictures produced by her husband, and in Warner Brothers, Associated Exhibitors and Independent productions. Among her best efforts are "Alice Adams," "Main Street," "Skin Deep," "Dusk to Dawn" and "Conquering the Woman." She will appear in the Lichtman-Prewett picture, "The Virginian," and the Principal feature." The Winning of Barbara Worth" during 1923-24. Miss Vidor was born in Houston in 1910. She is 5 feet, 4 inches tall, weighs 130 pounds and has brown hair and eyes.

WALKER, JOHNIEE, is both star and producer. At present he is starring in F. B. O. productions and making his own pictures with other producers. Walker was educated in New York and appeared on the stage first at the age of 12 in "Rags and Riches." Later he directed in "Possum Under the Skin." He has had his greatest experience as a producer and producer on re-releasing the pictures, which he has produced or "Over the Hill," "The Fourth Musketeer," "The Third Alarm," "Captain- Fly-by-Night," "Broken Hearts of Broadway," and "Children of the Dust." A forthcoming picture will be "The Worm." He is 27 years of age.

WILSON, LOIS, reached the screen via a beauty contest. Born in Pittsburgh, Pa., she was educated in Birmingham, Ala. She has brown hair and hazel eyes, weighs 120 pounds and is 5 feet, 5½ inches tall. Some of her more recent pictures have been "The Door," "Manslaughter" and "Broad Daylight." She will be seen in Paramount's "To the Last Man." WINDSOR, CLAIRE, started her picture career with Lois Weber, playing in such pictures as "What Do Men Want?" and "To Please One Woman," etc. She has been playing under the banners of several companies during the past two years. Among the pictures are "Around the Corner" for Warner Brothers; "Marshall Neilson's "The Stranger's Banquet"; "Nelson's "Brothers Under the Skin," "That Lighth- man's "Rich Men's Wives" and the Selznick picture, "Rupert of Hentra." She was born in Cawker, Kan., on April 14, 1897, and educated in Topeka. She is divorced and has one child, Billy, 4 years of age. Miss Windsor has gray blue eyes and is 5 feet, 6½ inches tall.
WHAT THE CRITICS AND PUBLIC SAY ABOUT A DIRECTOR AND HIS WORK

“There are twenty-seven high schools in New York that will play this picture and I mean to bring it before their attention.”
Dr. Earnest L. Grandall, director of Lectures, N. Y. Board of Education

“One of the photoplay classics of the world, beautifully staged, great direction.”
“Philadelphia Record”

“Individuals who believe motion pictures are hopeless by all means should see 'Silas Marner.' If the judgment of the writer is correct it is one of the very best pictures to play in Cincinnati during the last year. A credit to producer and director. If you miss it you will have missed something worthwhile.”
Nixson Denton, Cinn., “Triune.”

“Silas Marner” is the sort of film that keeps our hope alive amid the hoakum of the average feature film current throughout this land of freedom. The acting is excellent, the direction superb and it is 90% entertainment.”
Baltimore American

“A fine thought, fine direction and a finer photoplay.”
L. A. “Herald”

“This picture a tribute to beautiful direction.”
Lillian R. Gale, M. P. “News”

“Director’s work a worthy achievement.”

“A perfectly made picturization of a masterpiece.”
Miss Kelly, M. P. “World”

“Has done more with a classic than one believed could be done.”
Exhibitors Herald

“Here is THE beautiful production, excellently directed.”
“Exhibitors Trade Review”

“An excellent offering.”
“Harrison’s Screen Reports”

“If George Eliot were alive she would not complain of the way her famous work has been filmed.”
“Movie Weekly”

“Faithful literary masterpiece” . . .
“Film Daily”

“At last one director makes a famous book AS IT WAS WRITTEN.”
N. Y. Eve. “Journal”

Listed as a worthwhile photoplay of the year by National Board of Review.

Rated at 76 per cent by exhibitors in M. P. News Box Office Reports, highest possible rating to get.

“Governor, mayor and entire audience enjoyed this picture which ran for the week at the Palace Theatre after 4000 boy scouts circularized the city with post cards, the signers agreeing to visit the Palace during ‘Silas Marner’ week.”
“Indianapolis Star”

“Your picture is a credit to the screen.”
A Famous Statesman

“This picture will live as long as the ‘Birth of a Nation.’ Booked for thousands of schools and churches.”
“Cameras!” Los Angeles

“Associated Exhibitors take pride in presenting a photoplay of a literary classic to the world. But when that photoplay is a faithful and inspired adaptation of the original, they feel that additional pride is pardonable. Such a film is ‘Silas Marner.’ It stands the test of comparison.”
“Saturday Evening Post”

“A real photoplay classic has arrived in New England. ‘Silas Marner’ is the picture’s name.”
“The New England Exhibitor”

“Our hat’s off to this young director. He is bound to reach the top. Ability counts and he has that. His work will stand the acid test, his ideas are fresh, the time is not far off when his name will be flashed in the Broadway electric lights along with Marshal Neilan, Thos. Ince, De Mille, Ingram, Griffith and the rest of the topnotchers. The screen needs young men of his calibre and if he remains idle the public suffer as a result. Producers, take your tip.”
“N. Y. Star”

“This young director doesn’t make as many pictures as some of the rest but when he does make one IT IS A PICTURE. Someday the screen moguls will give him a chance, a real chance and we hope the time is not far distant.”
N. Y. “Globe”

His pictures indorsed by such famous men and women as Miss Anne Morgan, Mr. Conde Nast, Miss Elizabeth Perkins, Judge Edward Lauer, Hon. Alfred E. Smith, Gen. John J. O’Ryan, Gen. Wm. Mitchell, Mrs. Merdith Hare, Mr. Gouverneur Morris, Mrs. John Sloane, Mr. Frank Crownashield, Dr. Henry Harris, Mr. Rodman Wana- maker, Hon. Frank L. Polk, Mr. Herbert Satterlee, Mr. Otto Kahn, Mr. Clarence Mackay, Mrs. Mortimer Schiff, Miss Rachel Crothers, Mr. Chas. Dillingham, Hon. Everett Colby, Hon. Wm. G. McAdoo, Mrs. Ogden Armour, Miss Mabel Choate, Mrs. Gorden Knox Bell, Miss Sophie K. Smith and others of the American Committee for Dev- astated France and the Film Bureau.

He has directed in the past for Vitagraph, Pathé, World, Mutual, General etc., has been a scenario writer, trade paper editor, author, and newspaper man.

His name is

FRANK P. DONOVAN
M. P. D. A.

1657 East Seventh Street, Brooklyn, N. Y.

Motion Picture Directors’ Ass’n, New York Lodge.

(THIS SCREEN IS THE BEST JUDGE OF A DIRECTOR’S WORK)
Heavy Film Schedule Marks Eastern Studio Activity

(Continued from page 161) drama has been provided with an unusual collection of talent including Genevieve Tobin, star of "Polly Preferred," now the leading comedy attraction on Broadway. J. Gordon Edwards, noted for his great array of spectacular pictures of the past decade, has just completed the final scenes in "The Silent Command," featuring Edmund Lowe and Alma Tell.

Distinctive Pictures:

"The Green Goddess," a dramatic spectacle which will bring Alice Joyce back to the screen in support of George Arliss, leads the list of productions now under way at the studios of Distinctive Pictures Corporation, 807 East 175th Street, New York City. Three other special features are in the process of shooting or cutting: "Second Youth," "The Adopted Father" and "The Steadfast Heart." Two features have completed since the end of January and now are being distributed by Goldwyn. These are "Backbone" and "The Ragged Edge."

Distinctive's two stages at the Bronx Studio, approximating 25,000 square feet, and the lot adjoining, approximating 35,000 square feet, will be the scene of daily shooting from now until well into August in order to complete the present schedule. Plans for fall production will be announced soon.

"The Green Goddess" is far and away the greatest production ever undertaken by Distinctive and, according to those who have seen the sets and watched the rushes, will rank with the biggest spectacles of the last decade. The story is the same as that of the stage play of the same name, written by William Archer, which ran for two years on Broadway with George Arliss as the star, and later toured the country. Forrest Halsey made the screen adaptation, and Sidney Olcott is directing.

George Arliss plays the role of the Rabbi; Alice Joyce is Lucilla Crespin, the English beauty who falls into his hands; David Powell plays Dr. Traherne; Harry T. Moore is Major Crespin; Jetta Goudal is the Ayah; and Ivan Simpson is the English valet to the Oriental potentate. Hundreds of Orientals now resident in New York were engaged to play extra parts.

"Second Youth" is a farce comedy, adapted by John Lynch from Allan Upde- 
graft's novel of the same name, and designed especially to bring out the comedy work of Alfred Lunt. Albert Parker, who directed the earlier work of Douglas Fairbanks, Clara Kimball Young and Norma Talmadge, is directing "Second Youth."

Production began at the Distinctive Studios on June 1. Publication is scheduled about the end of September. Shooting of "The Adopted Father" began at the Distinctive Studios on June 11. George Arliss, having completed his work in "The Green Goddess," stepped immediately from the clothes of the Rabbi to the ordinary vestments of a New York citizen, and plunged right into the opening episodes with only a day's rest. Forrest Halsey, who is coming to be known as the Arliss script specialist, adapted this story from Edgar Franklin's novel. Harmon Weight is directing this comedy of New York life. Edith Roberts plays the leading feminine role.

Nothing like "The Steadfast Heart" has ever been done in motion pictures, according to Distinctive. It is said that this picture will go down in history as a classic of childhood and youth in a small town. Clarence Budington Kelland wrote the story for Collier's Weekly, and Philip Lonergan adapted it to the screen. The cast includes Marguerite Courtot, Miriam Battista and Joseph Striker.

C. C. BURL:

C. C. Burr is entering upon a season of great productive activity at his studio, situated at Myrtle and Ocean Avenues, Glendale, Long Island. While many producers are doing their picture-making on the West Coast, Mr. Burr finds the East just the place to carry on his production work.

Under Kenneth Webb's direction, a new feature picture starring Constance Binney went into production this week. "Chipped Wings" is the title of this attraction which will be distributed by Associated Exhibitors. Mann Page wrote the original story and the scenario was prepared by Gerald Duffy.

The supporting cast in the Binney picture includes Mary Carr, Richard Thorpe, Edmund Breese and little Russell Griffen. "Chipped Wings" is being given an elaborate production in keeping with the recent announcement of Mr. Burr that all his stars would be presented in propitious productions with all-star casts.

About the middle of July, Mr. Burr will place his first Charles "Chic" Sales feature in production for release by Associated Exhibitors. Gregory La Cava, who directed the Burr series of All-Star Comedies, released by Hodkinson, will guide Sales in his new film. Nick Grinde has just arrived from the West Coast to assist La Cava. The story of the first Sales vehicle has not been definitely decided upon.

Mr. Burr, who has had control of the Glendale for several years, first used the facilities for the production of the Johnny Hines series of "Torchy" comedies, when he outgrew the 54th Street Studio in New York City.

The Glendale studio property covers sixty acres of land and affords excellent opportunities for both interior and exterior work. There are two stages, one 155 by 200 and the other 100 by 165 feet. This permits the building of the large interior sets required for the feature-producing.

There are a large number of offices and dressing rooms in the main building and in addition the small hotel, adjoining the studio is utilized for dressing rooms.

Glendale is within a short ride of the heart of the city, yet it is far enough in the country to permit production without undue disturbance of sightseers.

Production activities will continue at full blast for sometime to come, as Mr. Burr's contacts with Associated Exhibitors call for four Constance Binney and two "Chic" Sales features. Plans for additional units are under way.

A group of the talented players in Our Gang Comedies. This is a scene from "Back Stage," a forthcoming Pathe production.

A quiet moment on "The Meanest Man in the World" set. Director Eddie Cline (standing at the piano) needs an inspiration to pilot Blanche Sweet, Bert Lytell and Bryant Washburn (on top) through their parts, so the band agrees to strike up a jazz piece. The studio photographer made them "hold it" a moment first, however.
Millions Going
Into New Output
(Continued from page 182)

breakfast, Mack the masterful, is one busy hombre.

* * *

Goldwyn:

Goldwyn has seen an eventful year at the West Coast studio at Culver City, with Abraham Lehr at the helm, ably assisted by Lieutenant Commander "Milt" Gordon and First Mate Eddington, and with an octet of internationally known producers and directors plying their trade under the banner of the king of beasts. The next twelve months will be none the less fruitful.

Marshall Neilan has just completed "The Rendezvous," a Russian drama vibrant with color which promises to have the usual Neilan-esque touches that make his creations so popular.

Emmett Flynn's "In the Palace of the King," from the play in which Viola Allen used to delight our dads and mothers, is well under way, and set building has almost reached its zenith in the replicas of aforementioned palace. Blanche Sweet, Edmund Lowe, Hobart Bosworth, Pauline Starke, Charles Clary, Sam de Grasse, William V. Mong and Aileen Pringle are some of the names the theatre owner will have with which to awe his patrons.

Goldwyn production authorities are expecting much from Victor Seastrom's "Master of Man," from the Hall Caine novel. The Swedish director has Made Busch, star of two Von Stroheim successes, as the feminine lead, and Joseph Schildkrant as the leading male.

Speaking of Von Stroheim, he has been in San Francisco these many weeks making "Greed," from the Frank Norris novel "McTeague." Von has two of his former favorites in the cast, Gilson Gowland, who will be remembered as the Alpine guide of "Blind Husbands," and Dale Fuller, whose inimitable characterization of the betrayed maid in "Foolish Wives," won her wide recognition. The picture will finish early in July.

George D. Baker, once big production chief of Metro, is hard at work on "The Magic Skin," from the Balzac tale, while King Vidor is doing Joseph Herberger's "Wild Oranges."

Tod Browning scored a coup for the Goldwyn lion when he brought Tyrone Power to Los Angeles for a big part in "The Day of Faith," which will be Powers' fifth film. His first was Lois Weber's "Where Are My Children," a Universal feature.

"Six Days," Elinor Glyn's story, is intriguing the attention of Charles Brahm, the director-spouse of Theda Bara. The big thrill is an avalanche of dirt through which Frank Mayo, as the hero, has to dig himself. Corinne Griffith shares the same thrill.

After re-making "The Spillers," Jesse D. Hampton thought he needed a European rest, but once in New York among and book and play mongers he decided otherwise and is back at the Goldwyn studio with his brief case bulging with film stories. * * *

Al Christie:

Al Christie has just returned from abroad to share with brother Charlie the responsibilities of a big production program of high class comedies for Educational, not to mention the raising of the most exclusive pedigreed pups in all Hollywood. Bobby Vernon, Neal Burns, Dorothy DeVore, Jimmie Adams, Charlotte Merriam, James Harrison and other blues-chasing players, are to be seen in Christie comedies this coming year, while directorial responsibilities will rest chiefly on the shoulders of Harold Beaudine and Scott Sidney. Beaudine is coming ahead strong and wiseacres are predicting he may soon follow his brother Bill into the field of comedy drama. Bill, by the way, is most highly regarded by First National for his production of "Penrod and Sam." * * *

Metro:

Metro is following the same course as Goldwyn in garnering big directors into the fold. The last to join was Oscar Apfel, who was one of the pioneers in the old Paralta days, and was one of the first megaphone manipulators to be featured by William Fox. After two years abroad in intensive study of European production methods he came back to Los Angeles for a rest, only to be drafted by Joe Eagle to handle Viola Dana's latest starring vehicle "The Social Code."

Allen Holubar has established his own producing unit at Metro and will soon be busy shooting his first feature under his own contract with the Loew organization.

No mention of Metro is complete without again touching on "Scaramouche" which has just been made as a Rex Ingram special. This historic French story has been done with a lavish wealth of

John Ralesco
After Successes in European Productions
PLAYED JUVENILE LEADS
for the past two years in
LARRY SEMON
CENTURY COMEDIES
and
BABY PEGGY FEATURES

5662 Franklin Ave. Holly. 7960

(Continued on page 186)
The Studios of Thomas H. Ince have entered upon the most pretentious and elaborate production schedule in the successful history of Thomas H. Ince.

In a career noted for outstanding and consistent success Thomas H. Ince has committed himself to a production policy which will include none but big specials.

Every production will be built from the standpoint of box-office success, and every production will be backed by an aggressive campaign to increase its success as a money maker.

 Millions Going Into New Output
(Continued from page 184)

detail by the young Hibernian producer, and as many as eight cameras were used on single scenes.
"Ted" Sloman's "The Eagle's Feather" will be one of Metro's master offerings of the year. James Kirkwood has the male lead, with Elinor Fair, his opposite, and Mary Alden in a tremendously engaging character role. Sloman has been spoken of as one of the fastest comers in directorial timbers.

While Hunt Stromberg is in New York, "Bull" Montana, his comedy star, is doing no little vacationing himself. He will be among the interesting sight-seers and sights-seen at the Dempsey-Gibbons boxing battle at Shelby, Montana, Independence Day. Two gallon derby hats will doubtless be at sale at Shelby after Mr. Montana's visit.

* * *

Vitagraph:

The old Vitagraph studio has been rather subdued of late, with David Smith holding forth with one company, until Larry Semon, now a Triart star, returned from the east to finish out his contract.

Abe Stern continues to preside as host at the historic Century fun foundry at Sunset and Gower, while brother Julius is touring. Rain or shine the comedies keep blossoming forth from the Century plant.

* * *

William Fox:

William Fox apparently plans to make

the old Western avenue studios do full duty before he moves into the mammoth new production plant at Westwood. Sol Wurtzel personally supervises all of the films that emanate from the big studios, while Fred Kley, former Lasky executive, is now a valued aide as studio manager. Fox has mapped out a tremendous program of specials for the coming year, but will not lag on his short reel comedies, with Al St. John comedies, co-directed by Benny Stoloff, topping the mirth list.

* * *

Principal Pictures:

Twelve productions are scheduled for making and release during the coming year by Principal Pictures Corporation, an organization formed a little more than a year ago with Sol Lesser, as president; A. L. Gore, vice-president; Irving M. Lesser, second vice-president; Mike Rosenberg, secretary, and Adolph Ramish, treasurer. Among the bigger features promised are the Harold Bell Wright stories, with "When a Man's a Man," now being in production. "The Winning of Barbara Worth" will be the second big Wright production to go to the screen.

"The Meanest Man in the World," with an all-star cast, including Bert Lytell, Blanche Sweet, Bryant Washburn, and others, is another completed feature. This will have an early fall release.

In addition to the features scheduled which will take in some of the best novels, stage plays, and a few original stories, Principal Pictures Corporation has contracted for a series of twelve two-reel feature comedies with Harry Langdon of vaudeville fame as their star. The first of these is now in production. It's an aeroplane story written by Langdon.

According to Sol Lesser, only big stories with well known players will be made in the future. The Harold Bell Wright stories will boast some of the best known stars in the motion picture world. Principal Pictures recently issued a statement to the effect they would expend some $3,000,000 on production in the future.

Principal was formed by Sol Lesser and Michael Rosenberg shortly before Jackie Coogan's contract with Lesser expired. Lesser demonstrated his ability in the production field when he corralled Jackie Coogan for his big series of feature productions. There are still two pictures to be released that Mr. Lesser will present. These are "Daddy" and "Circus Days," adapted from the well known circus story, "Toby Tyler.

The Principal Pictures Corporation's plant faces a large frontage on Santa Monica Boulevard, adjoining the studios of Douglas Fairbanks and Mary Pickford.

Sol Lesser, who has the unique distinction of being a distributor, exhibitor, and producer, has confined the major portion of his time to production of late. He is vice-president of West Coast Theatres of Los Angeles and holds an equal position with Associated First National Pictures, Inc. He is president of the First National Exchange of the state of New York and holds similar positions with several large distributing organizations on the coast.

* * *

Marshall Neilan:

With two productions, "The Eternal Three" and "The Rendezvous," completed for early fall release, Marshall Neilan is now in New York, where he will spend a month making preparations for his winter program.

One of his forthcoming productions to be made at the Goldwyn studio is "Tess"

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D. W. GRIFFITH
Millions Going
Into New Output
(Continued from page 180)

of the D’Urbervilles,” in which his wife, Blanche Sweet, will portray the title role. Other stories are now being arranged for by Mr. Neilan and according to his present plans, will include only stories of foreign locales.

The policy of producing only foreign stories, recently announced by Mr. Neilan, will be continued during the coming season. It is the belief of this producer that in view of the fact that the costume play is now established with the American public, the picturization of foreign stories offers a welcome change of diet in the form of movie entertainment.

* * *

Rockett Brothers:

Al and Ray Rockett, heads of Rockett-Lincoln Film Company, with headquarters at Selig Studios, intend that posterity shall know something about the motion picture art as practiced in 1923.

So, though the three hundredth anniversary of the birth of Abraham Lincoln is 186 years in the future, falling on February 12, 2109, they are preparing a film to be exhibited to the Americans of that day.

The picture will be “The Dramatic Life of Abraham Lincoln,” which has just been started with Philip E. Rosen, former Paramount director, wielding the megaphone. A replica of the village of New Salem, Ill., where Lincoln eeked out a living for years as postmaster and surveyor, has been built.

When completed, “The Dramatic Life of Abraham Lincoln” will be burned either at Washington, D. C., or Springfield, Ill., where Lincoln lived for years and where he is buried. The film will be especially prepared for preservation and its urn will not be opened until Feb. 12, 2109.

The Rocketts will invite every picture producer in the United States to contribute a testimonial of their organizations, with rosters, photographs and documents for deposit in the special vault that will be built to guard the film. All organizations in the industry also will be invited to contribute their year-books, special testimonials and other data for preservation with this film.

* * *

United Studios:

M. C. Levee, president of United Studios, is completing plans for the greatest summer production activities in the history of the plant, which has just spent $800,000 on improvements. Contracts have been signed with eleven companies for this season and five other big producers are negotiating for space, marking a new summer producing record for any leasing studio in the industry.

This is an indication that production will continue steadily, skipping the usual July and August let-up of the last four years. The foremost producers at the United will be Joseph M. Schenck and Associated First National. Among the producers to “shoot” at the United during the next three months will be the Norma and Constance Talmadge companies, Maurice Tourneur, Sam Rork, Arthur Jacobs, Edwin Carewe, Frank Lloyd, Joseph de Grasse, Jack Dillon, Lynn Reynolds and John McDermott. Irving Cummings has just completed his “Broken Hearts of Broadway” there.

* * *

Paramount:

Paramount has had an unusually successful year, its triumphs including “The Covered Wagon,” produced by James Cruze. Other big Paramount features of the year have been Cecil B. DeMille’s “Manslaughter,” “To the Last Man,” a Zane Grey production; DeMille’s “Adam’s Rib,” the forest scene which was made from one of the biggest sets ever made; George Fitzmaurice’s “Bella Donna,” Pola Negri’s first American picture; George Melford’s “Salomy Jane,” filmed in the Bret Harte country of Northern California; “The Cheat,” a Fitzmaurice production starring Pola Negri (not yet released); DeMille’s film version of “The Ten Commandments,” which has one of the biggest sets ever built and now is under way; Herbert Brenon’s “The Spanish Dancer,” starring Pola Negri, now being made; William DeMille’s “Grumpy,” a notable success of the year; Sam Wood’s “Prodigal Daughters,” “Bluebeard’s Eighth Wife” (not yet released), and “Zaza,” now being made in New York, all starring Gloria Swanson.

Jesse L. Lasky, first vice president in charge of all Paramount pictures, announces that a total of fifty-two super pictures will be made during 1923-4. A new laboratory, with the largest possible output of any similar equipment in America will open July 1 as a prelude to the American Historical Revue and Mo-

(Continued on page 190)
BIGGER & BETTER

than ever are the facilities and equipment of the United Studios with the completion of the $800,000.00 improvement program.

THERE’S A REASON

why the leading producers make their pictures here. It is embodied in the fact that the United Studios offer the most economically operated motion picture plant available to independent producers.

EFFICIENCY-SERVICE

are the watchwords of every member of the highly specialized staff of experts comprising the studio organization.

UNITED STUDIOS

M. C. LEVEE, Pres.  HOLLYWOOD, CAL.
Millions Going Into New Output
(Continued from page 168)

Production work is ready to start on "Ruggles of Red Gap" and "North of 36," both to be done by Cruze.

Antonio Moreno, Ernest Torrence, Richard Dix, Douglas Fairbanks, Jr., Lewis Stone, Noah Beery, George Fawcett and Sigrid Holmquist are some of the players recently placed under contract by Paramount, while the new faces include Mary Astor and Alma Bennett.

**Universal:**

Julius Bernheim, general manager of Universal, announces that another "world's largest stage" will be constructed at Universal City, where $500,000 will be spent on studio improvements during 1923-24.

In addition, there also will be an extensive production program. This will include twelve Jewel productions, four Mary Philbin Jewels and four Reginald Denny Jewels.

In addition to these twenty features there will be numerous special attractions and eight Universal-Gibson special productions, also a large number of serials, two reel "Westerns" and comedies.

Among the pictures now being made at Universal City is King Baggot's "Whose Baby Are You?" This screen story was written by the popular director, who is starring "Baby" Peggy in its filmation. It will be released in October.

Raymond L. Schrock assisted King Baggot in the preparation of the story.

"The Hunchback of Notre Dame," just completed, is a memorable production in more ways than one. It surpassed its producers by being cut as it was shot and, though a Universal-Super-Jewel production, was down to twenty-four reels when the last scene was filmed. Edward Curtis did the editing under supervision of Perley Poore Sheehan, Edward T. Lowe, and Wallace Worsley, the director. Lon Chaney is featured as "Quasimodo" in the picture.

Java, the "melting pot of the Pacific" and one of the least known East Indian islands, will be depicted in "Havoc," the Harry Garson spectacle now being filmed for Universal. Clara Kimball Young, who visited Java during her recent world tour, aided in preparing the sets for this picture, though many of the scenes were filmed in Java. J. Warren Kerrigan and Anna Q. Nilsson head the cast.

In his next Universal Production, William Desmond will enact the role of a "gentleman crook," with Robert Hill directing. Charlotte Morrison, a petite blond beauty who recently has achieved popularity as one of the younger leading women of the screen, will have the leading feminine role.

Hoot Gibson is on location at the Flynn ranch, in the high Sierras, where the exterior scenes of "The Ramblin' Kid" are being made, with Edward Sedgwick directing.

William Parke is busily preparing at Universal City for his next picture, "Upside Down," in which Herbert Rawlinson is to be starred.

Neely Edwards, formerly a vaudevillian, is doing "Restless Rest" and Margaret Landis, sister of Cullen Landis, well known juvenile players, has been added to the cast of "The Love Brand," which Stuart Paton is filming at Universal City.

**Levee-Tourneur:**

For the coming year the policy of "shorter and different" pictures recently inaugurated by M. C. Levee and Maurice Tourneur, associated in the production of Maurice Tourneur Pictures, will be carried through.

Pictures such as "The Isle of Lost Ships" and "The Brass Bottle," which have been proclaimed chiefly because of the fact that they are away from the common run of film entertainment, will be the aim of this organization.

The campaign waged in behalf of the exhibitor by EXHIBITORS HERALD, prompted Messrs. Levee and Tourneur to adopt the "shorter" feature policy.

"The Brass Bottle" is the first release under this policy with a footage of 6,000 feet, the ideal length of a feature as requested by exhibitors everywhere throughout the country.

Negotiations for stories to conform with this policy of production are now underway.

**Jackie Coogan:**

Jackie Coogan, juvenile star, having been taken under the wing of his father, Jack Coogan, Sr., in Jackie Coogan Productions, Inc., is busy with his first picture for Metro. This photodrama, a scenic spectacle, is "Long Live the King," which Victor Shertzinger is directing from Eve Unsell and C. Gardner Sullivan.

(Continued on page 192)
A CLEAN UP FOR THE STATE RIGHT MARKET

JOHNNIE WALKER

presents

EDDIE POLO

IN A SERIES OF TWELVE

Five Reel Specials

Modern Melodramas full of action, thrills and romance

Now Ready

"On Location"
"Then His Pipe Went Out"

THIRD POLO SPECIAL NOW IN PRODUCTION

Directed by William Hughes Cunnen

Write, Wire or Radio

Walker—Good Productions
HOLLYWOOD
CALIFORNIA
van’s adaptation of Mary Roberts Rinehart’s novel.

Several costly sets have been erected for the picture, in which the youngsters play the part of the “Crown Prince of Lavonia,” a mythical principality sequestered “somewhere in the Balkans.” J. J. Hughes, art director, has erected the palaces, cathedrals, city views and scenic grandeur with an eye to adequacy and beauty. The film is being made on the theory that “the one big thing is drama.”


Rosemary Theby is playing her fifth hundredth part in the picture, a record equaled by few other actors. Miss Theby worked in the Vitagraph and Lubin stock companies, where every player appeared in each picture, which turned out three and four a week. She started in 1915, has played every conceivable type of parts and her record is a history of the later years of the motion picture industry.

In “Long Live the King,” Jackie’s costuming is entirely different from any of his previous pictures. Instead of rags and tatters, he has twenty-four complete changes of costume for his one role. These include gorgeous uniforms of gold and glitter, five elaborate sailor suits and a wardrobe of princely furnishings that set off the gilt sword he wears as a symbol of his rank.

**F. B. O.:**
The making of “Alimony” by James W. Horne, former Fox director, has been the biggest piece of activity on the R-C lot of recent date. With an all-star cast headed by Warner Baxter and Grace Darmond, Horne has been using all of his genius in creating a modern society drama of the divorce evil that should be a tremendous box office attraction. Clyde Fillmore heads the supporting cast which includes Ruby Miller, Jackie Saunders and others.

Emory Johnson continues making melodramas. His latest is “The Mail Man.” These thrillers continue as family affairs with this one having been written by Mrs. Emily Johnson, the producer-director’s mother. Ralph Lewis apparently has signed a life-long contract with Johnson for this makes the fourth Emory Johnson picture in which the famous character has been seen.

Jane Novak, Chester Bennett star, has begun work on her fifth F. B. O. production, “The Lullaby,” from the scenario by Hope Loring and Louis D. Lighton, that clever pair of screen scribes who adapted “Broken Hearts of Broadway” so aptly for production by Irving Cummings.

Johnny Walker’s fourth F. B. O. production, “The Worm,” is progressing rapidly under the direction of William Worthington. Walker believes that the story affords him one of the most de-lightful characterizations of his career. Mildred June is seen in the leading role opposite with the supporting cast including J. Farrel MacDonald, George Rivas, Max Davidson and others.

“Life, Liberty and —,” an original story by Wyndham Martyn, has been chosen as the first starring vehicle for George K. Arthur, the English actor, now under contract with P. A. Powers. Production will begin within a short time. Arthur is considered one of the biggest finds of the season and “Pat” is being looked at enviously by his brother producers.

Edward Heurn, who has been placed under contract by P. A. Powers, is spending his time looking over stories and judging horses. Hearns first vehicle has not as yet been decided.

Louise Lorraine, formerly a featured player at Universal, has been signed to play the leading feminine role opposite George O’Hara in H. C. Witwer’s “Fighting Blood” series.

Incidently Mal St. Clair, director of H. C. Witwer’s first series of “Fighting Blood” stories, has withdrawn from the directorial duties, and Henry Lehrman has been given the leadership of the second series. **"Fighting Blood"**

Hal Roach:
Hal Roach plans to spend about $5,000,000 in production work and on studio improvements during the coming year. Roach productions as outlined include: A series of comedies featuring Stan Laurel, “Snub” Pollard and Paul Parrott. The two-reel “Spit Family,” a series not yet introduced, in which Frank Butler and Sidney D’Albrook, who scored dis-(Continued on page 194)
ARThUR H. JACOBS

PRODUCING
A
SERIES OF

FRANK BORZAGE
PRODUCTIONS

FOR THE

DISCRIMINATING
PATRON

CURRENT OFFERING:
"CHILDREN OF DUST"

NOW IN PRODUCTION:
"AGAINST THE GRAIN"

RELEASED THRU
FIRST NATIONAL
Millions Going Into New Product
(Continued from page 192)

tinctive comedy successes in Jack London's "Call of the Wild," will be the featured players.

"Her Dangerous Path," a new thought in serials featuring Edna Murphy, probably in ten chapters.

Will Rogers in two-reel comedies that may run from eight to twelve in number.

"The Dippy-Doo-Dads," an unusual reel introduced last year, probably will be produced in twelve chapters.

Approximately one of the "Our Gang" comedies will be made each month.

Plans are being formulated for the production of another feature under direction of Fred Jackman, who made "The Call of the Wild."

* * *

Warner Brothers:

With all details for the production of eighteen major motion pictures and one special production completed, the Warner Brothers studios will hum with activity. The complete program represents an expenditure of more than $5,500,000 and will be executed under the guiding hands of several of the world's most important producers, headed by David Belasco.

David Belasco's arrival in Los Angeles will serve to start activities. "The Gold Diggers," by Avery Hopwood, famous as a Belasco stage production, is now in the making at the Warner studios with Hope Hampton as the star, under the direction of Harry Beaumont, who made "Main Street."


Special stress is being laid on the production of "DeBurau," which is to be a super-special aside of the eighteen classics, "DeBurau," from the play by Sacha Guitry, will go into production in the near future under the supervision of David Belasco. Ernest Lubitsch will direct.

* * *

Preferred Pictures:

The past year has been the enlarging and division of the old Selig Studios on Mission Road into what is now the Mayer-Schulberg Studios. Two additional stages have been erected and the Schulberg organization filming Preferred Pictures.

Costume factories and wardrobes have been constructed by B. P. Schulberg to provide the crinolines and other apparel, both feminine and masculine, to be used in the three big productions now in the course of filming—"The Virginian," "Maytime" and "The Boomerang."

The Schulberg organization has committed itself to stage productions and successful books that admit of big physical treatment for its future Al Lichtman releases. In carrying out this policy the following list of literary purchases has been announced:

"The First Year" (of married life), the great American play by Frank Craven;

(Continued on page 194)

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MONTE BLUE

Released
Brass
Orphans of the Storm
Main Street

Coming
Loving Lies
Lucretia Lombard
Deburan

---

NOAH BEERY

Paramount Pictures

---

(Wallace Beery, 1923)

---
MARION DAVIES in Little Old NEW YORK

A Cosmopolitan Production
Oscar C. Apfel

Now Directing

Viola Dana

in

"The Girl Who Dared"

for Metro Release

LOUIS LEWYN

and

JACK COHN

Announce a new

and greater series of

“SCREEN SNAPSHOTS”

for 1923-24

(Continued from page 106)


* * *

Associated Authors:

At the Ince studio "Richard the Lion Hearted," the initial Associated Authors production, featuring Wallace Beery as Robin Hood, is now being edited and will soon be released by United Artists. This production was made under the supervision of Frank Woods, who was formerly chief supervising editor for Famous Players-Lasky Corporation for five years.

The next Associated Authors picture will be Thompson Buchanan's screen version of Peter B. Kyne's story, "The Harbor Bar," which will be released under the title of "Loving Lies," Monte Blue, whose Doctor Kennicott of "Main Street" is still vividly remembered; Evelyn Brent, a Douglas Fairbanks "find," Charles Gerard, the Sultan Saladin of "Richard the Lion Hearted;" and Joan Lowell an Associated Authors "Find," play the leading roles in "Loving Lies."

Elmer Harris, the third of the triumvirate of Associated Authors, is making preparations for his screen adaption of Frank Adams' Cosmopolitan story, "The Love Hater." * * *

Louis B. Mayer:

Louis B. Mayer announces increase in production schedule of from nine to twelve big all-star productions for the coming year. With John M. Stahl, Fred Niblo and Reginald Barker under contract he has added W. S. Van Dyke to this directorial list and is negotiating with two more directors.

Irving G. Thalberg, who recently joined the Mayer organization, as vice-president, is concentrating on script production.

Three big specials are now being completed, John M. Stahl's, "The Wanters;" Fred Niblo's, "Captain Applejack;" and Reginald Barker's, "The Master of Woman."

Niblo is getting ready to film "Man, Woman and the Devil." Stahl's next will be "Why Men Leave Home," adapted from the Avery Hopwood play by Paul Bern. Following that Stahl probably will make "Women Who Pass in the Night." Barker is now preparing to make "The Valley of Content," which will be released as "Pleasure Mad." The

(Continued on page 188)
GRACE DARMOND

CURRENT RELEASES
“Daytime Wives”—F. B. O.
“Fool’s Gold”—A Principal Pictures Corporation Production
“Alimony”—F. B. O.

JAMES W. HORNE
Directed
“The Hottentot”
“A Man of Action”
“The Sunshine Trail”
for Thomas H. Ince

Now with
P. A. POWERS—
R. C. STUDIO
Directing Specials

Current Production “Alimony”

WARNER BAXTER

CURRENT RELEASES
“Lost”—Thomas Ince Production
“Blow Your Own Horn”—F. B. O.
“Alimony”—F. B. O.
Day of Souls," and Robert W. Service's, "The Trail of Ninety-Eight," are lined up for future production by Barker.

Now under contract with Mayer to play featured roles in all-star casts are: Renee Adoree, Huntly Gordon, Norma Shearer, Robert Frazer and Hedda Hopper.

**Douglas Fairbanks:**

For the construction of Douglas Fairbanks new sets for "The Thief of Bagdad," 700,000 feet of lumber are being used at the Pickford-Fairbanks Studios. This lumber would build 46 six-room bungalows, says Mark Larkin, demon statistician and twin producer. "Douglas" is not selecting a conventional cast for his new picture. In fact, nearly everybody so far engaged is comparatively new to picture audiences.

The most difficult feminine role will be portrayed by Julianne Johnston, a tall slender girl known hitherto for her dancing. She will appear as a princess of Bagdad.

The villain will be played by Sadakichi Hartmann, who is new to the screen. He is partly oriental, and in the robes he wears in the picture, might actually have stepped from the pages of the Arabian Nights.

Brandon Hurst, Snitz Edwards, Charles Belcher, and Anna May Wong are others who have been cast.

**Independents:**

An outstanding feature of the past year's chapters in cinema history is the progress, prestige and stability attained by the independent group of producers in Los Angeles and environs. The rise of the heretofore little-considered independent film company during the past twelve months has been little short of spectacular and that there is a consistent market for the product turned out by the independent is evidenced by the fact that local banking interests are taking a hand in the financing of such ventures—an unprecedented thing.

Of no less general interest is the fact that the fly-by-night independent is no more. His demise was gradual but certain as the market for the spawn of those parasites who were ever ready to capitalize on vulgarities, salaciousness and like subjects cloaked under the term "propaganda," or who would exploit misfortunes as screen entertainers, has been closed forever. Today a new type of independent producer dominates this field.

He is constantly striving to make artistic as well as commercial film masterpieces and he realizes that his future lies in his present day endeavors.

Such financially responsible and respected concerns as Cosmo Art Studios, housing over a dozen independent producers; Hollywood Studios, with an equal number of independents, and other great organizations with mammoth plants are constantly catering to, and encouraging the individual or company who seeks to enter this field providing the applicant is capable of producing high class screen entertainment.

Irving Cummings, who gave up stardom to wield a megaphone, is one of the most successful independents of today. Not alone has this young director-producer filmed several first class pictures during the past year but he has disposed of them to great advantage and this encouragement caused him to produce "Broken Hearts of Broadway," the most...
WATCH THIS COMBINATION

AL ST. JOHN COMEDIES
(Released by Fox)

AL ST. JOHN

BEN STOLOFF

WRITE AND DIRECTED BY

AL ST. JOHN
and
BEN STOLOFF

Ask Any Exhibitor
Anywhere About
Al St. John Fun Films—
Then Act!
ERNEST TRUEX

After playing “SIX CYLINDER LOVE” on the stage for two years is now making it in pictures for Fox under Elmer Clifton’s direction.

JOSEPH RUTTENBERG
CAMERAMAN

“THE TOWN THAT FORGOT GOD”
“IF WINTER COMES”
“THE GOVERNOR’S LADY”

(Continued from page 198)

elaborate and costly production he has yet attempted.

Rocky-Mountain Productions, Inc., although a comparatively young concern, is doing big things. In addition to turning out “The Dangerous Trail,” an outdoor special in six parts, to be released by Anchor Film Distributors, Inc., a fast growing independent picture distributing organization of Hollywood, Rocky Mountain will make, eight five part frontier photoplays starring Bill Patten, supported by Peggy O’Day.

Choice Productions is another new company to invade the independent realm. Although this concern has been inactive for the past few weeks it is understood that their studio on Sunset boulevard will shortly be a veritable beehive and that an announcement of an elaborate production program for the ensuing months will be forthcoming from the office of Sales Manager “Ernie” Silcock shortly.

Grand Studios, on Gower street, is yet another comparatively recent addition to the ranks of the independents. Headed by Samuel V. Grand, of Grand-Asher Distributing Corporation, this plant is now one of the busiest in the city with three comedy companies and a dramatic company or two working on its stages daily. The trio of funsters, Monty Banks, Sid Smith and Joe Rock each head their own producing unit and will make two-reelers under their individual banners for Grand-Asher distribution. Ben Verscheile, general manager of the new studio, superintends the activities of all companies.

So great has been the progress of Phil Goldstone during the past year, that he has twice moved to larger quarters. Now he is nicely settled in a new building on Beachwood Drive erected for him by Dave Horsley, who officiates in the capacity of landlord over a score or more of the independent producers. Goldstone is making bigger and better pictures than ever before in his career. Among some of his big state rights triumphs produced during the past year are “Deserted at the Alter,” “His Last Race” and another great all-star screen entertainment as yet untitled.

Among the individuals who are now producing on their own is Fins Fox, well known scenarist and director, who at one time was associated with Metro as head of that organization’s script department. Fox is now engaged in production at the Hollywood Studios where he is filming one of his own stories for fall release. Fox has made other independent pictures during the past year but none quite so elaborate as the one he is now making, it is said.

Richard Thomas is another individual who is contributing “big time” entertainment to the photoplay world. According to his general manager, William La Plante, this young producer is responsible for two of the present season’s greatest screen hits, “Phantom Justice” and “The Silent Accuser.” Thomas has space at the Hollywood Studios.

At the Universal Studio three independent companies are functioning. They are Leon Lee Productions, starring Jimmy Aubrey; Dinky Dean Productions making five reelers featuring the clever juvenile star after which the company takes its name; and Andy Gump Productions, picturizing the character made famous in newspaper cartoons.

One could go on and on announcing the
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Our list includes over a thousand PLAYS, BOOKS and MAGAZINE STORIES of every conceivable type, including Melodramas, Romantic Dramas, Mystery Dramas, Society Dramas, Domestic Dramas, Comedy Dramas, Rurals, Westerns, Comedies and Farces.

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activities of the numerous independent organizations that are actually contributing to the world's screen entertainment, if space permitted. Each month brings a few new free lance producers into the ever-increasing fold. And there are numerous "old line" companies that have been plugging on steadily year after year either filming pictures for the states right market or for the programs of recognized distributing concerns.

Among the active independent film producing organizations not mentioned in the preceding paragraphs are such well known concerns as Sunset Productions, Charles R. Seeling Productions, Neva Gerber Productions, Russell Studio, Interstate Pictures Corporation, Victor B. Fisher Productions, Douglas MacLean Productions and others.

Of the independents who are working only on big specials is the Trimble-Murfin Productions, which concern is now shooting scenes for "The Sign" at the Thomas H. Ince Studio in Culver City. Jane Murfin and Justin H. McCloskey are co-directing, "The Phantom Pack," starring "Strongheart," the wonder dog, in the most recent release of the Trimble-Murfin concern.

Another stronghold of the independents well be the Cosmos Art Studios, now sponsored by Charles Ray Enterprises and James E. Bowen, president of Cosmos Art, and his associates.

They own a twenty acre property in the heart of the North Wilshire district skirted by Beverly boulevard for half a mile and by First street, Virgil avenue and Juanita avenue, and it will be transformed into a marvelous beauty spot.

From this area covering a space of more than two city blocks, it is promised, will evolve the most picturesque motion picture studio property in the country and an exclusive new shopping center. The developments look forward to the institution of a commercial picture plant with a capacity of about a dozen independent producing units, besides affording greatly increased facilities for the two productions which Ray will make yearly.

Among the buildings included in the plans are apartment houses and many business structures. Some of these will relate directly to the film industry as they are expected to house subsidiary lines of trade that have grown up in Southern California in connection with motion pictures.

The line of the new Beverly boulevard, which is to be a 100-foot driveway to the ocean, bisects a large triangular piece on the corner of the property. On this piece is to be erected a tall class A business structure to be occupied almost entirely by one of the large costume companies and a studio furnishing company that are now negotiating for tenancy.

The First street frontage of the studio grounds, which is now being paved, will be devoted to a building to house a branch of the leading Los Angeles banks, and there will be numerous adjacent structures for stores. There is room in the spacious tract for a considerable number of dwellings that are a part of the general plan.

The development of the studios proper will be on a very extensive scale. The most important of the structures will be a new administration building that is designed to exceed in size and beauty anything of the kind in Southern California.

It is on the landscaping side that the changes will be made of the most pleasing appeal to the eye. The conformation of the twenty acres is such as to lend itself to elaboration of great beauty. They are to be made into what may be called a spacious sunken garden, with its natural lake skirted by paved drives and walks.

(Continued from page 200)

Baby Peggy, the toast of Hollywood, in "Tips," her July Century Comedy.

PHILIPPE DE LACY

CHILD LEADS
Age 5 Years
Phone Hollywood 9042

HAZEL DEANE
CHRISTIE COMEDIES
Dorothy Phillips in
“Slander the Woman”

Allen Holubar Announces
His 1923-24 Productions

A First National Attraction

Released Through
Metro Pictures Corporation
EXHIBITORS HERALD

(Continued from page 203)

spanned by bridges and dotted by green parkways.

On the bosom of the lake is to rest the Mayflower, most unique of scenic sets yet built, which cost $60,000 and is now at the present Charles Ray studio in Flemington, where it was used for scenes in the star’s forthcoming production, “The Courtship of Miles Standish.” This will be maintained as a high class cafe.

The design for the general studio enterprise was prepared by Harold Cross, architect of numerous hotels, apartments and business buildings in New York, Chicago and Los Angeles. The deal was brought about by W. H. Grant of Grant & Campbell Company.

J. E. Bowen, president of the Cosmos Art and an expert engineer, whose foresight in 1919 was due the selection of this fine site, with its natural scenic advantages for motion picture making, will probably be associated with the new Charles Ray Enterprises.

A still further announcement of importance is the incorporation for $10,000,000 of the Cosmos Art Pictures Association. Its purpose is to release and distribute motion pictures nationally and internationally.

Cosmos Art Pictures Association has secured G. A. McVicker as general manager. Mr. McVicker for the past three years has been associated with Associated First National and for five years before that with Famous Players-Lasky. He also was general manager of Detroit Theatre Amusement Company which operates a chain of theatres in the Middle West.

The incorporators of Cosmos Art Pictures Association are James E. Bowen, Charles W. Flack and J. W. Reed.

Charles W. Flack, who is associated with Mr. Bowen, is one of the best known attorneys of Illinois, having practiced there for twenty-eight years and holding many high positions with government affairs.

Since the turning over to Anchor Film Distributors of “The Dangerous Trail,” by Rocky Mountain Productions, Morris R. Schlank, president of Anchor, has left on a tour with prints of this production and the first of the Bill Patons, titled “The Battlin' Buckaroo.” Alvin J. Neitz directed and wrote the stories for both pictures.

Anchor has secured the distribution rights for a series of comedies starring Milburn Morante, who is supported in this series by Eddie Barry and Helen Keeler. Three of these productions, which are two reelers, have been completed and Mr. Schlank is showing them to state rights exchanges. The titles of the first three Morante comedies, which will be released under the trade name of Crescent comedies, are: “The Bride Tamer,” “Who's Your Husband?” and “Favor Me.”

While on the road Mr. Schlank will also show a print of his five-reel “special” starring Hobart Bosworth, “The Man Alone.” This is a sea story.

Fisher Productions, one of the newest and most active of independent producers in Hollywood, will double its original producing program at the Hollywood Studios the coming season.

Victor B. Fisher, producer, and Mrs. Iulian Ducey, director, recently left for San Francisco, where plans for the enlarged producing plan will be definitely decided upon at the home office of the company.

Following a series of conferences in Frisco Mr. Fisher and Mrs. Ducey will leave for New York to arrange for the distribution of “Youth Triumphant,” their initial picture.

In the cast of their initial offering are Virginia Lee Corbin, Anna Q. Nilsson, Raymond Hatton, George Siegmund, Eugene Besserer, Kate Price and other popular players.

** * * **

Independent picture producers are to be financed by a new corporation formed by Louis Graf, president of Graf Productions, with an actual paid in capitalization of $1,000,000. Its operations will be on a large scale and will be conducted on the policy of letting the producer live and giving him a fair chance.

Mr. Graf, after a week spent in Los Angeles in connection with the organization of the new plan in moving picture production, has returned to San Francisco, where he is in consultation with his associates on the final details, which will be whipped into shape at once.

While the corporation’s object will be the financing of producers, the fact that the needs of no two pictures are alike in their varied conditions make it necessary to formulate an elastic plan of operation. The Graf Productions will not participate in the benefits of the new corporation, as they are already financed and have a surplus laid away.

Walter J. Quinlan

Electrical Engineer

FOX FILM CORPORATION

Studio Inn Cigar Stand
now under management

Ellis Cohn Segar Co.
FINIS FOX

Author — Director — Producer

Current Release "The Man Between" through Associated Exhibitors, Inc. Now producing "Bag and Baggage."
Harry Millarde

Directed

Over the Hill

Town That Forgot God

and

If Winter Comes

---

J. Gordon Edwards

Directed

Cleopatra
Salome
Queen of Sheba
Nero
Shepherd King

and

The Silent Command
Cool Plays for Hot Days!

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"The Man From Glengarry"
A tale of the Rivermen's feud
By RALPH CONNOR

"The Critical Age"
A refreshing romance
Adapted from "Glengarry Schooldays"
By RALPH CONNOR

"The Rapids"
An invigorating drama of love and achievement
By ALAN SULLIVAN

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Directing

VERNON DENT
As "Aaron Applejack" in "The Extra Girl" with Mabel Normand

DUANE THOMPSON
Leading Lady with Sid Smith of Grand Productions
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Directing features for
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With an all-star cast.

Now in production:
“WHEN A MAN’S A MAN,” by Harold Bell Wright
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“The Oregon Trail”

“Hoot” Gibson

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"MIGHTY LAK A ROSE"
An Edwin Carewe Production
(First National)

FOR EARLY FALL:
Leading woman with Barthelness in
"THE FIGHTING BLADE"
A John S. Robertson Production
(First National)

IN PRODUCTION:
"Sheila" in Arthur Train's
"HIS CHILDREN'S CHILDREN"
A Sam Wood Production
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"The Isle of Vanishing Men"
Metro Special
"Desire"
Cosmopolitan Feature
"The Daughter of Mother McGinn"
Dinky Dean Production
"Gigi"

TOM O'BRIEN
Management IVAN ST. JOHN
Hollywood, California
 Appearing in
"Scrap Iron"
"The Scarlet Car"
"The Gentleman from America"
"The Sign"

Mal St. Clair
Directed and Supervised
"Fighting Blood"
F. B. O.
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California
ANNE LUTHER

Appearing in the Fox
Forthcoming Production

"THE GOVERNOR'S LADY"
The Director and His Future

A Discussion of Director's Place in Choosing Story, Casts and Sets

By MAURICE TOURNER

Will the director become less important the coming year? A publication recently pointed out that in a number of instances, directors no longer have anything to say about the selection of the story, the casting of the players and the building of sets. Here is something that represents one of the greatest obstacles in the progress of the motion picture.

Show me where a director has nothing to say about the story, the cast and the building of sets and I'll show you where a low average of quality is the result. There have indeed been instances where the story was purchased, the scenario prepared, the players engaged and the sets built before the director was engaged. This is like buying the finest broadcloth obtainable, the best silks and buttons money can purchase, designing and cutting the cloth and then calling in a tailor to make you up a suit of evening clothes.

In other instances, after huge sums of money were spent on story, players and sets, a director of doubtful talents has been entrusted with the fate of valuable property. This surely indicates that in the eyes of some, the direction of the picture is the least importance.

Again, it is like buying the finest goods, cutting the cloth and then turning it over to a cheap East-side tailor to make into a suit.

No director of reputation and self-respect should allow someone to do the most essential part of his work for him before he is engaged. He must be allowed to carry the full responsibility for the direction of a picture. This responsibility includes a say in the selection and adaptation of the story, the selection of the cast and the building of the sets.

Wonderful pictures from large organizations are very much the exception. Big organizations can maintain a certain average quality of production, but they cannot create the real masterpieces that mark progress in the march of the photoplay.

A review of the big successes of the industry clearly indicates these achievements have been the work of one man, the realization of ideals of an individual, the unmolested production in charge of a single person.

Organizations that consider the director lost will never attain that success in productions that marked "The Birth of a Nation," "The Miracle Man," "The Four Horsemen" and other similar achievements. Such organizations will keep the standard of product where it is today. They will never be conducive of progress.

The director is to the motion picture what the artist is to the painting. You cannot tell the artist what to paint, what colors to use and what size painting he should make—and expect a masterpiece.

With the story, the players, the sets to the director what the collars, palette and brush are to the painter, you cannot dictate to the director what materials he shall use and how he shall use them—and expect to achieve any degree of real success.

Nat Ross

Directing

Universal

All Star

Specials

Finis Fox Starts on New Picture

Produces and Directs Own Story "Bag and Baggage" at Coast Studio

Finis Fox has started work on his fourth independent feature production, "Bag and Baggage," at the Hollywood studios, with a notable cast of screen artists. Like all his other productions, Fox not only wrote the story, but is also directing and supervising the details of production from story and theme to the cutting room.

The cast is headed by Gloria Grey, the most recent Finis Fox discovery, John Roche, who scored a hit in David Belasco's New York stage success, "Debureau," has been signed for the male lead. The cast also includes such players as Paul Weigel, Carmelita Geraghty, Adele Farrington, Arthur Stuart Hull, Maxine Elliott Hicks, Ned Grey and others.

The story is declared to be a typical Finis Fox drama, shot through with pathos and comedy relief. The continuity was written by Lois Zellner.

The executive and technical personnel of the Fox organization includes R. R. Beery, general manager, William Dashiell, assistant director, Danny Hall, technical director, and Hal Mohr, photographer. "Bag and Baggage" is the first of a new series of productions that Finis Fox will make for the independent market.

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Address

or

THE LAMBS

or

THE FRIARS
Extravagant Sets
As Camouflage

Shipman Deplores Elaborate
Sets, Gowns, Used As
Cloak for Story

By ERNEST SHIPMAN

I have two pet aversions. One is Fifth avenue traffic when I am in a hurry; the other is picture camouflage.

When I say "picture camouflage" I mean to describe that overwhelming and seemingly ever-increasing volume of productions that depend for their appeal upon two machine-made factors—"gorgeous sets" and "luxurious gowns." I mean the tendency, on the part of so many otherwise able producers, to spend money in the wrong direction. I mean the apparent desire of each to excel the extravagance of the others, with the evidently avowed purpose of concealing beneath the cloak of costly splendor what he himself, in his picture wisdom, believes to be anaemic dramatic value.  

* * *

Do not misinterpret my attitude when I aim this dart of criticism in the direction that is obvious. It is not my intention to decry "gorgeous sets" and "luxurious gowns." I do not pretend to classify them as unnecessary evils of picture-making. I do maintain, however, that—with the public's wishes at heart—a picture having only those artificial garnishments and nothing else but a slim story were better left unproduced. I do not see how the public reaction to a surfeit of that type of offering can, in time, be anything but unfavorable. The pictures I produced in Canada last summer are totally lacking, I think, in evidences of extravagance—the sort of extravagance to which I have alluded—and yet, I daresay, every one of them cost approximately as much as I would have had to spend had I been bent on turning out a glittering, sugar-coated mass of film splendor—a "beautiful but dumb" thing.

* * *

The only "set" of any pretensions in "The Man From Glengarry" is a ballroom set. And that was not injected, just to give an air of "class" to the picture. It was part and parcel of the dramatic development of the tale. Here was a chance, had I lacked faith in the story value of the subject, to have lavished huge sums on one of those "beyond the imagination" sets. However, I didn't even build. Instead, the company used the ballroom of the Chateau-Laurier in Ottawa—the principal hotel, and the very one, in fact, in which the scenes of the story were laid—and they "shot it" as it was. No white elephants were introduced and no elaborate ballet was staged to remind the audience that we had spilled money all over the place. The money, however, was diverted to another direction. For instance, in obtaining our scenes of lumberjack operations on the farthermost reaches of the Ottawa river, we spent as much money as it would have cost us to create an inconsequential sequence that would admit of a "Bal des Artistes" or something of the kind. In some of my other pictures, too, such as "The Critical Age" and "The Rapids," there is a marked absence of pomp-without-meaning. There is pomp aplenty—the pomp and grandeur of Canadian scenery; but that is not pomp without-meaning.

* * *

I repeat that I have no quarrel with "gorgeous sets" and "luxurious gowns" because of themselves. My quarrel is with their very obvious employment, so frequently, as "picture camouflage."
RALPH SPENCE

Editor of Comedy and Comedy Dramatic Productions for

William Fox
With the Procession in Los Angeles

By Harry Hammond Beall

Taking eight scribes into the wilds of Arizona was the latest bit of hospitality to be extended by the genial Harry Wilson, publicist extraordinary of the Screen Lusters organization. Harry wanted to prove to the doubting ones that "When a Man's a Man" was being made by Principal Pictures right on the very ranch around which Harold Bell Wright wrote the story.

With the aid of the Santa Fe, Harry piloted the octette of typewriter, punishers to Prescott, and instead of finding a desert mining camp as the majority expected, they discovered a thriving little city covered with convenience and a citizenry whose hospitality made the famed welcomes of Dixieland seem like an invitation on the doormat to "be aware of the dogs' tails leaping off the grass." The Chamber of Commerce, headed by Grace Sparkes, one of the lowest secretaries any civic post ever had, met them at the station, then came the marvel of marvels, a C. of C. luncheon sans post prandial speeches. After luncheon came a trip to Jerome, the biggest copper mine in the world, and back to Prescott in time to dress for dinner (that is wash hands and face), and then a banquet given to the cast of "When a Man's a Man" and the visiting firemen, pardon me, journalists, Sharlot Hall, a charming little lady, for many years state historian of Arizona, told of the founding of Prescott, and more Indians than "The Covered Wagon" used on location. Everybody felicitated everybody else, was properly introduced, and Hollywood and Prescott became sister cities in the twinkling of an eye.

Thereupon Arthur Bernstein, producer manager with the outfit, took us all out to the location, and there headed by Johnnie Bowers and Marguerite de la Motte, the cast did their Western stuff, while Eddie Cline hollering orders and presiding at the campfire dinner served there. Then the long dusty trip back to L. A., and every one of the party including Col S. F. Jacobs, Northcliffe publications, Linton Wells, L. A. Times and Chicago Tribune, Bob Donaldson, United Press, Ted Cook, managing editor L. A. Record, William Parker, Cosmopolitan news service, Jack Junmeyer, Newspaper Enterprise Assoc., and the writer, honored by being the man selected to represent all the trade papers, all voting that the expedition had been one grand success.

The "yesing" habit of Hollywood has spread even unto the press agentry. Tom Reed, physical boss of the Goldwyn publicity staff, has taken up his abode with Joe Jackson, president of the Wampas, and other members of Joe's staff at Goldwyn say it was because Tom wanted to have the opportunity of getting in the first "yes" every morning and the last "yes" every night.

Speaking of the "yesing" habit among publicists, when Howard Strickling was scheduled to return from the east Frances Perrett, his assistant, organized a parade to meet him at the depot. And then the train was five hours late, arriving in the wee small hours, and Howard slipped off the train at Pasadena, and not a "yes" was heard.

Benjie Kline, stellar cameraman of the "U," is taking unto himself a bride. Yes, a studio romance. The lady is Annette Halpin of the cashier's office at Universal, and a mighty popular girl, too. She would be, even if she didn't hand out the weekly insults. Incidentally, Benjie is a cousin of the now famous Phil Rosen, who is directing "Abraham Lincoln" for Al and Ray Rocke.

Sir Sidney Grauman is in San Francisco at the present writing conferring with Jack Partington, Herman Webber and other Paramount executives, on his way back from New York. His return to L. A. is eagerly awaited by Jeff Lazarus, Arthur Wenzel, Sam Myers, Bob Blair and his other faithful henchmen.

Warner Baxter's press representatives have invented for him a clever device that is getting him international publicity in the motion pictures and auto sections. It is called a "Baxometer," and as his speedometer creeps past the limit mark with each mile it shows the fine he will be called upon to pay if the speed cop sneaks up behind him and endows him with an invitation to appear in court, but not in the knee breeches, usually expected at court functions.

Ben Wilson gave a preview of "Mine to Keep," his latest picture, the other

Oscar Apfel, who is now directing Viola Dana in her Metro production, "The Social Code."

Richard Thomas, who has been busy at West Coast studios producing "Phantom Justice" for which he is now arranging distribution.

Florence Lawrence, dramatic editor of the Examiner, having departed for Europe, Jimmy Gruen, beloved Wampas member, is now at the helm, and every Monday in town is reminding Jimmie of what great pals they always were.

Wampas members have been twice honored recently by Exposition officials. On Saturday last night they were feted at a banquet by Dick Collins and Hiram Wombold of the Expo press department, and on Wednesday noon a special luncheon was given in compliment to the Knights of the Underwood at the administration building on the Exposition grounds.

Accompanied by William LaPlante, his personal representative, Richard Thomas, whose meteoric rise from a producer of scientific short subjects to a producer and director of seven-reel "specials" has exceeded the amazing career of any film world, left Los Angeles Monday morning for New York, where he will put his "John Hancock" on the distribution contracts for his two recently completed pictures, "The Silent Accuser" and "Phantom Justice."

Eddie Granneman, the little Napoleon of press agentry, advises that three "special" productions, with all-star casts and lavish mountings will be produced this year by the Rocky Mountain Productions, Inc., a Cheyenne, Wyoming concern, which is producing in Hollywood. The first of this series of specials, "The Dangerous Trail," featuring Irene Rich, Noah Beery, Tully Marshall, Jack Curtis and Fred Hank, has been completed.

F. W. Raymond, general manager of the Rocky Mountain Productions, Inc., left for Cheyenne, Wyoming, June 24th, to make arrangements for the expansion of his company's activities in Hollywood.

Morris R. Schlank, president of the Anchor Film Distributors, Inc., set sail from Hollywood for eastern points recently in the interests of producers releasing their films through the Anchor firm. He will be gone about six months and will visit every "key" city.
An important message to the Exhibitor and the Projectionist

Every Part manufactured by the Nicholas Power Company is marked with the initials N. P. CO. This constitutes our signature, and in effect is a signed guaranty of the superior workmanship and quality of all Power's parts.

Manufacturers of spurious parts in violation of the legal rights of reputable manufacturers, do not mark such parts, and are entirely without responsibility. THE LOSSES TO US caused by the manufacture of inferior and spurious parts, ARE INSIGNIFICANT IN COMPARISON WITH THE LOSSES THEREBY CAUSED TO EXHIBITORS.

Contrary to the reports and printed circulars issued by manufacturers of these spurious parts, seeking to convey the impression that they manufacture parts for us, we hereby guarantee that genuine Power's parts marked N. P. CO. are made in our own factory.

Exhibitors, projectionists and dealers, who are interested in the purchase, the use, and sale of parts should protect themselves by insisting that all parts used for Power's Projectors are marked with the initials N. P. CO.
THE practice of dressing up photoplays with illustrated art titles is all wrong according to Director Marshall Neilan. He is of the belief, and we are inclined to believe he's right, that it is disconcerting to flash elaborately illustrated subtitles every few minutes during the unfolding of a story upon the screen.

When you are in the midst of a dramatic sequence and there suddenly flashes before your eyes a sketch with conspicuously artistic lettering, you are reminded of the fact that you are, after all looking at motion pictures. The spell of the story overshadows the story itself. You are made conscious of the screen, the film, the theatre.

Ornamental effects in subtitles made you conscious of the subtitle, which you should never feel to be there before you, and which you should be permitted to absorb without realizing that you are reading them.

A title, to be most effective, should carry as few words as possible. The less the mind is asked to absorb the greater the power of the illusion. The black space which appears before you in the theatre and on which the titles are flashed is as valuable to the producer as is the white space to the advertiser in the newspaper, if not more so.

"We'll dress it up with art titles," is a favorite expression of various producers who make cheap pictures and wish to give an impression of "class" to their photoplays. While some of the bigger and better productions have occasionally carried art titles, still I feel that they would be found still "bigger and better" if they had omitted them.

Many art titles that by themselves are indeed artistic achievements become ridiculous when they appear as part of a motion picture. The use of drawings and sketches in such titles also very frequently anticipate the action of a scene to such an extent that the scene itself loses in strength.

"BLUEBEARD'S EIGHTH WIFE" (Paramount) rates one hundred per cent as style show and ends there. An attempt was made to picturize a French farce twice adapted and it came out neither flesh nor fowl nor much else. It isn't a very nice picture and it's not funny enough to make you forget the fact. Gloria Swanson wears the latest in ladies' wear, the complete wardrobe, but her illogical role worries her. Huntley Gordon is likewise depressed. Robert Agnew does better, carrying less footage burden.

"DAUGHTERS OF THE RICH" (Lichtman) is elaborately produced and although the Edgar Saltus story doesn't contain any big punch, because of adroit direction on the part of Louis Gasnier, it holds the attention throughout the hour's running. A good cast includes Miriam Cooper, Ethel Shannon, Stuart Holmes, Gaston Glass and Josef Swickard.

"SLANDER THE WOMAN" (First National) presents Dorothy Phillips in a story of Canada, a particularly appropriate picture for hot weather because of the many scenes of out-of-door life, snow and ice. It is quite entertaining although not always convincing, the story presenting a unique study in contrasts of love and hate.

"SAWDUST" (Universal) is another circus story with Gladys Walton in the role of a homeless waif, who is adopted by wealthy Virginians. It is well handled and the circus atmosphere will appeal to the majority, as there is plenty of action. A typical Gladys Walton production with an excellent supporting cast headed by Niles Welch, Herbert Standing, and Edith Yorke.

"CHILDREN OF THE DUST" (First National) is a pleasing little story with several ingenious twists. The interest is well sustained and the cast of children in the early footage an exceptional one. Bert Woodruff runs off with the picture most of the time. Johnny Walker, Pauline Garon and Lloyd Hughes play the grown-up roles.

"THE WOMAN WITH FOUR FACES" (Paramount) is a crook melodrama, quite improbable at times and while it contains several splendid characterizations and much good acting on the part of Betty Compson, Joseph Kilgour, Richard Dix and others, it is but an ordinary feature. It was written by Bayard Veiller and directed by Herbert Brenon.
DOROTHY PHILLIPS IN
SLANDER THE
WOMAN
(FIRST NATIONAL)

While the story is not at all convincing the weak plot is com-
penated somewhat by the charm of the star and the excellent per-
formances of the supporting cast. Well photographed, quite en-
tertaining and well directed.
Adapted from a story by Jeffrey Deprend, "The White Frontier."
Directed by Allen Holubar. Seven parts.

THE CAST

Yvonne Devereaux.............. Dorothy Phillips
M. Durocher.................. Lewis Dayton
Dr. Zeno Andison............. William Kelso
Nunette........................ Mayme Kelso
Sarah Brough................. George Siegmann
Indian Girl................... Ynez Seabrook
Father Macbeth............... Herbert Farrier
Tetou, the Gendarme......... Gene Corrado
The Stranger.................. William Orlinmond
M. Regnault.................. Robert Schable
Mme. Redoux................. Rosemary Thoby
Marie Desplanques........... Irene Husmann
M. Lomond.................... Cyril Chadwick

Because of the opening scenes in "Slander the Woman," which shows a gay skating party in the interior of Canada, it makes an ideal summer attraction. The story presents a rather unique study in contrasting emotions, love and hate, with the heroine falling in love with the very man whom she condemns when he refuses to help her story. Various interesting scenes of the Canadian woods, tense dramatic moments well acted, with sufficient comedy to relieve the tense sit-
tuations, add to the picture's value as a program feature.
The work of Miss Phillips as the woman slandered, that of Lewis Dayton as the Judge, George Siegmann as the brutal Canadian prospec
tor, and others help immeasurably in putting over a rather unconvincing story.

Directed by R.W. Seabury.

SPECIAL CAST IN

THE WOMAN WITH FOUR FACES
(PARAMOUNT)

A melodrama dealing with crooks, the drug traffic and the usual love interest, featuring Betty Compson and Richard Dix. Quite improbable at times. Written by Bayard Veiller. Directed by Herbert Brenon. Seven reels.

"Our Gang" apparently goes over the top in "Dogs of War," the latest of the series being made by Hal Roach for Pathé.

THE STORY

This story of a clever lady crook whose aid is enlisted by a young district attor-
ney to break up the traffic in drugs, keeps the attention fixed most of the way by reason of good acting and elegant set-
tings, though relapsing badly into screen conven-
tionalism. The escape of the prisoner from the penitentiary is pure hokum and the hiding of a valuable paper in a flower pot is not exactly new. An ordinary feature of the crook reform variety and poorly directed.

The story concerns Elizabeth West, a clever chief and second-story worker, who is seen high on the ledge of a hotel, in the opening scenes. She steals valuable jewels and throws them to a con-
federate, then joins in the hue and cry that follows. She is caught and tried and freed by a kindly jury, but Judge West-
cott gives her a lecture which she dis-
misses with a cynical gesture. In the meantime she meets the district attorney, Richard Templor, who enlists her aid to break up a gang of dope smugglers. An agreement he seeks is in a safe and the man best fitted to open the safe is in the penitentiary. Betty is sent to give him instructions on how to escape via an air-
plane as she passes as his mother. Once outside the prison he refuses to help Templer because he is in love with Miss West also. However, Betty and the dis-

trict attorney go to the home of the chief drug smuggler, secure from him the agreement and turn the convict over to the police. It has the usual wedding bells finish.

Aside from the work of Miss Compson, who plays her role with fine understand-
ing and manages to get a lot out of it, the other parts are not distinctive. Rich-
ard Dix was the district attorney-lover; George Fawcett the Judge; Theodore Von Eltz the escaped convict; and Joseph Kilgour, the ring leader of the narcotic gang. James Farley played Morton; Guy Vaw was the jail guard, and John James, the boy and Eudalie Jensen the Mother.

SPECIAL CAST IN

DAUGHTERS OF
THE RICH
(PREFERRED PICTURES)

Good program picture built on a theme not new but handled in a way to make good entertainment. Will have greatest appeal to that class of theatre-goers who best like society stories. Written by Edgar Saltus. Capably directed by Louis Gasnier. Six reels.

"Daughters of the Rich," produced on an elaborate scale, with exquisite settings and a minute attention to detail, and with an excellent cast, will please a lot of people, especially those who favor pictures built on society themes.
The story, which is from an Edgar Saltus novel, is not marked by much that is new, but in spite of the lack of novelty will prove a pleasing feature for any pro-
gram.

Of the excellent cast Miriam Cooper does splendid work as Gavri Barchyte, the innocent victim of the designing countess, and Stuart Holmes is, as usual, unquali-

fiedly good as the villain of the play. Others in the cast are Gaston Glass, Ethel Shannon, Ruth Clifford, Truly Shuttuck and Josef Swickard.
The story is based around the scheming of the countess Malakoff, an American girl married to a dissolute Russian count, to regain the affection of a former lover now engaged to be married to another. The former sweetheart is a wealthy young man and the girl to whom he is engaged is also rich.
The young couple are part of a party visiting at the home of the countess. Through manipulation in the changing of rooms the countess manages to get the atten-
p tion on her rival. The rich young sweetheart believes her false, fights a duel with the count, and a scandal develops. The countess divorces her husband and later succeeds in marrying the man she has separated from his fiancee.
Later she learns of the plot, the former countess kills herself, and the lovers are reunited.

GLADYS WALTON IN

SAWDUST
(UNIVERSAL)

Story is well handled and clearly told and because of the circus atmo-
sphere it will appeal to most picture-goers. The opening scenes have plenty of action and while the plot is somewhat hack-
neyed, the charm of the star off-
sets this and the poor titling. Story by Courtney Riley Cooper. Directed by Jack Conway. Five reels.

Universal having successfully put over one circus picture—"Pink Tights"—with
EXHIBITORS HERALD

July 7, 1923

The FILM MART

Production Progress : Distributing News

ASSEMBLING OF THE cast for production of "His Children's Children" which will be made at the Long Island studio has been started by Sam Wood. The story is by Arthur Train.

JAMES CRUZE IS READY to start production of "Rogues of Red Gap," from novel by Harry Leon Wilson. Ernest Torrence has been cast as Cousin Egbert.


"HOLLYWOOD" HAS BEEN completed by James Cruze. Publication is set for Fall, following a New York premiere. . . . Some of the most beautiful costumes ever worn by a screen actress will be used by Pola Negri in "The Spanish Dancer," Paramount states. Howard Greer is designing them.

PATHÉ'S PROGRAM OF publications for July 8 is headed by the Ben Turpin comedy, "Where Is My Wandering Boy This Evening," This is the first of a series of six or eight two-reel comedies with Turpin, presented by Mack Sennett through Pathé.

SEVERAL MORE UNITS are to be organized by Sennett for Pathe comedy productions. These, it is stated, will feature children and animals.

"STEEL SHOD EVIDENCE" a two-reeler in the Range Rider series is also scheduled by Pathe for publication July 8. Two travesties, "The Uncovered Wagon" with Paul Parrott and "The Uncovered Push Cart" are also set for the same date.

Cigarettes in motion pictures.

SPECIAL CAST IN CHILDREN OF THE DUST (FIRST NATIONAL)

Pleasing little story with several ingenious twists and well sustained interest. There are several delightful performances by children of unusual talent and although some of the sentimental scenes are overdrawn, on the whole it will be found first-rate entertainment. Directed by Frank Borzage from a story by Tristram Tupper. Length, 6,228 feet.

The real star of this picture is Bert Woodruff, although in the main title Johnny Walker, Pauline Garon and Lloyd Hughes occupy the featured places. But to Woodruff for his clever characterization must go the bulk of the credit for its success. Josephine Adair, Frankie Lee and Newton Hall are splendid as the three children.

It is a pleasing little character study, with Frankie Lee playing with charming conviction the role of a poor boy, Terwilliger, much abused by his drunken stepfather, George Nichols, in this role. There is the usual romance and the little human touches Borzage so deftly weaves into his films makes it a particularly attractive feature.

The picture is told in narrative form, with the old caretaker of a public park telling the story of Terwilliger to his friend. The story concerns a poor little youngster who wanders into Gramercy Square park where the children of the wealthy play. He becomes acquainted with Miss Helen Raymond, and later with Harvey Livermore, who becomes his rival for the affections of Miss Helen. Old Archer, the caretaker, adopts the boy and when the war comes he tries to enlist with the youth. After the war both boys return and all misunderstandings are cleared up over the theft of a gold piece and Helen takes Terwilliger "for better or worse."

GLORIA SWANSON IN BLUEBEARD'S EIGHTH WIFE (PARAMOUNT)

An excellent style show with nothing to detract attention from the fashions displayed. An object lesson in how not to picturize a state play. Sam Wood directed the adaptation by Sada Cowan from Charlton Andrews' adaptation of Alfred Savor's stage play, which circuitous route to the screen may explain much. It is on seven reels.

"What Milady Will Wear" would have been a more fitting title for this than "Bluebeard's Eighth Wife," as the apparel is good and the remainder negligible. As other than optical entertainment it is very inferior, though the settings, costumes and general atmosphere are rich to the point of opulence.

The play was French, a farce of the boudoir variety. The picture is almost drama and bedroom drama for the most part. If the laughs, however, torrid, had been retained, it would have been interesting, whether or not enjoyable. Without them, and with grown people doing seriously the farcical things required by the story, the picture is incongruously ridiculous. Gloria Swanson tries hard to make something of the part and does as well as could be expected. Huntley Gordon is similarly handicapped opposite her. Robert Agnew scores the only laugh elicited in a drunk scene, funny only by contrast. Others in the cast succumb to the odds against them.

The story is about a marriage in which "To be or not to be" is the question. After the ceremony the bride discovers he is the groom's eighth wife and decides "not to be" is the answer. The remainder of the picture depicts the groom changing her mind.

Two dramatic incidents from "Loyal Lives" the Whitman Bennett production which Vitagraph is distributing.
EXHIBITORS

United Artists

FINAL SCENES HAVE BEEN made on Mary Pickford's new production, "The Street Singer," and it is now in process of editing. It is announced for Fall publication. This will be the first American-made production of Ernest Lubitsch, celebrated European director.

MACK SENNETT'S PRODUCTION

"The Extra Girl" with Mabel Normand has been set for Fall publication by Allied Producers and Distributors Corporation. The picture is from an original Sennett story, directed by F. Richard Jones, which it is predicted will meet with widespread approval when it is shown.

Tri-Stone Pictures

RAY J. BRANCH FEATURE productions of Detroit, has acquired distribution for Michigan of the new edition of Keystone comedies through arrangement with Oscar A. Price, president, and H. M. Aitken, vice-president of Tri-Stone Pictures, Inc.

THE NEW EDITION KEYSTONE comedies being issued by Tri-Stone Pictures, Inc., are establishing a record for booking in first-run houses, according to Tri-Stone officials. Distributing arrangements have been made with independent exchanges in eighty per cent of the country and in those territories where the distributors have gotten underway the largest houses have found the comedies suitable in quality of their standards, it is stated.

Warner Brothers

MONTE BLUE, Warner Brothers star who was co-featured with Marie Prevost in the current Warner classic, "Brass," has been loaned to Thomas Ince to play the leading role in "Harbor Bar," a Peter B. Kyne story. Following the completion of this part, Blue will return to the Warner fold to be featured in a number of their forthcoming productions. Blue is also co-featured with Florence Vidor in the Warner picturization of Sinclair Lewis' novel, "Main Street."

Vitagraph

J. STUART BLACKTON is making preparations for his first Blackton production for Vitagraph. These specials will be among the twenty-six pictures recently announced by President Albert E. Smith.

FIVE HUNDRED POSTMASTERS have been requested to send their photographs to the Bennett studios. These photographs will be filmed and exhibitors provided with film inserts of the postmaster of their town as an exploitation tie-up on "Loyal Lives," the romance of the United States Post Office service made by Whitman Bennett for Vitagraph distribution.

The FILM MART

Production Progress

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Tiffany-Truart

RIGHTS TO "THE PRAIRIE MYSTERY," "Riders of the Range" and "The Western Musketeer" have been sold by M. H. Hoffman, vice president and general manager of Truart to Columbia Film Service of Pittsburgh, for Western Pennsylvania and West Virginia.

SIX THOUSAND COPIES of an elaborate booklet will be mailed to exhibitors in Illinois, Wisconsin, Indiana and New York state by Rhythm Cables outlining product for Fall, which includes Elaine Hammerstein in "Broadway Gold" and other productions.

ACCORDING TO TRUART, the short reels called "Burlingham's Around the World Adventure" are receiving hearty approval and meeting with widespread favor wherever they are showing.

Fox

"RED RUSSIA REVEALED" is the name of a two-reel special for immediate publication by Fox. The picture is purported to be an actual pictorial chronicle of conditions under the Lenin and Trotzky rule.

TOM MIX IS MAKING a screen version of Zane Grey's "The Lone Star Ranger" on the West Coast under the direction of Lambert Hilyer. Billie Dove is playing opposite Mix.

ROWLAND V. LEE, director of a number of Shirley Mason pictures, has returned to the Fox organization to make a number of specials for the 1923-24 schedule, among them Booth Tarkington's "Gentle Julia" and "Shadows of the East" by E. M. Hull.

WORK HAS BEEN STARTED at the Fox studio on a special called "The Temple of Venus," being directed by Henry Otto. The story is an original by Katherine Carr. The cast includes Phyllis Haver, David Butler, William Boyd and others.

MANY COMIC INNOVATIONS are promised in the forthcoming Al St. John comedy "Clues," a detective story to be published in Fall. "The Gun Fighter" is William Farim's latest Fox picture. ... Jascqueline Gadsden has been chosen to play opposite Charles Jones in his latest feature, "Skid Proof."

Associated Exhibitors

"THE MAN BETWEEN" a six reel Fox production will be published by Associated Exhibitors July 15. Allan Forrest, Vola Vale, Fred Malatesta, Edna Murphy and others appear in the cast.

J. P. McGOWAN AND Helen Holness, famous for the action pictures are said to outdo their previous efforts in "Stormy Seas." This picture has been set for July 1 publication by A. E.
The FILM MART

Production Progress

RICH MEN'S WIVES," the first Preferred publication which opened at the Capitol theatre, New York, almost a year ago, is still going strong, recent bookings announced for this Schulberg production by the Al Lichtmann Corporation indicate. They are for the Grand theatre, Johnstown, Pa.; Hurst's Broadway, Somerville, Mass.; Rivoli, Clinton, Indiana; Cosmo, Merrill, Wisc.; Opera House, Lisbon, O.; Forum, Hillsboro, O.; Maxine, Inlay City, Mich.; Paramount, Latrobe, Pa.; Novelty, Sealy, Texas; Strand, Provo, Utah; Farris, Richmond, Mo.; Regent, Bogota, N. J.; New Fort Jervis, N. J.; Temple, National City, Cal.; Victoria, Mt. Carmel, Pa.; Willey, Edwardsville, Ill., and Scott's, Hampton, Va.

"SHADOWS," THE Preferred Picture adapted from Wilbar Daniel Steele's prize-winning story "Ching, Ching, Chinaman," has been listed by many critics as one of the best pictures of the year, and may win a place as one of the ten big money-makers of the year, according to the Al Lichtman Corporation. Recent bookings for this Tom Forman production include the Branwood, Green ville, Ind.; Classic, Watertown, Wis.; Grand, East Palestine, O.; Forum, Hillsboro, O.; Richard, Flint, Mich.; Paramount, Emmetsburg, Ia.; Ellsworth, Kansas City, Mo., and many other houses.

SEVERAL WELL KNOWN boy comedians appear in support of Buddy Messenger's "Present Arms," his new century comedy. Among them are Vance Fawcett, "Fatty" Hicks, Donald Hughes and Kenneth Green.

TOM O'NEILL, TECHNICAL director of Century Comedies, has finished his "set erecting" for Baby Peggy at Universal City and is once more on the Century lot arranging new buildings for forthcoming comedies.

JACK EARLE HAS been loaned to Samuel Grand for one comedy by courtesy of Abe Stern, head of Century Comedies. He will return to San Diego, his home, for several weeks for a vacation after completing his present part for Mr. Grand. Billy Engle, the "short" of the Engle-Earle team, has returned to Hollywood, after several weeks in Big Bear country, where he finished the next story he and Earle will appear in.

Anne Moore in "Strangers of the Night" as his latest production presented by Louis B. Mayer through Metro. It is from Walter Hackett's stage play, "Captain Applejack."

"FASHION ROW" IS announced as the new title for Mae Murray's next Tiffany production for Metro. It is from a story by Ada Cowan, and was announced under the name of "Conquest."

AMONG THE MANY BIG sets for Jackie Coogan's Metro production, "Long Live the King," is the great palace set, which, according to Metro, will occupy 240,000 square feet of ground, built up to a height of 70 feet, with embattlements 20 feet higher.

ANCHOR

MILBURN MORANTE WHO is being starred in a series of two-reel comedies for release through the Anchor Film Distributors, Inc., of which Morris R. Schlank is president, is putting the finishing touches to the continuity and "gag" story of his fourth Crescent comedy. Morante is being supported in this series by Eddie Barry and Helen Kesler. He has finished three comedies, prints of which are now being put in the state rights exchanges by Mr. Schlank.

BESIDES TURNING OVER to the Anchor Film Distributors, Inc., "The Dangerous Trail," an outdoor special in six parts with an all-star cast headed by Irene Rich, Noah Beery, Tully Marshall, William Lowery and Jack Curtis, Rocky Mountain Productions, Inc., will produce eight five-reel frontier photoplays starring Bill Patson, supported by Peggy O'Day. Morris R. Schlank, president of Anchor, is now on tour with prints of "The Dangerous Trail," and the first of the Bill Patson series, titled "The Battlin' Buckaroo."

GOLDWYN

MARRIALL NEILAN HAS started production of "The Rendezvous." He is filming scenes showing a transport filled with American troops leaving port at San Francisco.

GOLDWYN ANNOUNCES that the massive medieval palace set erected for "In the Palace of the King" scenes has been insured for $500,000. Behrendt and Levy, insurance brokers, issued the policy.

JOSEPH SCHILDRAUT HAS been engaged by Goldwyn to play the leading role in "The Master of Men," Victor Seastrom's first production for the company.

PRODUCTION OF "THE GREEN GODDESS" by Distinctive Pictures Corporation is well under way in the East. A huge set representing a Himalayan mountain town has been constructed.

SCREEN RIGHTS TO "SECOND YOUTH" by Allan Updegraff have been acquired by Distinctive Pictures Corporation, and the story will be produced with Alfred Lunt and Mimi Palmer in the leading roles under direction of Alfred Parker.

Abraham Lincoln said:

"In this and like communities, public sentiment is everything. With public sentiment nothing can fail; with a small or a distant one, nothing can succeed. Consequently, he who molds public sentiment goes deeper than he who enacts statutes or pronounces decisions."

Screen Message No. 114

"Lack of proper direction in the home—not picture shows—is the cause of the great majority of juvenile delinquency cases." That is the statement of Captain W. P. McLean of the Boys' Industrial School at Topeka, Kan.

Industry Can Hand Knock Out to Reformers, Says Minister

Ontario Paper Has Good Word For Film People

From London, Ontario, Press
April 11, 1923

"Our old friend, the law of supply and demand, governs the films shown by the movie man," was the statement made by Mrs. R. F. McWilliams, B. A., of Winnipeg, head of the Federation of University Women's Clubs of Canada, when she spoke to the Women's Canadian Club in the auditorium of the Central Collegiate Institute yesterday afternoon on the subject 'Good Movies and How to Get Them.'

"The movie man is a level-headed businessman who is working to provide for his family in most cases. It is his business to give the public the films they demand, not the kind he personally likes. To get the general public the movies are an amusement, an educational force or a menace, but to the producers, agents and managers of the houses it is a business just as a grocery or a department store is a business. The receipts at the box office reveal the type of film the public is demanding.

"If your grocer does not keep the brand of pickles you desire," Mrs. McWilliams appealed to the housewives in the audience, 'don't you ask him about it every time you are in his shop or happen to telephone him? Don't you tell your friends about his failure to supply you with these same pickles until he finally gets them in stock?"

"Do you do this with your movies? When you go to a playhouse and see an undesirable picture do you go to the manager and say, 'Mr. Manager, I didn't care for that picture; I would like a nice clean picture,' until he will provide you with a satisfactory type?"

"What the public really wants and stays wanting is something good and pure, however, they may digress at times. The movie industry is not in an enviable position today, but the men in that business are just like us. They want everybody to have a good opinion of them and, like us, they want to be good citizens."

Pocatello Pastor Sends Wire to Film People Through Herald

Seeks to Build Church Following His Dismissal for Conducting Fight Against Censorship

Public Rights League, Exhibitors Herald,
Chicago, Ill.

Just read the Herald. Words fail me in appreciation. If the picture people respond, it will not be only a rebuke to the would-be reformers, but a complete knockout.

(Signed) Rev. W. G. Jones.

That wire has just been received from Dr. Jones, the Pocatello, Idaho, minister who was summarily and, according to reports, illegally dismissed from his pastorate of the First Baptist church because of his campaign which resulted in defeat of a censorship bill in the Idaho legislature.

Immediately he had been expelled from his church, Dr. Jones launched independent services. It is now his hope to raise a fund with which to erect an edifice in which to conduct these meetings.

On learning of the persecution of Dr. Jones by the fanatical element in Pocatello, the Herald, through its columns, informed the motion picture industry of the situation.

Last week a communication from Walter H. Anderson, a Pocatello attorney, was published in these columns. In his letter Attorney Anderson urged the film people to aid Dr. Jones in his cause, declaring that the erection of a church by the motion picture industry would be a monument "to the rights and liberties of the people."

Pocatello exhibitors and Attorney Anderson have joined in declaring Dr. Jones' cause worthy of the industry's immediate attention.

Fred L. Freeman of the Grand theatre, Lake City, Fla., has offered to give a benefit matinee in order that he may do his bit toward maintaining a free screen.

The Public Rights League will be glad to hear from other theatre men who wish to lend their assistance to Dr. Jones, who has proved himself one of the industry's most sincere friends.
Jenkins on Varied Topics

NELGH, NER.—To the Editor: I haven't anything on my mind today to write about, which fact I offer as an extenuating circumstance for this letter, but it has just occurred to me that, since Phil Rand has been designated the official poet for the Herald he has become derelict in his duty and is not making any attempt to earn his salary. If this thing keeps up much longer I'm going to complain to the police myself. And when I do (poetically speaking) I'll make that guy look like thirty cents worth of dog meat, and then I suppose my good friend Ollie will want us both shot at sunrise on Friday the thirteenth.

The way Jack Cairns, that good old sporting manager for the theatre Detroit, named "Omar The Tentmaker" in the last issue of the Herald makes me ashamed of myself. Jack said he wasn't speaking when he wrote that criticism, and maybe he wasn't, but he acted just like I did when old lady Doolittle's bull-dog ruined the front cover of my trousers and caused me to drop and smash a darning needle "Cuban Queen" melon, but Jack, when he offered for $8,000 for his fur coat, burned the idea in it, but because you are a brother Michigander, Hurrah for Old Michigan.

In speaking of funny experiences, I had one last night when the public jammed into my house to see Vitagraph's "Ninety and Nine," "the biggest house I have had in fourteen years. All of which goes to prove that you can never tell just what the public will do, and this goes to remind me of what my nurse said to me when I was in a hospital recently. It seems that they had put me in a room right next to a very sick man, and some time in the night when about twenty-five kids began to bawl for milk, I called a nurse in and said, "For gosh sake nurse, have they diagnosed my case wrong and put me in the maternity ward?" and she laughed and replied, "You never can tell."
I was sorry to note the attitude taken by Michigan and Minnesota relative to the action of the Chicago convention. I know nothing about the controversy that led up to this move, it may be right, I wouldn't attempt to say, but I remember that the states in this condition and I presume they were all represented at the convention, and our government is founded on majority rule, and this leads me to believe it was the Indian that was lost or the wigwam.

There my wife has just called up and said she will have strawberry shortcake for dinner I'd better get her home, and you boys know how I like short-cake.—J. C. JENKINS, Auditorium theatre, Neihg, Nebraska.

LETTERS
From Readers

A forum at which the exhibitor is invited to express his opinion on matters of interest. It adds forcefulness to any statement. Unsigned letters will not be printed.

Warning to Producers

GOODLAND, KAN.—To the Editor: There is a new phase of motion picture production that has impressed itself upon me within the past few months and it is something that will seriously affect every exhibitor's bread and butter, as well as the occasional strawberry short cake and milk snakes for the baby.

The condition I refer to is the new and clever stunt of using the same identical cast of stars in practically every big producer. Had you noticed it lately? No matter what company released the picture, Paramount, First National, Metro, Goldwyn, United Artists or Warners, will find our old standby Wallace Beery as the deep dyed "willian," Kenneth Harlan or Jack Mulhall as the society idol or the clever young business man, Anna Nilsson as the "woman," Lon Chaney as the brutal and one-eyed underworld character, and we will usually find Rosemary Theby as the designing vamp. I played Colleen Moore four times in a week and the pictures were from four different producers. Do you birds remember what killed our dear departed "summer stock," the "week stands" by the Opyre House, and the hundreds of "Rep" companies, good, bad and indifferent? It was the fact that the show patrons saw the same old faces, same mannerisms, and the same little bag of tricks so long that they became disgusted with the theatre, especially the speaking stage, and turned to the picture for entertainment. Now, are we going to do the same identical thing? It is evident that about fifteen or twenty of the better stars and character actors drive from one studio to the other and play in three or four pictures all at the same time. It is a shame for making all the money they can while the going is good, but they are killing their popular appeal by not making driving the fans away from the box office.

It will soon be so that people can read the cast of players and know just what the story is. If theater managers will do in his or her stereotyped role without going to the theatre at all.

Of course, the audience will sniff contemptuously at this because the idea is advanced by a small town showman with a little 100 seat "shooting gallery," but it is the truth, nevertheless, and somebody is going to find it out before many months roll around in this hectic film business.—W. D. SPRAGUE, Lyric Theatre, Goodland, Kans.

Laughs

Ray—When does a fish imitate a bird? May—You tell me. Ray—When it takes a bait fly. —Topcs of the Day" Film Comment

*A * * "A salmon will go for a mouse quicker than any other kind of bait," said a clerk in a sportsman's store.

"Well, there is another kind of fish that ought to fall for that bait," returned a bystander.

"What's that?" asked the clerk.

"Cat-fish, of course," was the reply.—Portland (Me.) Express.

New Projects

Albuquerque, N. M.—M. C. Sheed has been awarded contract for the construction of the new Bartnett theatre at Second street and Central avenue.

Louisville, Ky.—A theatre for Louisville has been assured according to E. F. Albee, president of the F. B. Keith circuit.

Los Angeles, Cal.—Ackerman and Harris interests, owner of the Century theatre, San Francisco, and other houses, will build a $1,000,000 theatre in Hollywood, it is announced.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."

The Kansas City Goldwyn office records are being examined this week by E. E. James and James Merian, traveling auditors for the home office at New York City.

The interior of the Royal theatre, Cameron, Mo., has been redecorated while the theatre's cooling system has been perfected, accord- ingly, to A. E. Jarboe, manager.

In effort to stimulate interest in his theatre, J. Benken of the Benken theatre of Pleasant Hill, Calif., is financing a local merchants' co-operative film and already has the whole town talking about it.

W. T. Yoder, Pathe Southern District manager, is experiencing the trials and hardships of an exchange manager this week. Mr. Yoder volunteered to take charge of the Kansas City Pathe office while Harry Graham, branch manager, takes a vacation. 

A successful engagement was begun at the Royal theatre, Kansas City, by the Royal plantation orchestra this week. The orchestra, by tying up with the Kansas City Star's radio program each week, receives a liberal amount of publicity.

When Frank L. Newman, owner of the Newman theatres in Kansas City, returned from New York this week to announce the booking of "Enemies of Women" for a premier showing in this section of the countv—June 24, he was good for an unusual news story in Kansas City newspapers. It is seldom that Mr. Newman plays the "publicity game," but when he does the press knows he is to be relied upon.

This item may catch the eye of some one in Brooklyn, N. Y., who was responsible for a handsome present which reached Herman Vineberg, the new house manager of the Mark Strand, in Albany, N. Y., the past week. The gift of a mahogany cigarette humidor reached Mr. Vineberg, minus a card. The gift proved most pleasing to Mr. Vineberg and now naturally enough he would like to thank the donor.

Ernest G. Weldon, of Rusk, Texas, has been appointed manager of the Crescent theatre at Austin, Texas.

R. E. Eaton has opened a new motion picture theatre at Tula, Texas.

Charles B. Clark announces that he will build a fireproof and modern theatre at Fort Smith, Ark., in the near future.

Claus Dorough has purchased half interest in the Queen theatre at Marshall, Texas, from Will Roth and is now the sole owner.

Gorgon C. Craddock of Denver has arrived in butter to enter the sales force of the First National.
Associated Exhibitors

Grandma's Boy, with Harold Lloyd.—It was a good one, but the Lord knows the exchange certainly held me up on price. Lost money on it, but I was promised up on exchange loss.—M. J. Babkin, Fairyland Theatre, White Castle, La.—General patronage.

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F. B. O.

Westbound Limited, with a special cast.—Very good picture. Good business.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

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Westbound Limited, with a special cast.—Very good picture. Good business.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

Wonders of the Sea, with a special cast.—Good picture. Many comments. Photography very clear. If you haven't played a submarine picture lately play it. Will stand a slight raise in price.—H. M. Johnson, Lois Theatre, Toppenish, Wash.—Small town patronage.

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The Third Alarm, with a special cast.—Splendid audience picture. Every one pleased with it. Drew exceptionally well.—Mrs. C. A. Miller, Strand Theatre, Alma, Mich.—General patronage.

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O. Troyer, Lyric Theatre, Rugby, N. D.—General patronage.

The Third Alarm, with a special cast.—Best of F. B. O's productions we have run. Has a strong appeal. Lewis a wonderful actor.—Welty & Son, Mid-Way Theatre, Hill City, Kans.—General patronage.

The Third Alarm, with a special cast.—While we didn't do big business, on account of holiday and opposition in nearby town, yet we bought this at a price that gave us a reasonable profit. My personal opinion, borne out by every comment I have heard, is that this picture ranks very high in entertainment value and has qualities that will appeal to all classes of people. You can charge special prices without any kicks.—Chas. W. Lewis, J. O. O. F. Theatre, Grand Gorge, N. Y.—Small town patronage.

Can a Woman Love Twice? with Ethel Clayton.—Clayton's pictures always meet with favorable response here. Story and acting good. Plenty of humor and a well-balanced picture. It got the business and it pleased all. Can't ask for anything else.—M. J. Babkin, Fairyland Theatre, White Castle, La.—General patronage.


Crashing Through, with Harry Carey.—A good Western.—S. W. Filson, Opera House, Scott City, Kans.—Neighborhood patronage.

What Do Men Want? with a special cast.—Of course, it is not as good or as big as a lot of specials, but as long as they get the money we should worry.—R. Ross Riley, Oberlin, Kans.—General patronage.

The Kick Back, with Harry Carey.—Picture not much, but sure got the crowds. They seem to like Carey.—Welty & Son, Mid-Way Theatre, Hill City, Kans.—General patronage.

The Kick Back, with Harry Carey.—Have seen a lot of kicks and knocks on this picture. I did a good business on it without a single kick, but had a good many favorable remarks on it. If your fans like Westerns they will eat this one up.—C. H. Bills, Opera House, Lebanon, Kans.—Small town patronage.

The Snowshoe Trail, with Jane Novak.—This is a very good program picture and one that is good to run on a hot day as it has some beautiful snow scenes. Jane Novak does good work in this one.—C. H. Lawrence, Plaza Theatre, Dun-nee, Iowa.—Neighborhood patronage.

The Snowshoe Trail, with Jane Novak.—About as good a Northern as we have had. The best part about this picture is that you do not have to wait until the last reel for the "punch." It begins at the first and you get them all the way through.—R. Ross Riley, Wigwam Theatre, Oberlin, Kans.—General patronage.

813, with a special cast.—Fair program picture. Don't bank on this one too strong.—H. B. Lake, Community Theatre, Wesson, Ark.—Small town patronage.

My Dad, with Johnnie Walker.—At every standpoint. Has everything that goes to make up a real picture. Johnnie Walker well liked here and carries off the grumes whenever I show his pictures.—C. H. Bills, Opera House, Lebanon, Kans.—Small town patronage.

Colleen of the Pines, with Jane Novak.—A fair picture. Nothing to brag about.—S. W. Filson, Opera House, Scott City, Kans.—Neighborhood patronage.

What Do Men Want? with a special cast.—Of course, it is not as good or as big as a lot of specials, but as long as they get the money we should worry.—R. Ross Riley, Oberlin, Kans.—General patronage.
None Need Go Without Either One

I just can't do without the "Box Office Record." I refuse to buy any pictures until after reading reports in "What the Picture Did For Me."

If all exhibitors were like myself I am afraid Paramount would get out of business. I refuse to buy entire output of any distributor.

If I can't take my choice I don't want any, and I don't put up deposits.

Too much footage to the majority of pictures. People get restless. They want a short subject or a comedy.

MRS. P. G. MADDOX,
Maddox theatre, Archer, Fla.

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Face, Rialto Theatre, Pocahontas, Iowa.
-Neighborhood patronage.

The Hotentot, a Thos. H. Ince production.—Personally believe this to be one of the greatest audience pictures ever made. Played it full week after previous showing of same time and business held up splendidly.

Second run—Earle Hall Payne, Kentuck Theatre, Louisville, Ky.—General patronage.

The Hotentot, a Thos. H. Ince production.—Oh, boy what a picture! The last reel is all race and it will keep them hollering to see the spill and the remounting. Don't pay too much, but advertise heavily to result. Film and Real Theatre, Reis & Miller, Lake View Theatre, Lake View, Iowa.—Neighborhood patronage.

The Hotentot, a Thos. H. Ince production.—Oh, what a picture! Fell flat two days at fifty cents and packed them in. Patrons unanimous in saying it was the greatest picture they have ever seen. One man laughed himself into hysterics. Wish we could get a dozen like this in a year.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

The Hotentot, a Thos. H. Ince production—Great little picture of its kind. Some wonderful shots of the steppelands. Audience went wild. Ran two days to average business.—Beverly, Elkhorn, Lincoln Theatre, Dayton, Ohio.—Neighborhood patronage.

The Hotentot, a Thos. H. Ince production—Very good picture. Fell flat two days.—G. Strasser Bros., Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

Fury, with Richard Barthelmess.—A positive knockout. Book it and hit hard. It will stand anything you may say regarding it. Dorothy Gish and Barthelmess are the greatest team and an splendid box office attraction.—Earle Hall Payne, Kentucky Theatre, Louisville, Ky.—General patronage.

Omara the Tentmaker, The Masquerader, with Guy Bates Post.—Both productions well staged and fine acting, but neither produced box office attraction. Most of our patrons conspicuous by their absence. Valuation was set too high on both productions.—Henry W. Gauging, Lincoln Theatre, Pittsburgh, Pa.—Neighborhood patronage.

White Shoulders, with Katherine MacDonald—Fair picture. Fair pictures, if written and produced well. Strassor Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

Sonny, with Richard Barthelmess.—Very good show. Ran it Decoration Day to good crowd. Picture is in color. Film only in fair shape.—Reis & Miller, Lake View Theatre, Lake View, Iowa.—Neighborhood patronage.

Trust Your Wife, with Katherine MacDonald.—This star is well liked and draws a good crowd. I can recommend this one.—F. Jorgensen, Community Theatre, Mt. Hope, Kan.—Neighborhood patronage.

Oliver Twist, with Jackie Coogan.—A most excellent production, but failed to draw. Played it four days after previous showing of nine days.—Earle Hall Payne, Kentuck Theatre, Louisville, Ky.—General patronage.

Hurricane's Girl, with Dorothy Phillips.—A good audience picture sold by a good cast.—J. Winninger, Davison Theatre, Waupun, Wis.—General patronage.

The Bond Boy, with Richard Barthelmess.—Excellent picture. Dick is a regular actor and a box office attraction. Pleased 100% and did an excellent business with it. Only the exhibitors never get him. He's worth two of Fairbanks and the Lord knows what they would ask for his pictures.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

Mighty Luke a Rose, with a special cast.—A special cast of first pictures ever made, bar none, but it is the chance hopped second night through thorough and intensive advertising. Did fair business for four days downtown.—Second run—Earle Hall Payne, Kentuck Theatre, Louisville, Ky.—General patronage.

Mighty Luke a Rose, with a special cast.—People talked about this one and the second day was better than the first.—Raymond Gear, Mayflower Theatre, Florence, Ky.—General patronage.

Mighty Luke a Rose, with a special cast.—This is the second picture of Jack's that was ever played here and he sure goes good here. One of his best.—Earle Rialto Theatre, Bayard, Nebr.—Small town patronage.

Trouble, with Jackie Coogan.—This is the second picture of Jackie's that was ever played here and he sure goes good here. One of his best.—H. DeBaggio, Star Theatre, Colfax, Iowa.—Neighborhood patronage.

East is West, with Constance Talma.-—First class attraction that will please a large majority of theatre goers. Fine portrayal by the star, also by Warer and Blythe. Best picture for second night. Don't know why. Not fault of the picture.—Henry W. Gauging, Lincoln Theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Cave Girl, with a special cast.—A clever comedy-drama. Scenery is wonderful and worth a good deal of praise.—W. L. Landers, Gem Theatre, Batesville, Ark.—Neighborhood patronage.

Lying Lips, a Thos. H. Ince production.—This sure held the interest to the end. No bad reports on this.—E. M. Fetterman, Lyric Theatre, Harbord, Nebr.—Neighborhood patronage.

The Masquerader, with Guy Bates Post.—Very good picture, but did not draw. The story did not appeal.—H. J. Montgomery, Loew Theatre, Toppenish, Wash.—Small town patronage.

The Masquerader, with Guy Bates Post,

Count me in on the "Herald Only" Club. I have been working on this principle for some time and am glad Mr. Rea had forethought enough to suggest its universal adoption.

Mark Twain said: "Put all your eggs in one basket, then watch that basket." I believe that is good advice in this connection.

In the hereafter, as one of my patrons is fond of saying, I shall report early and often, on "What the Picture Did For Me" or to me. If I wait too long before reporting I can tell from the books what any particular picture did to what I jokingly call my bank account, but I can't always remember why a good picture had a bad night, whether it was a Tom Show, or a dance, or rain, or simply that everybody stayed home to listen to Bedlam stories over the radio.

ROY W. ADAMS,
Pastime theatre, Mason, Mich.

I am glad that all exhibitors are not as negligent as I am in the matter of reporting on pictures, otherwise the most interesting trade paper of them all would at times be short of matter that is of the greatest importance to all showmen, "What the Picture Did For Me."

I want to enroll at once in the "Herald Only" Club, and hereewith send you a few reports on pictures. For genuine, helpful, constructive ideas, honest reports and criticisms, and a helping hand to the exhibitor in general, the "Herald" has them all topped by an immeasurable distance. Your success is well earned and you deserve the undivided support of all the little fellows, at least. The larger you get the more help you are, which is not always the case, so may your success continue.

H. P. THOMPSON,
Liberty theatre, Pardeeville, Wis.

—Well liked by my patrons. Ran this with Buster Keaton in The Boat, which made a fine program. —J. F. Jorgensen, Community Theatre, Mt. Hope, Kans.—Neighborhood patronage.

Go and Get It, a Marshall Neilan production.—Very good picture. Much better than Heroes of the Street.—B. H. Slater, Stage Door, Soldier, Iowa.—Neighborhood patronage.

Fox

Three Jumps Ahead, with Tom Mix.—This Mix is O. K., and will please his fans and many others. Much keen comedy and lots of action. In my opinion Mix pictures have improved in entertaining value considerably in the past year.—F. L. Clark, G. C. Theatre, Hazen, Ark.—Neighborhood patronage.

Snowdrift, with Charles Jones.—A terrible disappointment. With good stars, and good backgrounds they made a picture that might have been a good one about the time The Spoilers was a wrath. Certainly it is not up to present day class. Too much drinking and smoking. Not enough outdoors.—J. J. Casselman, Colonial Theatre, Tracy, Minn.—Neighborhood patronage.

Snowdrift, with Charles Jones.—Hardly up to the Mix standard. With good pictures, and good backgrounds they made a picture that might have been a good one about the time The Spoilers was a wrath. Certainly it is not up to present day class. Too much drinking and smoking. Not enough outdoors.—J. J. Casselman, Colonial Theatre, Tracy, Minn.—Neighborhood patronage.

A Friendly Husband, with Lupino Lane.—Lay off this one, brothers.—Geo. W. Allen, Jr., Capitol Theatre, New Bedford, Mass.—General patronage.

West of Chicago, with Charles Jones.—A very good offering. Duck is a favorite horse, and this picture is nothing out of the ordinary in plot, etc. Yet it is above the average for Westerns and where Duck is liked will go over good.—H. H. Elliott, Palace Theatre, Lynn, Ind.—Small town patronage.

The Buster, with Dustin Farnum.—Splendid Western comedy drama up to last, where it slips a little when hero slams villain over a cliff into pool and never even looks to see if he lives.—P. G. Estee, Fad Theatre, Brookings, S. D.—Neighborhood patronage.


Do and Dare, with Tom Mix.—Kids said it was better than Just Tony. Adults said it was poor offering for Mix.—O. Troyer, Lyric Theatre, Rugby, N. D.—General patronage.

Romance Land, with Tom Mix.—Very good Mix picture. Plenty of action and comedy. Fox tries to rob us on Mix so we can't make any money on him. Film in fuc shape.—Reis & Miller, Lake View Theatre, Lake View, Iowa.—Neighborhood patronage.

Romance Land, with Tom Mix.—A genuinely good picture. Did not draw as well as some of the Mix specials, but no
fault of Romance Land.—P. G. Estee, Fad Theatre, Brookings, S. D.—Neighborhood patronage.

The Crusader, with William Russell.—A real good Western.—W. M. Ward, Starlight Theatre, Corning, Ark.—Neighborhood patronage.

The Crusader, with William Russell.—We have under contract twenty-four pictures with Fox. Have played two. Am afraid to play twenty-two more.—J. Winninger, Davison Theatre, Waupun, Wis.—General patronage.

Rough Shod, with Charles Jones.—Good program picture. Will draw Western fans and give them what they're looking for. Hero, girl, bad man, cattle, fight on cliff, big thrill, you know.—F. E. Sabin, Majestic Theatre, Eureka, Mont.—Small town patronage.

The New Teacher, with Shirley Mason.—Nice little program picture, but can't get them any more with programs. They seem to want specials.—J. Winninger, Davison Theatre, Waupun, Wis.—General patronage.

Catch My Smoke, with Tom Mix.—This is one of Tom's best. He always gets the money.—C. H. Simpson, Princess Theatre, Millen, Ga.—General patronage.

Catch My Smoke, with Tom Mix.—Want big. Raised admission. No complaints. Pleased all. Mix is drawing for me.—Nora McClellan, Dreamland Theatre, Pekin, Ill.—Neighborhood patronage.

Catch My Smoke, with Tom Mix.—Mix and Tony both do good work in this picture. A very good comedy-drama.—J. J. Casselman, Colonial Theatre, Tracy, Minn.—Neighborhood patronage.

Moonshine Valley, with William Farnum.—Nothing to rave about. Just a fair program picture.—L. J. Serrett, Pastime Theatre, Hamburg, Ark.—Neighborhood patronage.

Just Tony, with Tom Mix.—This was wonderful. The matchless acting of this great horse, and the sincere appeal which the picture radiates, held our crowd like a steel band. Some of them—grown people. I forgot that they were at a show and actually rooted like they would at a ball game. It seems strange that producers do not make more frequent use of intelligent animal actors in their pictures. They are always a good bet and many times the salvation of a picture. Don’t pass this one up.—V. G. Bollman, Castalia Theatre, Castalia, Iowa.—Small town patronage.

Just Tony, with Tom Mix.—Tom Mix’s horse is the whole show. Good pleaser.—J. Winninger, Davison Theatre, Waupun, Wis.—General patronage.

Lights of New York, with a special cast.—As a special it is nothing. It hard- ly will fill the bill as a common program picture. I can buy features for $12.50 to $15.00 that will draw for me twice the money that it will. Booked for three days. Ran it one. Lost money.—Nora McClellan, Dreamland Theatre, Pekin, Ill.—Neighborhood patronage.

Nero, with a special cast.—Wonderful production. Fell down for us on account of its length.—E. E. Gailey, Crystal Theatre, Wayne, Neb.—General patronage.

Stage Romance, with William Farnum.—Another lemon. Theme did not please. It purports to represent life of Kean, the Shakesperean actor, and the love affairs of two women with whom the Prince of Wales would have an entanglement. Slow, drabby and way over heads of the audience. Farnum is dead here. Poorest two nights in the history of the house. We ran bull Montana in The Ladies’ Man and that also was a lemon.—Philip Rand, Rex Theatre, Salmon, Idaho.—General patronage.

Monte Cristo, with John Gilbert.—Splendid picturization of Dumas’ novel with adequate work by all and some really fine work by the star.—P. G. Estee, Fad Theatre, Brookings, S. D.—Neighborhood patronage.

Shirley of the Circus, with Shirley Mason.—We dislike very much to discon- tinue the showing of Miss Mason’s pic-
Goldwyn

Gimme, with Helene Chadwick.—One of Goldwyn's best, I have used of late release. The trailer used on this got me the business and pleased all. P. S. P. — M. J. fairlYland Theatre, White Castle, La. — General patronage.

Souls For Sale, a Rupert Hughes production.—Did not draw despite heavy expenditure. I saw it didn't like it.—George W. Allen, Jr., Capitol Theatre, New Bedford, Mass. — General patronage.

Broken Chains, with Colleen Moore.—If you want an action picture, this will fill the bill. An interesting story.—Raymond Gear, Mayflower Theatre, Florence, Kansas. — General patronage.

Broken Chains, with Colleen Moore. A Western type of picture with lots of thrills and rather an unusual plot. Rather better than average, but nothing to offend and it will please surely. Good meller-drama paper that gets them in. It is a good box office picture and what's that we are looking for.—H. P. Thompson, Liberty Theatre, Pardeeville, Wis. — General patronage.

Remembrance, with a special cast.—Here is a picture that registered well with a good house, although for the life of me I can't see where they call it a big special. It is good, very good, but it did not get over $1.00 to produce and they should give us a chance on it. No kicks, and several good comments. It is just a good, clean little story that should be seen by everyone.—H. P. Thompson, Liberty Theatre, Pardeeville, Wis. — General patronage.

Brothers Under the Skin, with a special cast.—A well done picture, with good characters and good acting. Everyone will enjoy it.—W. P. Sayers, O. K. Theatre, Hill City, Kans. — General patronage.

The Sin Flood, with a special cast.—A well done special production with some wonderful character work by a half-dozen or more well known stars. Has a true ring to it when all want to make good when they believe death is coming and then without being saved.—Ben L. Morris, Temple Theatre, Bellevue, Ohio. — General patronage.

The Sin Flood, with a special cast.—Although rated as a special (by the producer), played it a program prices and am glad I did. Did not draw as it was, I would have at least broken even if I had paid just what it was worth.—Clas. W. Lewis, O. F. F. Theatre, Grand Gorge, N. Y. — Small town patronage.

When Romance Rides, with a special cast.—Pleased 100%.—Needham & Mattingly, De Luxe Theatre, Moline, Kans. — Neighborhood patronage.

When Romance Rides, with a special cast.—Well, well, here we are again coming upon some real money. Zane Grey's Fall River Story was a big hit. The advertising acted like a fire alarm and brought 'em all out. Though not the best Zane Grey, it's very good and worth booking. Gantvoort makes a good youthful hero. Claire Adams puts up a fight with the ball win in a manner so realistic that the audiences may forget that they are watching a movie. Hayes and Babe London are a great pair to laugh at and others do splendid work. It is just the type of picture for Red Mountain people like ourselves. We charged forty and twenty cents and S. R. O. on Sunday night. Monday night we also ran an' Get Rich Comedy, Saturday morning, which kept the ball rolling in a lively manner.—Philip Rand, Rex Theatre, Salisbury, Wis. — Small town patronage.

When Romance Rides, with a special cast.—A very entertaining picture with many exciting moments. The horse race was well done, but needed much applause. Wildfire was a magnificent animal.—Estes and Estes, Square Town Theatre, Brooklyn, Mich. — Small town patronage.

Madame X, with Pauline Frederick.—An old one, but good at that. Glad we showed it. Good attendance.—Welty & Son, Mid-West Theatre, Hill City, Kans. — General patronage.

Madame X, with Pauline Frederick.—An old one that is worth your while if you have not yet played it. A famous play converted into a picture. Pauline does fine work and the story has a general appeal to all classes. Buy this and make money. We think it can be bought right.—H. P. Thompson, Liberty Theatre, Pardeeville, Wis. — General patronage.

Doubling For Romeo, with Will Rogers.—This is a better picture than Con- necticut Yankee, and did not lose money on it.—G. F. Sharp, Princess Theatre, Oconto, Wis. — General patronage.

The Sea Lion, with Hubart Bosworth.— A sea film but it is not bad and if you want a real change from usual run of pictures it will suit. We liked it. No love story.—A. W. Smith, Ritzette Theatre, Adel, Iowa. — General patronage.

For Those We Love, with Betty Compson and Lon Chaney.—This picture must have been taken during the dark of the moon, as the shots are different and if you want a real change from usual run of pictures it will suit. We liked it. No love story.—A. W. Smith, Ritzette Theatre, Adel, Iowa. — General patronage.

Dangers Curve Ahead, with a special cast.—A good domestic drama with lots of clever stuff that gets laughs. Sub-titles are full of rich humor. If your people like rough stuff don't show it, but if they like real pictures, this is good. You do well over for good for us.—H. P. Thompson Liberty Theatre, Pardeeville, Wis. — General patronage.

The Penalty, with Lon Chaney.—Good, with bum ending which spoils it all. Patrons like it, but were disappointed with ending.—J. J. Enloe, Y. M. C. A. Theatre, Hitchcock, Ky. — Neighborhood patronage.

Theodora, with a special cast.—Cheese. Not worth express charges.—G. F. Sharp, Princess Theatre, Oconto, Wis. — General patronage.

Head Over Heels, with Mabel Normand.—Poor attraction, but star does her part with nothing to work on.—Needham & Mattingly, De Luxe Theatre, Moline, Kans. — Neighborhood patronage.

Beating the Game, with Tom Moore.—Fair entertainment.—W. L. Landers, Gem Theatre, Batesville, Ark. — Neighborhood patronage.

Hodkinson

The Man From Glengarry, with a special cast.—There was no blame of trumpets nor crashing of cymbals when the Hodkinson salesman came in to sell me this picture, but just the same it registered in a big way, and for thrillers and real entertainment we would picture it up against any Northern that we have ever shown, The Storm included. The photography is beautiful and the work of the cast very good. The real punch in the picture is the novelty lent by the logging operations which are both exciting and immensely interesting. There is some deviation from the book, but this is an improvement in my estimation. In six reels this makes an ideal show that will get the money and please. Business good. Righto, Mr. Hodkinson, we're waiting to shoot The Rapids.—V. G. Bolman, Castalia Theatre, Castalia, Iowa. — Small town patronage.

Down to the Sea in Ships, with a special cast.—It's different, but I do not find that my patrons care so much for these "different" pictures. Business not what we expected.—Raymond Gear, Mayflower Theatre, Florence, Kans. — General patronage.

The Kingdom Within, with a special cast.—Cast, story, photography good. If this is not up to par for you and you have no comedy to lighten the theme buy it. Story of a cripple from birth, a harsh father, etc.—F. E. Sabin, Majestic Theatre, Eureka, Mo. — Small town patronage.

Bull Dog Drummond, with a special cast.—Not much to the picture, but drew

But It's a Semi-Annual Publication

I have not received the "Box Office Record" for April or May and will send same as soon as convenient, as I am needing it.

It's a great little pal and one is lost without it.

HENRY J. OTTEN,
Star theatre, Stouffville, Mo.
Let’s Say

Au Revoir,

Not Goodby

Kindly stop the “Herald,” as I am out of the show business.

I have received a lot of good out of your paper and if I should go back into the business again I will let you know, because I don’t see how I could get along without it.

WALTER KURZRAK

Family theatre, Bay City, Mich.

MacColl, Dreamland Theatre, Pekin, Ill.—Neighborhood patronage.

The Prisoner of Zenda, a Rex Ingram production.—A good picture, but won’t get the money.—J. Winninger, Davison Theatre, Waupun, Wis.—General patronage.

The Four Horsemen, with Rudolph Valentino.—Used right after first run, on percentage and with orchestra, and drew best business. Theatres. Prices: $3.50 to $6.50. Gross over $500. Booked return, year later, cost $73. Grossed about $500. First showing at one-week. Town 1,500.—Dewing, Earle, Jones, Opera House, Centerville, Md.—Neighborhood patronage.

Peacock Alley, with Mae Murray, Glenmorgan picture, but not to take out our patrons. Mae Murray has no drawing power with us.—S. W. Fillson, Opera Theatre, Scott City, Kans.—Neighborhood patronage.

Without Limit, with a special cast.—There was no limit to what this picture did to me. Could not get them in to see it here. However, the picture was only dragged too much. Could have been done in five reels and made more snappy.—H. Allen, general manager, Antwerp, N. Y.—Neighborhood patronage.

Fascination, with Mae Murray.—Fair. Did not draw.—G. F. Sharp, Princess Theatre, Oconto, Wis.—General patronage.

Paramount

Sixty Cents an Hour, with Walter Hiers.—A very weak story and will do better Hiers’s stock any.—Raymond Gear, Mayflower Theatre, Florence, Kans.—General patronage.

The Exciters, with Bebe Daniels.—A very good programme picture that pleased my Sunday crowd. Must be O.K. If it stood this comment.—M. J. Babin, Fairyland Theatre, White Castle, La.—General patronage.

The Exciters, with Bebe Daniels and Antonio Moreno.—Here Be Be, the mile a second speed girl, at her very best, and that man Tony,—what a pair of exciters those two are. It’s just been the biggest comment I’ve seen since “Oscar” had his values ground. Chock-full of that good comedy stuff, I thought we were having wonderful days at ten and thirty cents.—George Rea, The Colonial Theatre, Washington, C. H. Ohio.—General patronage.

The Ne’er Do Well, with Thomas Meighan.—The Ne’er Do Well is a typical Meighan picture. Played under ideal weather conditions it did neither any better nor any worse than Back Home and Broke, or the other various Meighan releases in fact, so far as Meighan at this theatre is concerned, we can truthfully say that he is a fair drawing card, more or less staple to the extent that we can figure within it, how much he can take in. The only real money we ever made on Meighan was when the Bachman was broken, another one like it? It can be done!—F. S. Meyer, Palace Theatre, Hamilton, Ohio.—General patronage.

The Ne’er Do Well, with Thomas Meighan.—Nothing to compare with Back Home and Broke. Did not hit near as much business as others. They draw fairly well in any attraction here.—E. M. Simons, Family Theatre, Adrian, Mich.—Neighborhood patronage.

The Ne’er Do Well, with Thomas Meighan.—A good one. Principally because it has Meighan in it. He was out of the cast and replaced by some name, not a big star it would be just another picture.—Raymond Gear, Mayflower Theatre, Florence, Kans.—General patronage.
flower Theatre, Florence, Kans.—General patronage.

The Ne'er Do Well, with Thomas Meighan.—Very satisfactory. Cannot en-
thusiastize it as a whole. Raymond and "Come and Broke", but for Meighan fans it is a very good vehicle.—Sterling Theatre, Greeley, Colo.—Family patronage.

The Ne'er Do Well, with Thomas Meighan.—Great picture. Great B. O. attrac-
tion. Wonderful scenes of the Pan-
amana Canal. It does not follow the book very closely, but makes a very good picture. Does not follow a book. It will please them all. Four days to big business at ten and fifteen cents.—George Rea, Colonial Theatre, Washington C. H., Ohio.—General patronage.

The N'th Commandment, with Colleen Moore.—Very entertaining release with
plenty of heart interest. Could not have been
made in less footage just as well.—Ray-
mond Gear, Mayflower Theatre, Florence, Kans.—General patronage.

The N'th Commandment, with Colleen Moore.—A very good program number, Hard to get them in. Has no pulling power, but is satisfactory for those who are not jazz crazy.—Sterling Theatre, Greeley, Colo.—Family Theatre.

Mr. Billings Spends His Dime, with Walter Huston.—One picture one can't have money. Not any good. Whoever sug-
gested Hiers as a star was no friend of his—E. M. Simons, Family Theatre, Adrian, Mich.—Neighborhood patronage.

Prodigal Daughters, with Gloria Swann-
on.—This one gave good satisfaction and I was not surprised when Paramount's 39, or I might better put it, one of the few good ones of the 39.—Ray-
mond Gear, Mayflower Theatre, Florence, Kans.—General patronage.

Prodigal Daughters, with Gloria Swann-
on.—Possibly better than My American Wife. Many will probably say it is much better. They have not seen the first two. Could not have been
considerably better than anything she has made in some time and will pick up her following again.—Sterling Theatre, Greeley, Colo.—Family patronage.

Behind Masks, with Dorothy Dalton.—
Good program picture. Everybody satis-
fied. Good entertainment.—Colleen Theatre, Milen, Ga.—General patronage.

Glimpses of the Moon, with Bebe Dan-
dels.—Plenty of money spent producing this picture but it is not money on such a
story? No better than one of Bebe's old Real pictures. No entertainment value.—Raymond Gear, Mayflower
Theatre, Florence, Kans.—General patronage.

The White Flower, with Betty Comp-
son.—Splendid picture. Please extra good business because of the warm weather.—M. Simons, Family Theatre, Adrian, Mich.— Neighborhood patronage.

The Trail of the Lonesome Pine, with
Mary Miles Minter.—A good adaptation of John Fox, Jr.'s story, and made a pro-
gram picture above the average.—Ray-
mond Gear, Mayflower Theatre, Florence, Kans.—General patronage.

The Trail of the Lonesome Pine, with
Mary Miles Minter.—Especially good drawing card. Did better than average
on this one.—E. M. Simons, Family The-
atre, Adrian, Mich.—Neighborhood patronage.

Adam's Rib, a Cecil De Mille produc-
tion, is very good, but dropped badly on the second day. Lost money on this one. Town of 4,000.—Mrs. C. A. Miller, Strand Theatre, Alma, Mich.—General patronage.

The Go- Getter, with T. Roy Barnes.—A
pleasing picture, but not a big special. Barnes' work very good.—Raymond Gear,
Mayflower Theatre, Florence, Kans.—
General patronage.

Grumpy, with Theodore Roberts.—
Very splendid picture. Finely cast and a credit to any house that runs it. There isn't a picture in the Paramount pictures that has made a picture that the other fellows are trying to make.—Clark & Edwards, Palace Theatre, Ashland, Ohio.—Neighborhood patronage.

Grumpy, with Theodore Roberts.—
Roberts proves his right to be starred in
Grumpy. Another of the few really good ones of the 39.—Raymond Gear, May-
flower Theatre, Florence, Kans.—General patronage.

Dark Secrets, with Dorothy Dalton—
It is a shame to put a fast moving, live-
type of an actress like Dorothy Dalton in a
slow, draggy invalid part where her only chance to act is to "emote." Story is unpleasing, but its every redeeming
features. One of the most unsatisfactory
Paramount pictures we have had.—Ben. L. Morris, Temple Theatre, Belaire, Ohio.—General patronage.

Dark Secrets, with Dorothy Dalton—
Dalton wrongly cast in this one. Very un-
convincing. Had usual Paramount "cheesiness", but not enough to pull the
picture through. Miss Daltons looks much
younger.—Sterling Theatre, Greeley, Colo.—Family patronage.

Bella Donna, with Pola Negri.—Some
may consider this a special, but my people
didn't like it and didn't hesitate to tell me so. One lady described it as "terri-
ble." The only favorable thing said of it
was Negri's acting—that was good.—Raymond Gear, Mayflower The-
atre, Florence, Kans.—General patronage.

Bella Donna, with Pola Negri.—Some
people think it a bad picture. Mix them
in small towns, lay off this one.
—Mrs. C. A. Miller, Strand Theatre, Alma, Mich.—General patronage.

Bella Donna, with Pola Negri.—You
exhibitionists in small towns lay off this one. Pola is a bunch of cheese in this. Para-
mount will never be able to put this star
over. Only worth a third of what they ask. Will have to rate it about 496, —S. C. Andrews Gem Theatre, Olathe, Kan.—Small town patronage.

Drums of Fate, with Mary Miles Minter.
—Good program picture. Needs a better
story. Action rather slow.—Mrs. C. A. Miller, Strand Theatre, Alma, Mich.—
General patronage.

Java Head, with Leatrice Joy.—If you're in a small town or anything ex-
cept a city be careful in buying Java Head. You will be unexpectedly disappointed in every way.—Raymond Gear, Mayflower Theatre, Florence, Kans.—General patronage.

The Valley of Silent Men, a Cosmopoli-
tan production.—Picture contains some of the finest snow scenes ever screened.
Satisfactory to those who saw it. How-
ever, for some unaccountable reason it hap-
pened badly both nights.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Good Provider, with Vera Gor-
don.—Fine picture with much humor and home scenes. A bit too mild for a town. Well liked, but too long.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Adam and Eva, with Marion Davies.—
This one will take very well in the theatre,
the picture will please about 85 per cent. Miss Davies has done better in others. As a the-
atre picture, it is not bad.—S. K. Andrews, Gem theatre, Olathe, Kans.—Small town pat-
ronage.

The Young Rajah, with Rodolph Val-
etino.—This one went big. A real box office hit. Good advertising. Green alley took 90 per cent. Used lobby and regular advertising. Played to advanced prices.-Harry Boyse, Grand theatre, Coleman, Alta, Can.—Neighborhood patronage.

To Have and to Hold, with a special cast.—A beautiful production, but did not
draw very well. Costume stuff is not very
popular here. Picture is good, but the
lobby and the picture will please if you can get them in.—Earle Hall Payne, Kentucky theatre, Louisville, Ky.—General patronage.

The Impossible Mrs. Bellew, with Greta
Swanson.—An excellent picture, a real story coupled with star's popularity.
Very well directed. Good for any the-
atre anywhere. Biggest at this theatre, it will not fail down on you. Used lobby and win-
dow tieup with a ladies' dress goods store.—Harry Boyse, Grand theatre, Coleman, Alta, Can.—Neighborhood patronage.

Over the Border, with a special cast.—
Paramount doesn't seem to know how to make these Northwest stories. Not so
good at Waukon.—Wimmin., Ma.—Neighborhood theatre, Waupun, Wis.—General patronage.

Ebb Tide, with a special cast.—A won-
derful picture but a big loser at the box
office. Title means nothing whatever. Ran it two days and lost heavily.—W. B.
Brient, Illinois theatre, Centralia, Ill.—
General patronage.

On the High Seas, with Dorothy Dal-
ton.—The picture that holds interest from beginning to end. Better than many more pretentious highly advertised sea
story pictures.—Good action and some ex-
cellent shots.—Henry W. Gauding, Lin-
coln theatre, Pittsburgh, Pa.—Neighborhood patronage.

On the High Seas, with Dorothy Dal-
ton.—The critics panned this one and our Saturday audience liked it. Maybe our

critics saw it on Sunday. Did a good
Announcement

THE GREAT NORTHERN STEAMSHIP COMPANY
(Incorporated)
BOSTON, MASS.

Announces That Arrangements Are Now Being Made for Monthly

$110 Round Trips to Europe
Boston—Southampton
$110
ONE WAY $65
Connecting for
London, Liverpool, Le Havre

$138
ONE WAY $75
Connecting for
Christiania, Stockholm, Helsingfors, Danzig, Riga, Copenhagen

THE ABOVE PRICES INCLUDE RAILROAD PLACES TO POINTS
AS FAR NORTH AS STOCKHOLM

The Company plans to carry approximately two thousand passengers monthly. Make your plans now for a trip during the coming season.

Lives of passengers will be protected by
EVER-WARM SAFETY-SUITS

which prevent drowning and protect from exposure

A round trip, with all expenses on ship-board included, at no more expense than a vacation right here at home! To meet the ever increasing demand in this country for an inexpensive and at the same time thoroughly comfortable and enjoyable trans-Atlantic voyage, is the prime object of the Great Northern Steamship Company. Organized by progressive business men who realize the exceptional opportunity offered now for inexpensive travel in Europe, the Company will cater to the thousands of intelligent persons who wish to visit the battlefields of France, the Shakespeare country, Scandinavia, the Land of the Midnight Sun, etc. A chance of a lifetime! So it would seem; but is more than that. The company is building for a permanent business, setting a new standard of high-class ocean travel on a one-class basis. That this can be done at a fair margin of profit has already been proved and is further outlined in our prospectus. You’ll find it extremely interesting.

WE WILL ALSO SHOW YOU HOW YOU MAY BECOME A PART-OWNER IN THE MOST TALKED OF ENTERPRISE IN YEARS

Cut out and mail us with your name and address.

A. W. Wilstrom
Information Dept.
Edmunds Bldg., Suite 54
Boston, Mass.

I am interested in securing full information regarding a trip to:
Back Home and Broke, with Thomas Meighan.—An excellent picture and drew well for four days after being shown ing of a week. Full of comedy and Meighan is at his best—Earle Hall Payne, Kentucky theatre, Louisville, Ky.—General patronage.

Back Home and Broke, with Thomas Meighan.—Good program picture. Should anywhere. Ran two days to fair business. There are two national prod-ucts advertised in this picture, so buy it right.—Bert Faia, Alhambra theatre, Dayton, Ohio.—Neighborhood patronage.


Nobody’s Money, with Jack Holt.—A clever comedy-drama of the crook type in which Holt appears to be perfectly at home. The story has entertainment value for those who like the lighter vein of stories. Well acted and well mounted and seemed to please all who saw it.—Ben L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

When Knighthood Was In Flower, with Marion Davies.—This is 100 per cent entertainment. Story is good, cast sets, acting and photography are beyond criticism. Three days fair business at fifteen and thirty-five cents, bucking a free medicine show.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

When Knighthood Was In Flower, with Marion Davies.—Good picture. Did fair.—H. J. Geiselman, Opera House, Louisville, Ohio.—Small town patronage.

When Knighthood Was In Flower, with Marion Davies.—A wonderful pic-ture if cut to about eight reels. These long (ten reels) pictures make me tired as well as my patrons.—S. C. Andrews, Gem theatre, Olathe, Kan.—Small town patronage.

When Knighthood Was In Flower, with Marion Davies.—We can see where they have spent lots of money on this. Won’t break blood for poor people and lost money.—J. Winninger, Davison theatre, Watup, Wis.—General patronage.

When Knighthood Was In Flower, with Marion Davies.—Small, full length put in picture over without extra costs. Went over big.—D. A. Capell, Strand theatres, Carey, Ohio.—Neighborhood patronage.

Burning Sands, with Milton Sills.—Good, but not big by any means. First day big business, then it took a flop for the next two.—E. H. Brient, Illinois theatre, Centralia, Ill.—General patronage.

The Cradle, with Ethel Clayton.—Story well suited for star and draw fine.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Miss Lu Lu Bett, with Lois Wilson.—A fine picture, but title has no drawing power. Lost me money and if you can get them in—I. W. Andersen. Rialto theatre, Cozad, Nebr.—Neighborhood patronage.

Enchantment, with Marion Davies.—A beautiful picture, but we just can’t get ‘em in on Marion Davies. The women like his beauty but didn’t care for the story or star.—E. H. Brient, Illinois theatre, Centralia, Ill.—General patronage.

Bought and Paid For, with Jack Holt.—Real good, but not as good on screen as the legitimate stage.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Inside of the Cup, a Cosmopolitan
production.—Good clean picture that the church people will come out to see. Advertise author of story.—J. F. Jorgensen, Community theatre, Mt. Hope, Kans.—Neighborhood patronage.

The Inside of the Cup, a Cosmopolitan production.—Very good. Can be bought right. Little old, but print in good shape.—B. H. Skow, Palm theatre, Soldier, Iowa.—Neighborhood patronage.

Blood and Sand, with Rodolph Valentino.—One of the best pictures we have had.—R. M. Moser, Electra theatre, Courtland, Kans.—Neighborhood patronage.

Nice People, with Wallace Reid.—Glad to report that they turned out pretty well on this, although many said beforehand that they didn’t feel like looking at Wally since his untimely demise. Picture good, but a lot of the cigarette smoking, drinking and wild stuff might have been eliminated for the good of the industry.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Very good.—R. J. Good, Emporium, Pa.—Neighborhood patronage.

One Glorious Day, with Will Rogers.—The best of the Rogers pictures that I have played in two years. The villain of the play is an old drunken fool that entices a young girl to his 'drinking out.'  You can laugh the rest. A good share of the five reels made in a saloon, showing the gang drinking, etc., etc. Why not make pictures that individuals of the neighborhood patronize this with a Sennett reissue two reel comedy, Cupid’s Day Off, which also was a small larger piece of cheese. They tell you that these ten reels were among the best ones. They made a mistake—they are the worst ones. Very poor crowd and I am glad of it. Some went out on the third reel, some fell asleep, and the worst part of it all is that some are more like it than not. On to the second reel. You small town fellows that have itook book had better run it through before you stung your patrons like I did. Beats me, boys. I played such pictures on us poor people. The whole show, including the comedy cost me $14.00. Not to mention the picture. Look of G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Douglas MacLean in “A Man of Action” presented by Thomas H. Ince through First National.

—Real good program picture that is DeMillish in lavishness. Would be appropriate for Christmas.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

A Full House, with Bryant Washburn.—Hard to beat for a program picture. Please all who saw it, but it did not draw.—W. P. Sayers, O. K. theatre, Hill City, Kans.—General patronage.

The Crimson Challenge, with Dorothy Dalton.—Very good Western that has some excellent riding.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Crimson Challenge, with Dorothy Dalton.—Although this is an old one I wish to say that it will please the Western fans and a great many that are not lovers of the Western pictures.—W. J. Shoup, De Luxe theatre, Spearville, Kans.—Neighborhood patronage.

The Man Unconquerable, with Jack Holt.—Good program picture that they all liked.—Crosby Bros., Lily theatre, Buffalo, N.Y.—Neighborhood patronage.

The Man Unconquerable, with Jack Holt.—A very good picture of the South Sea Island type with Holt and some action, some comedy, and a good light or two.—W. J. Shoup, De Luxe theatre, Spearville, Kans.—General patronage.

At the End of the World, with Betty Compson.—Personally, I thought it a fine picture. Good story and fine scenes. Book this one.—J. F. Jorgensen, Community theatre, Mt. Hope, Kans.—Neighborhood patronage.

At the End of the World, with Betty Compson.—Only a fair program picture. Too much cigarette smoking by the women. Why doesn’t the producer leave this out of the picture? Who likes to see a woman smoke?—P. G. Hall, Starlight theatre, Fairmont, Nebr.—Neighborhood patronage.

At the End of the World, with Betty Compson.—Fine program picture.—Needham & Mettingly, De Luxe theatre, Moline, Kans.—General patronage.

Something to Think About, with a special cast.—Very fine picture that warrants the seven reel rate. All comments favorable.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Behold My Wife, with Milton Sills.—Excellent. Please major.—J. F. Jorgensen, Community theatre, Mt. Hope, Kans.—Neighborhood patronage.

Rent Free, with Wallace Reid.—Neat little story which pleased.—J. Winninger, Davidson theatre, Waupun, Wis.—General patronage.

Always Audacious, with Wallace Reid.—Fine. Good program picture.—L. J. Serrrett, Pastime theatre, Hamburg, Ark.—Neighborhood patronage.

Midsummer Madness, with a special cast.—This brought them out in large numbers and pleased.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Cowboy and the Lady, with a special cast.—The title drew them in on a good Saturday business. Picture well liked. Plenty of comedy to send them home.—E. H. Brint, Illinois theatre, Centralia, Ill.—General patronage.

What’s Your Hurry? with Wallace Reid.—A little old, but pleased a fine Sunday crowd. Priced right, so made some money.—MRS. D. C. Turner, Miller theatre, Bonesteel, S. Dak.—Neighborhood patronage.

The Right to Love, with Mae Murray.—Very good entertainment. Mae Murray’s tender work could not have been better. Good story brought many favorable comments.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Three Live Ghosts, a Cosmopolitan production.—A good picture, but did not go over with my people. Sub-titles in cockney English and the humor lost on most of them because they did not have time to grasp it. Comedy we ran with it, Educational Spooks, saved the day. It is a real one.—E. H. Brint, Illinois theatre, Lynne, Ind.—Small town patronage.

White Oak, with William S. Hart.—The usual Hart crowd and the usual good picture.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Civilian Clothes, with Thomas Meighan.—An old one, but just the kind that puts the smile on the faces of our patrons.—Chas. W. Lewis, I. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage.

The Kentuckians, with Monte Blue.—An Kentucky food story. Not much different from other stories of this type.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

The Knickerbocker Buckeroo, with Douglas Fairbanks.—Douglas Fairbanks picture is full of action and, as you know, Doug always has the smile that pleases. I brought them in over again to a full house. Have run several of these old ones with good success.—C. H. Bills, Opera House, Lenora, Kans.—Small town patronage.

Forbidden Fruit, with Agnes Ayres.—Excellent picture that is complete in every detail. Fine story acting, and drew fair. Produced by De Luxe theatre, Buffalo, N. Y.—Neighborhood patronage.

The Conquest of Canaan with Thomas Meighan.—Good. Seven reels.—L. J. Serrrett, Pastime theatre, Hamburg, Ark.—Neighborhood patronage.

The Great Moment, with Gloria Swans-
son.—This is a very good picture. Interesting from start to finish. The best Gloria Swanson picture I have seen. Seven reels. Admission ten and twenty-five cents. Print in No. 1 condition.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

The Testing Block, with William S. Hart.—Bill Hart does not draw any more than any practically unknown star, despite all the publicity he has been getting lately. The “close up” posters don’t help bring business either. We would prefer to advertise the picture, rather than the star.—Chas. W. Lewis, I. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage.

Humoresque, with a special cast.—A fine story. Some said the best they had ever seen. Film in good shape even though it is an old production.—J. F. Jorgensen, Community theatre, Mt. Hope, Kans.—Neighborhood patronage.

The Tiger’s Claw, with Jack Holt.—Good Saturday night picture.—Leo Burk hart, Hippodrome theatre, Crestline, Ohio.—Neighborhood patronage.

Don’t Tell Everything, with Wallace Reid.—Fine program picture. Patrons want Reid pictures.—Needham and Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

Get-Rich-Quick-Wallingford, a Cosmo politan production.—Here’s a dandy for any house. As good as stage play, but you’ve got to give away gold dollars to get ’em in. I failed to get the money.—F. E. Sabin, Majestic theatre, Eureka Mont.—Small town patronage.

The Tiger’s Claw, with Jack Holt.—Just ordinary, and not so well liked by my patrons. Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Woman God Changed, a Cos mo politan production.—Old, but better than most of the new ones. It sure is a dandy picture. Book it if you have not played it. You can’t go wrong on this. Print in No. 1 shape.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Three Word Brand, with William S. Hart.—A big Western picture that will please majority.—J. F. Jorgensen, Community theatre, Mt. Hope, Kans.—Neighborhood patronage.

Three Word Brand, with William S. Hart.—A good picture. Hart goes all right at my house because he seems to try to make every picture better than his last one. Get William S. Hart.—Nora McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Cappy Ricks, with Thomas Meighan.—Good program picture with some good ocean scenes.—J. F. Jorgensen, Community theatre, Mt. Hope, Kans.—Neighborhood patronage.

Cappy Ricks, with Thomas Meighan.—Played it second run. Went over good for mid-week.—Nora McClellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Pathé

Dr. Jack, with Harold Lloyd.—For some reason I cannot get them in on the Lloyd’s. He doesn’t draw any more than an ordinary picture.—H. J. Geiselman, Opera House, Londonville, Ohio.—Small town patronage.

Dr. Jack, with Harold Lloyd.—A 100% comedy if there ever was one. Did more business than any we have shown.—W. M. Ward, Starlight theatre, Corn ing, Ark.—Neighborhood patronage.

Dr. Jack, Grandma’s Boy, with Harold Lloyd.—Two outstanding feature length comedies with Harold Lloyd. We showed them both three weeks apart and both pleased good business. Start them up on Dr. Jack at advanced admissions and no kicks. As to the worth of the two it’s about 50/50, though we got more comments.—Theatre, Liberty theatre, Pardeeville, Wis.—General patronage.

That Girl Montana, with Blanche Sweet.—Right good picture, but rather old. It’s time to get away from gun toting and life taking. A picture men like, but women do not care for it.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Neighborhood patronage.

Forbidden Valley, with May McAvoy.—Good picture. Six interesting reels. Played as about to live as any we have seen. Reels in good shape.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Neighborhood patronage.

The Sage Hen, with Gladys Brockwell.—The best we have had here, but has a prayer meeting ending instead of justice, which disappoints sorely.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Neighborhood patronage.

Playgoers

The Ruse of the Rattler, with a special cast.—Good Western picture. Nothing special.—H. B. Lake, Community theatre, Wesson, Ark.—Small town patronage.

The Ruse of the Rattler, with J. P. McGowan.—A real Western and a real cast.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

The Isle of Doubt, with a special cast.—Six reels. One of the best we have shown.—H. B. Lake, Community theatre, Wesson, Ark.—Small town patronage.

The Isle of Doubt, with a special cast.—This picture took well. Patrons well pleased.—Needham & Mattingly, De Luxe theatre, Moline, Kans.—Neighborhood patronage.

Spectacular fire scenes in “The Midnight Alarm,” Vitagraph production directed by David Smith, which will be published by Vitagraph in September. Percy Mar mont, Alice Calhoun, Cullen Landis, Joseph Kilgour, Maxine Elliott Hicks and others are in the cast.

Realart

The Speed Girl, with Bebe Daniels.—Light comedy that didn’t bring much business but pleased the ones that did come. Another case of the posters advertising the star and not the picture. Our people want to know what the picture is about.—Chas. W. Lewis, I. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage.

Through a Glass Window, with May McAvoy.—Just a nice little picture that has some pulls at the heart.—W. J. Shoup, DeLuxe theatre, Spearville, Kan.—General patronage.

Selznick

Reported Missing, with Owen Moore.—This kind helps the business. Used two days and did above average business. Just about broke even, but that is out of the ordinary on week nights. Paid $12.50 with a short subject included. Saturday night is the only night we live. Town of 1,500.—Dewing, Earle, Jones, Opera House, Centerville, Md.—Neighborhood patronage.

Chivalrous Charley, with Eugene O’Brien.—Did not see this myself. Patrons liked it and we did an excellent Saturday business. Made some money because it was sold at a fair figure.—E. H. Brient, Illinois theatre, Centralia, Ill.—General patronage.

Timothy’s Quest, with a special cast.—A clean, sweet, wholesome picture. Pleased those who saw it and drew fair business.—George W. Allen, Jr., Capitol theatre, New Bedford, Mass.—General patronage.

What Fools Men Are, with a special cast.—Not good, not bad, just a fair picture. It will satisfy if they are not expecting much. Paid $7.50 two days and was a plenty at that. Am not recommending it as good entertainment.—J. C.
EXHIBITORS HERALD

July 7, 1923

Jenkins, Auditorium theatre, Neligh, Neb.—General patronage.

The Hound of the Baskervilles, with a special cast.—Cheese. Not worth express charges.—G. F. Sharp, Princess theatre, Oconto, Wis.—General patronage.

Old Kentucky Home, with Monte Blue.—A good program picture at a reasonable price. New film.—J. F. Jorgensen, Community theatre, Mt. Hope, Kan.—Neighborhood patronage.

The Great Alone, with Monroe Salisbury.—As a North woods subject it proved to be satisfactory. Some adverse criticism on the photography which, in my judgment, was omitted. Better to use it as a program picture if they like outdoor stuff.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—General patronage.

Man's Law and God's, with Jack Livingston.—Will please majority.—J. F. Jorgensen, Community theatre, Mt. Hope, Kan.—Neighborhood patronage.

The Grub Stake, with Nell Shipman.—Good picture, good acting in the line of animals. Has everything from bears down to goats. Animals shot fine.—C. E. Marks, Rex theatre, Albion, Neb.—Neighborhood patronage.

United Artists

Garrison's Finish, with Jack Pickford.—A right good picture of the melodrama type. Has heart interest and action. Pleased.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

Garrison's Finish, with Jack Pickford.—O. K. story. After they come in they go out shouting. It's a real special. Buy it right and you'll make money.—E. M. Simons, Family theatre, Adrian, Mich.—Neighborhood patronage.

Little Lord Fauntleroy, with Mary Pickford.—Good picture, but no draw for us, although little better than average, but not with what we paid. Cost $50.00 two days.—Town lost $500. Crossed wires.—J. F. Jorgensen, Community theatre, Mt. Hope, Kan.—General patronage.

The Man Who Played God, with George Arliss.—Very satisfactory, but not as good as Arliss' other pictures. Did not draw like Disraeli. Town of 4,000.—Mrs. C. A. Miller, Strand theatre, Alma, Mich.—General patronage.

The Man Who Played God, with George Arliss.—We showed this two evenings with a continual rain and roads impassable. Would have made money in good weather. A splendid picture that will please all, especially church people.—E. W. Egelston, Electric theatre, Atwood, Kans.—Small town patronage.

Disraeli, with George Arliss.—Wonderful story, and pleased nearly all who saw it. Drew very well. Town of 4,000.—Mrs. C. A. Miller, Strand theatre, Alma, Mich.—General patronage.

The Love Light, with Mary Pickford.—Punk. This one frosted the pumpkin vines for miles around. Mary better stay with the little girl, happy kind of story, and not dig into tragedy. The first picture we ever had them walk out on.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Three Must-Get-Theres, with Max Linder.—Good burlesque on "Muskeeters." It tickled the kids, but some of the older ones didn't like it. Fair business with "Uncle Tom's Cabin" opposition.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Universal


Hunting Big Game in Africa, an H. A. Snow production.—A splendid picture. Get your school teachers behind it and make some money, but advertise it big.—E. W. Egelston, Electric theatre, Atwood, Kans.—Small town patronage.

Hunting Big Game in Africa, an H. A. Snow production.—Just as good as a picture of this type as would be possible to make. The diamond mine scenes are most interesting. The game stuff is well done and shows the tedious work necessary to get some of the shots. Business just ordinary and it does not please the regular movie fans.—Ben L. Morris, Elk Grand theatre, Bellaire, Ohio.—General patronage.

Hunting Big Game in Africa, an H. A. Snow production.—A wonderful production. Educational and entertaining. One the whole family will enjoy. The kids will boost for it like a circus.—J. N. Phillips, Ideal theatre, Table Rock, Nebr.—Neighborhood patronage.

Hunting Big Game in Africa, an H. A. Snow production.—This is the best picture on the market today for small towns. Nearly broke my house record for two days. Town of 3,500. Bill it like a circus. The picture is there.—S. C. Andrews, Gem theatre, Olathe, Kans.—Small town patronage.

Crossed Wires, with Gladys Walton.—One of those clever little comedy-dramas that satisfy 100 per cent. More like this and there will be less complaining about

Theatre Manager Wanted

Who Is Big Enough to Be a Managing Director

ARE you the theatre manager whose ability has been proven, not by one successful season, but by steadily increasing and satisfied patronage? Are you the creative showman who can conceive an appealing program in presentation and exploitation? Then you may be the man we are looking for.

If you are the man we have in mind, you desire a proposition where the ultimate in theatre equipment is at your disposal. You have been looking for a chance to combine your showmanship ability with the best this industry has to offer in photoplay productions, talent and musical accompaniment. You desire to associate with a group of theatres, each the representative house in its respective community, backed by men of vision who are looking for more capable men to meet the ever increasing needs of expansion.

The man we want is an artist who can build a program to win the applause of the classes, but who appreciates the necessity of directing his efforts to the masses. In other words, a combination of the commercially practical and the artistically creative man.

It is useless for you to reply to this ad unless your past record amply proves you to be possessed of all the necessary qualifications of personality, artroitness and thoroughness.

The man to whom this ad appeals will recognize it as an opportunity to promote his creative ambitions, salary and advancement limited only by his ability.

Your response will be held in strict confidence. Address stating your past experience in fullest detail and qualifications. ONE now employed preferred.

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"The RIGHT of the STRONGEST"

A Dramatic Sensation with an All-Star Cast

ZEITH PICTURES CORP.

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N. Y. C.

Penn. 3649

Scene from "Don't Flirt," first of the one reel series of all animal comedies called "Dippy Doo Dads," which are being produced by Hal Roach for Pathé distribution.

dull business.—M. L. Guiter, Auditorium theatre, Slater, Mo.—Neighborhood patronage.

Driven, with a special cast.—A splendidly acted though drab drama. Work of Fitzroy as the mother was outstanding. Slim attendance second night, although the play's story and acting deserved a full house.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Dead Game, with Hoot Gibson.—A good Western with Hoot at his best. Pleased a good Saturday night crowd. Gibson good drawing card here.—H. Pace, Rialto theatre, Pocahontas, Iowa.—Neighborhood patronage.

Dead Game, with Hoot Gibson.——Seemed to please the audience, although none of them has been able to figure out the answer to the title up to the present time.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Single Handed, with Hoot Gibson.—Good program picture. Story weak. Good acting and lots of action and good comedy. My people liked it, but some of them told me they wouldn't rather see him in Westerns. Better keep him in Westerns. That's the place for Hoot. The audience of Hoot's fans is legion.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Single Handed, with Hoot Gibson.—Our patrons sure liked this picture and many told us about it. Hoot is a favorite here.—Estes & Estes, Square Town theatre, Brooklyn, Mich.—Small town patronage.

Single Handed, with Hoot Gibson.—One of Hoot's best. Hoot seems to get the crowd even if the weather is mild. Short subject, Will Rogers in The Ropin' Fool.—J. N. Phillips, Ideal theatre, Table Rock, Nebr.—Neighborhood patronage.

Single Handed, with Hoot Gibson.—Another of his good Western dramas that always seem to get over here. If they like Westerns it is one of the good ones.—F. W. Morris, Temple theatre, Bellevue, Ohio.—General patronage.

Trimmed in Scarlet, with a special cast.—Just another picture thrown on the screen for a few more. No. A much better.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Flame of Life, with Priscilla Dean.—Fell flat here on two day run. A story that does not take.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

The Town Scandal, with Gladys Walton.—A clever comedy drama take-off on the weaknesses of wouldn't-be small town reformers. Clean fun with exception of one place where we cut what we considered too "snappy" a title.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Town Scandal, with Gladys Walton.—Very nice comedy-drama. Pleased 100 per cent and is better than many so-called specials. Walton is a wonderful star if they only give her the stories.—H. Pace, Rialto theatre, Pocahontas, Ia.—Neighborhood patronage.

The Town Scandal, with Gladys Walton.—This is one of Miss Walton's best. We find Universal program pictures are getting better right along and I can buy Universal's service at a fair price.—S. C. Andrews, Gem theatre, Olathe, Kans.—Small town patronage.

The Flirt, with a special cast.—An excellent attraction. Many interesting situations. Was enjoyed by our patrons. Buddy Messinger, in juvenile role, was good and contributed quite a number of laughs.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Flirt, with a special cast.—Very good picture with good acting and comedy. Buddy Messinger is very good in this and pleased about 90 per cent. Small town patronage.—Rialto theatre, Pocahontas, Iowa.—Neighborhood patronage.

The Flirt, with a special cast.—My patrons said it was the best picture of the year. It is a much bigger picture than the name would imply. You'll miss a money maker if you miss getting The Flirt.—E. W. Egleston, Electric theatre, Atwood, Kans.—Small town patronage.

The Flirt, with a special cast.—Another winner for Universal. The comedy in this is excellent. All around good picture.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

The Gentleman from America, with Hoot Gibson.—A good light program picture and a story different from the ordinar y.—Raymond Gear, Rialto theatre, Corning, Ark.—Neighborhood patronage.

The Gentleman from America, with Hoot Gibson.—Best Hoot yet. A laugh ing blast from start to finish. Big business two days. Everybody liked it. They stopped and told me so.—C. B. Marks, Rex theatre, Albion, Nebr.—Neighborhood patronage.

The Altar Stairs, with Frank Mayo.—Mayo is always best in an outdoor picture and he sure gets to "strut his stuff" in this one. South Sea Island picture with plenty of adventures and thrills for any one. Louise Lorraine makes a sweet little leading lady for Mayo.—K. Ross Ryel, Wigwam theatre, Oberlin, Kans.—General patronage.

Top O' the Morning, with Gladys Walton.—A good little program picture that will wash down the lard. We feel this get a good two reel comedy to go with it. Five reels. Admission ten and twenty-five cents. Print in No. 1 shape.—W. G. Held, Stearns theatre, Fremont, Nebr.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—This picture has a punch that puts you in a mood to laugh. W. M. Ward, Starlight theatre, Corning, Ark.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—This is a fast running film. We feel we have seen program pictures just as good. Used it in support of a home talent vaudeville show. Probably the best big applause.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Lone Hand, with Hoot Gibson.—Extra good Western comedy with Hoot Gibson and pretty Marjorie Daw. Full of very funny situations and breezy, snappy titles.—Phillip Comp, Pastime theatre, Salmon, Idaho.—General patronage.

The Lone Hand, with Hoot Gibson.—Fair Western. Forced comedy, but gets a lot of laughs. Some people don't like the latter part of picture. Baby Peggy in Circus Clowns helped a little.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Lone Hand, with Hoot Gibson.—Good. Better than the average. Hoot Gibson.—S. W. Fison, Opera House, Scott City, Kans.—Neighborhood patronage.

The Lone Hand, with Hoot Gibson.—The best Western I ever played. Full of laughs. It seemed funnier the third and fourth time. Don't fail to book this. Five reels. Admission ten and twenty-five cents. Print in No. 1 shape.—P. G. Held, Stearns theatre, Fairmont, Nebr.—Neighborhood patronage.

The Lone Hand, with Hoot Gibson.—This is an extra good Western with plenty of fun and action. Play the one and advertise it big, for it is sure to please both men and women also the children.—W. M. Ward, Starlight theatre, Spearville, Kans.—Neighborhood patronage.

Paid Back, with Gladys Brockwell.—A fairly ordinary program picture that will please if you have a good comedy with it. Admission ten and twenty-five cents. Print in good shape.—P. G. Held, Starlight theatre, Fairmont, Nebr.—Neighborhood patronage.

Paid Back, with Gladys Brockwell—
Scene from the one-reel Stan Laurel comedy "Pick and Shovel," distributed by Pathe.

cast.—Fair entertainment. Did not draw.

Price too high.—G. F. Sharp, Princess theatre, Oconto, Wis.—General patronage.

The Ninety and Nine, with Colleen Moore.—A picture that has caused more favorable comment from my patrons than any picture have played in months. Nice story, excellent direction, fine photography, business tripled second night. Get it and you'll be mighty glad you did.—J. C. Jenkins, Auditorium theatre, Neighbour, Nebr.—General patronage.

The Ninety and Nine, with Colleen Moore.—I have been in the show game so long that when I can sit out an entire seven reel picture and enjoy every foot of it you can be assured that it has got to be interesting. This picture holds one's attention from the first to the last flash on the screen. It is a fine picture and any exhibitor will surely please his people with it.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—Good picture. The fire scene especially thrilling. Ran it two nights to good business. No extra advertising except heralds.—E. S. Moomey, Opera House, Mason City, Nebr.—Neighbourhood patronage.

The Ninety and Nine, with Colleen Moore.—Boys, here is a good one. The acting of all the cast is fine and the direction all that could be desired. Not one kick and many good comments. Used sixes, threes, ones, window cards, and newspaper. The heralds are N. G. Vitagraph should have gotten out a circus herald on this picture. Raised my admission five cents on adults. Get a date on this and go after it.—F. L. Clarke, Cozy theatre, Hazen, Ark.—Neighbourhood patronage.

The Ninety and Nine, with Colleen Moore.—Plenty of punch and action in this. Well produced.—Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

The Fighting Guide, with Williamダン can.—A dandy little picture with enough comedy in it to put it over fine. Some good action too.—J. W. Andresen, Ri- alto, Webster City, Cozad, Nebr.—Neighbourhood patronage.

Divorce Coupons, with Corinne Griffith.—Good society drama. Pleased everybody. Film in good condition.—A. W. Sage, Rialto theatre, Adel, Iowa.—General patronage.

My Wild Irish Rose, with Pauline Starke.—Played it on a rainy night to very good business and decided audience. Had a singer and it went over fine. Any small town can get this at reasonable rental and do good business with it.—Win. Winterbottom, Electric theatre, Brady, Nebr.—Neighbourhood patronage.

The Silent Vow, with William Dun- can.—In the face of a Chautauqua I packed 'em in on this, and it pleased them 100 per cent. Good photography and scenes.—Kenney Lloyd, Spad theatre, Diers, Ark.—Neighbourhood patronage.

The Silent Vow, with William Dun- can.—This is just a fair program Western feature.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—Small town patronage.

Divorce Coupons, with Corinne Griffith.—I boosted this to the sky. Everybody well pleased. Got all the lay-bears to see this and made money.—Kenney Lloyd, Spad theatre, Diers, Ark.—General patronage.

Moral Fibre, with Corinne Griffith.—Fine program picture. Star's acting pleased all.—Needham & Mattingly, De- Luca's theatre, Moline, Kans.—Neighbourhood patronage.

The Sheik's Wife, with a special cast.—I am sorry to make this report, but I tried to cancel this picture and Viat- graph said they knew what kind of pic- tures went over in Rugby and that it would go over big, but it sure flopped. Fell flat as a pancake. The Viat- graph seemed to think they know what any town needs.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

A Guilty Conscience, with Patricia Moreno.—I think that Vitagraph had a guilty conscience when they made this one as few patrons that I had sure kicked. Used regular advertising in posters and billboards.—Harry Boyse, Grand theatre, Coleman, Alta, Can.—Neighbourhood patronage.

Too Much Business, with a special cast.—Had no drawing power for me. Just got an even break. Some knocks and no improvements.—O. Troyer, Lyric the- atre, Rugby, N. D.—General patronage.

State Rights

Environment (Renown), with Alice Lake.—Very good picture. Good business.—G. Strasser, Sound, Emb- ley theatre, Buffalo, N. Y.—Neighbourhood patronage.

Luck (Mastodon), with Johnny Hines. —Very good comedy doing first rate laughing.—J. J. Casselman, Colonial the- atre, Tracy, Minn.—Neighbourhood patronage.

The Little Church Around the Corner (Warner Bros.), with a special cast. —One they can find no fault with. Story, acting and photography good.—W. M. Ward, Starlight theatre, Corning, Ark.—Neighbourhood patronage.

The Little Church Around the Corner (Warner Bros.), with a special cast.
"'Human Wreckage' is the most important picture ever made," said the Los Angeles Examiner when the picture opened for a four-weeks' run at the Century Theatre. "San Francisco expressed its approval and support in unrestrained applause by the greatest audience that could crowd into the Century . . . the picture is fascinatingly dramatic from beginning to end." To which the Chronicle added: "The scenes that pass before the spectator are splendidly enacted and therefore are magnificent as a cry against the evil.

The New York Morning Telegraph said: "Though we are not exactly a judge of San Francisco's enthusiasm for motion pictures, we'll wager that the Bay City has never shown more interest in a photoplay than that which greeted Mrs. Wallace Reid in 'Human Wreckage' at its world premiere at the Century Theatre there Saturday.

"Distributed throughout the world by F. B. O., 723 Seventh Ave., New York, N. Y."
"MRS. REID has given the public something that is actually new, something that is extremely powerful, and something unusually interesting — and artistic," said the San Francisco Call & Post. "It should be remembered as long as the screen exists . . . in a class by itself . . . indeed a shame that such a film was not produced years ago . . . an exceptional drama . . . a most original dramatic hit . . . one play that all may see at a distinct profit. Mrs. Reid, James Kirkwood, Bessie Love and George Hackathorne splendid."

MAN, YOU will make a fortune every day you play Mrs. Wallace Reid in "Human Wreckage." The San Francisco reception proves it. The New York premiere at the Lyric Theatre on June 27th will strengthen the proof, as will every other subsequent run throughout the world. Get in touch with your nearest F. B. O. exchange NOW and make application for engagement of the picture that will make new box-office history. Do it NOW!!!
EXHIBITORS HERALD

July 7, 1923

—One of the very best. Please 100 per cent. Very good for all communities, especially mining districts.—H. DeBaggano, Star theatre, Collfax, Iowa.—Neighborhood patronage.

The Little Church Around the Corner (Warner Bros.), with a special cast.—Fair entertainent. Should make money at fair rental.—C. E. Sharp, Princess theatre, Oconto, Wis.—General patronage.


Sure Fire Flint (Mastodon), with Johnny Hines.—Fellows, did it ever oc- cur to you to question a actor trying out on a one man show has got some job on his hands? Hines is mighty good and pulls some really brilliant stuff, but several dozens of these. He simply couldn’t “hold em.” In five reels this would have been excellent and worth the main feature, but in seven reels never. —V. G. Bollman, Castalia theatre, Castalia, Iowa.—Small town patronage.

Sure Fire Flint (Mastodon), with Johnny Hines.—One of the best pictures that Mr. Pleasure has out. Did not make much money, but am glad I ran it anyway, as I heard a number of good comments on the picture.—C. H. Lott, Opera house, Davenport, Iowa.—Neighborhood patronage.

What's Wrong with the Women (Equity), with a special cast.—Fair program picture. Look out when you buy. Fell flat.—G. Stras- ser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Notoriety (Weber-North), with a special cast.—Fair program picture. Look out when you buy. Fell flat.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

More to Be Pitted Than Scorned (C. B. C.), with a special cast.—Just suits our patrons judging from the many favorable criticisms. Drew very good on a hot Sunday.—Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

More to Be Pitted Than Scorned (C. B. C.), with a special cast.—We thought this one would be a lemon, but it proved to be a real darn good feature that pleased the majority of the audience. Book it. You can buy it right.—Clyde A. Johnson, Antwerp, N. Y.—Neighborhood patronage.

Heroes of the Street (Warner Bros.), with Wesley Barry.—Did not draw in town of 5,000. Paid three times too much for it.—O. E. Sharp, Princess the- atre, Oconto, Wis.—General patronage.

Blazing Barriers (Arrow), with Lew Cody.—A very good picture. Patrons liked it as well as itself.—Hearts Aflame. I ac- cepted this scene tryout.—Boy's Dom, Logan Square theatre, Chicago, Ill.—Neighborhood patronage.

A Dangerous Adventure (Warner Bros.), with a special cast.—Nothing to this to be classed as a feature. More like a serial.—W. M. Ward, Starlight theatre, Fort. Worth, Ark.—Neighborhood patronage.

School Days (Warner Bros.), with Wes- ley Barry.—Truly a great picture. No kicks, but a good many very favorable comments. Ran on last day of school and got rained out, but drew fair business. It is old, but will pay to run in the small towns.—C. H. Gillis, Opera House, Lenora, Kans.—Small town pat- ronage.

So This Is Arizona (Smith), with a special cast.—The cry is: “Give the independent Fair a chance.” Once in a while we do, but never get a picture worth while.—J. Winniger, Davison theatre, Wausau, Wis.—General patronage.

Where Is My Wandering Boy Tonight? (Equity), with a special cast.—Played a full house every night. Title draws all classes.—An one disappointed.—Hedg- ham & Mattingly, De Luxe theatre, Mol- line, Kans.—Neighborhood patronage.

Duty First (Sanford), with Pete Mor- rison.—Good picture. Drew well for two nights. Equalled first day.—O. W. McClellan, Dreamland theatre, Pekin, Ill.—Neigh- borhood patronage.

Duty First (Sanford), with Pete Mor- rison.—Rotten picture away from it.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

A Darling of the Rich (B.B.), with Betty Bloth.—Good program picture.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neigh- borhood patronage.

A Daughter's Strange Inheritance (Pathe), with a special cast.—Fair program picture.—Jenks & Terrill, Dal- ton Opera House, Dalton, Wis.—Neigh- borhood patronage.

Dangerous Love (C. B. C.), with Pete Mor- rison.—Western. No more, no less.—Chas. W. Lewis, I.O.O.F. Hall, Grand Gorge, N. Y.—Small town patronage.

Every Man's Price (J. W.), with Grace Darling.—Good serial program picture. Fair business.—G. Strasser Sons, Emblem the- atre, Buffalo, N. Y.—Neighborhood patronage.

Every Man's Price (J. W.), with Grace Darling.—Very good.—A. C. Betts, Pow- ers theatre, Red Creek, N. Y.—Small town patronage.

The Flash (Russell), with George Lar- kin.—A splendid little political story that pleased all who saw it. The price is right.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

The Flash (Russell), with George Lar- kin.—Good picture, but no box office value. Those who saw it were pleased, but Larkin could have done better in.—B. Lewis, Gayetey theatre, Ft. Worth, Tex.—General patronage.

Needless Moths (Equity), with Audrey Emerson.—Fair program picture. Fair business.—G. Strasser Sons, Emblem the- atre, Buffalo, N. Y.—Neighborhood patronage.

The Last of the Stage Coach Bandits (TBL), with William H. Hart.—A very good picture. Hart at his best. Was well liked. The comedy Dog Catcher's Love was well received, but the whole together it made a well balanced show.—F. S. Moomey, Opera House, Mason City, Nebr.—Neighborhood patronage.

Man and Woman (Jans), with Diana Allen.—Very good program picture. Good business.—G. Strasser Sons, Em- blen theatre, Buffalo, N. Y.—Neighborhood patronage.

Neglected Wives (Wisteria), with Ann Luther.—Another story where the hus- band thinks more of political honors than he does of his home. But everything comes out right in the end. Fair performance.—H. W. McClellan, Dreamland theatre, Pekin, Ill.—General patronage.

Shadows of Conscience (Russell), with Raymond Simpson.—Seems to be drawing more.—S. G. Ihde, Photoplay theatre, Ashland, Kans.—Small town patronage.

Whispering Women (Clark-Cornelius), with a special cast.—Did well mid-week. Judging from a program picture.—O. W. Mc- Clellan, Dreamland theatre, Pekin, Ill.—Neighborhood patronage.

Western Hearts (Asso. Photo.), with a special cast.—A Western feature which pleased a large audience on a bad night. C. E. Johnson, Paramount theatre, Gib- bon, Nebr.—Neighborhood patronage.

Around the World in Eighteen Days (Universal), with William Desmond.—Almost finished.—W. H. Robinson, Fair theatre, Williamsport, Pa.—buried under sand. A two day showing, Friday and Saturday.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Around the World in Eighteen Days (Universal), with William Desmond.—If you want a real fast serial book this one. It’s full of thrills and action. Best up to date.—Mike Danese, Rode theatre, Lees, Iowa.—Neighborhood patronage.

Plunder (Pathe) with Pearl White.—Pearl White is by no means the drawing card she once was here. On the fifth night this has been playing. The first picture is choppy and hard to follow. The succeeding ones have too many shocking and gruesome scenes to rouse any interest. The patrons are straight fighting and riding stunts, and the best one so far.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Plunder (Pathe), with Pearl White.—Best serial to date. If this does not get through nothing will. It has everything that goes to make a good chapter play. —Crosby Bros., Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Factory (Pathe) with Pearl White.—Good serial. On sixth episode and getting better all the time.—H. B. Lake, Community theatre, Wesson, Ark.—Small town patronage.

Plunder (Pathe), with Pearl White.—Am on sixth episode. Falling off each time. If your people like action, this is how they like it.—(Pathe) Pear White serial.—If you like serials you will like this one, as it carries everything.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

Speed (Pathe), with Charles Hutches-
Read — what a wallop!

They'll storm your box-office to see

"Fighting Blood"

H. C. Witwer's Marvelous Collier's Weekly Stories

Round Eleven of this remarkable clean-up series is a positive knockout. If you think that the ten previous numbers were unbeatable, just wait until you see "When Gale and Hurricane Meet." Man, it's going to make your crowd wish the series would never end.

If you haven't yet got on the band wagon with this box office giant get in touch at once with your nearest F. B. O. Exchange and sign up for the biggest business-builders you ever had. DO IT NOW!!

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723 Seventh Avenue, New York, N. Y.
Exchanges Everywhere

Sales Office United Kingdom, R.C. Pictures Corporation,
England
quite popular. Am using two reel Western and two reel comedy with it on Tuesday nights. Using White Eagle on Saturday nights and no good at all for me.—Frank Ober, Boynton theatre, Boynton, Okla.—General patronage.

Speed (Pathe), with Charles Hutchinson.—On the twelfth episode, falling off, but no fault of serial as it is a good one. If they like Hutchison you can’t go wrong on this one.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Hurricane Hutch (Pathe), with Charles Hutchinson.—The same as other serials, caught and let go, caught and let go. I am mighty glad it’s over, for they were riding me about it.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

The Timber Queen (Pathe), with Ruth Roland.—Am on the ninth episode and this one has made me some money as I have made my weak night pay out with this serial. It’s a good one.—C. H. Lawrence, Plaza theatre, Dundee, Iowa.—Neighborhood patronage.

The Timber Queen (Pathe), with Ruth Roland.—Dropped off from tenth episode and did not pay.—G. F. Sharp, Princess theatre, Oconto, Wis.—General patronage.

Short Subjects

Aesop’s Fables (Pathe).—One of the best short subjects I can get. Good.—Kenny Loyd, Spad theatre, Dierks, Ark.—General patronage.

Fighting Blood (F. B. O.), with George O’Hara.—Round Five is up to snuff with the others. Best two reel stuff we have run, and better than the average feature.

Lots of new clean fun and acting fine. Fights register good and always have a punch.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Fighting Blood (F. B. O.), with George O’Hara.—Just showed Round 1. Our patrons sure liked it. More comedy than usual.—Other Pushers.—Welty & Son, Midway theatre, Hill City, Kans.—General patronage.

International News (Universal).—I have tried about all the different news reels, and I find the Universal News the best, and they please my patrons. Have used them two years and no kicks.—S. C. Andrews, Gem theatre, Olathe, Kans.—Small town patronage.

Leather Pushers (Universal), with Reginald Denny.—Second series knock-out. Best short subject on the market. Business increasing each round. They ask for more.—C. B. Marks, Rex theatre, Albion, Nebr.—Neighborhood patronage.

Leather Pushers (Universal), with Reginald Denny.—The best short subject we have found. Have run first and second series and have third series contracted.—W. S. Harris, Grand theatre, Marked Tree, Ark.—Small town patronage.

Leather Pushers (Universal), with Reginald Denny.—Best two reels on the market. A little high but draws well.—Welty & Son, Midway theatre, Hill City, Kans.—General patronage.

Lyman Howe’s Hodge Podge (Educational).—We have only played three of them, but they have pleased. They are something different. They may get monotonous after a while. Depends on the producer.—H. M. Johnson, Lois theatre, Toppenish, Wash.—Small town patronage.

Our Gang Comedies (Pathé).—You can’t go wrong on these.—Needham & Mattingly, De Luxe theatre, Moline, Ill.—Neighborhood patronage.

Out of the Inkwell (Winkler).—We are using these as comedies and of the three used our patrons have not found a single laugh in any of them.—Brooks, Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

Joan of Newark (Universal), with Reginald Denny.—Round Six, second Leather Pushers. A snappy story and good fighting as usual, but it certainly is a heck of an ending for the series to have the hero knocked out in the last round.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Fire Fighters (Pathe), with Our Gang.—These comedies are good but are a little far fetched as some of the stunts the kids pull off are easily seen to have been built up by the directors.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—Small town patronage.

Farm Follies (Universal).—Not as good as most of the Century Comedies, but will get by.—P. G. Held, Sterling theatre, Fairmont, Nebr.—Neighborhood patronage.

Home Made Movies (F. N.), with Ben Turpin.—Very good comedv. Something different.—S. C. Andrews, Gem theatre, Olathe, Kans.—Small town patronage.

All Over Twist (Universal), with Buddy Messinger.—Very good comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Hee Haw (Universal), with Maudie.—Very clever comedy. This little mule is a sure fire hit for the kiddies.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

Peg O’ the Movies (Universal), with
REWARD!

in overflowing measure of profit-dollars will be the lot of every one of the thousands of exhibitors who take F. B. O.'s tips in the search. One way to find a big reward is to book the smashing Western photo drama that is different from any other Western ever produced—a crashing, actionful story of the West with a mother-love theme as strong as mother-love itself. That picture is

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A Belasco Production featuring Robert Gordon and Elinor Fair, made from Eugene Manlove Rhodes' Saturday Evening Post Story, "Stepsons of Light". If YOU are one of the exhibitors looking for rich rewards you'll get them in the form of capacity crowds by booking this thriller. Man, it's a knockout for Summer business. Book it and get behind it with F. B. O.'s campaign of super-showmanship—and do it now!!!

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Sales Office United Kingdom, R-C Pictures Corporation 26-27D'Arlay St., Wardour St., London, W. I., England
### EXHIBITORS HERALD

**FORGET SUMMER**

Baby Peggy.—Very good. Seemed to please all. Film in rotten shape.—Reis & Miller, Lake View theatre, Lake View, Iowa.—Neighborhood patronage.

A Tough Winter (Pathé), with Snub Pollard.—Like all Pollard comedies, pleased 100 per cent. These comedies will draw.—Needham & Mattugly, Deluxe theatre, Moline, Kans.—Neighborhood patronage.

Don't Shove (Pathé), with Harold Lloyd.—Good comedy that advertises Velvet tobacco, and the Uniform Contract tells us that we must show the film without cutting out such advertisements. Why?—Empire Bros. Lily theatre, Buffalo, N. Y.—Neighborhood patronage.

The Artist (Federated), with Monty Banks.—Very good comedy. What would call ordinary comedy, but all Monty Banks good and they don't hold you up on these.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Fair Enough (Universal).—This is a very good two reel comedy and will please most any audience. The nice feature about these comedies is that Universal sells them right. Print No. L.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Rent Day (Federated), with Monty Banks.—This is a real comedy. They ate it up. Play it strong with the kids. Good monkey stuff that will please the kids and grown ups. This comedy is as good a comedy as of Lloyd and Semon. You can't go wrong by boosting this one.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

On Patrol (F. N.) a Mack Sennett comedy.—Only a fair Sennett comedy.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Free and Easy (Educational).—The only thing I see about these comedies is the price. I'm sure glad I only have three more to play. No more Educational for me.—P. G. Held, Sterling theatre, Fairmont, Neb.—Neighborhood patronage.

Hard to Beat (Universal), with Roy Stewart.—This is a dandy little picture. One of Stewart's best. A good moral. The fight went big in this one. Ten and twenty cents.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Double Trouble (Fox), with Jane and Katherine Lee.—Very good comedy. Well liked.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

No Wedding Bells (Vitagraph), with Larry Semon.—Good comedy.—G. Strasser Sons, Emblem theatre, Buffalo, N. Y.—Neighborhood patronage.

Will He Conquer Dempsey? (Select), with Luis Firpo.—Very good drawing card at this time of Firpo's rise in pug- dom. It rained all day the day we played it, but it drew more than the feature.—G. A. Garner, Rialto theatre, Bayard, Neb.—Small town patronage.

The Agent (Vitagraph), with Larry Semon.—Good comedy, but Semon should get away from that Spanish stuff. Cut out the Spanish stuff for a while. Semon doesn't pull the business as he should for us, and price too high.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Still Going Strong (C. B. C.), with Percy and Peggy.—Still going strong is right. This is a peace of a comedy. Has some good new stunts in it. You can tell them that you've got a good one coming. Will Room Boys be O. K.—Wm. Thacher, Royal theatre, Salina, Kans.—General patronage.

Torchy's Feud (Educational), with

Johnny Hines.—Not as good as some Torchy comedies, but a good comedy just the same.—J. W. Andresen, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

### MAILING LISTS

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166 W. Adams Street
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#### THEATRE WANTED

WANTED: Will lease theatre and buy equipment of paying house in town of 1,000 or over. Give full particulars in first letter. A. W. Sailesbury, Ridgely Md.

#### PIANIST AVAILABLE


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WANTED: I will buy a Photoplayer Style No. 35 or style No. 41. H. E. Swain, Empress Theatre, Kearney, Neb.
GIVE 'EM ACTION
WHEN THE WEATHER'S HOT

HARRY CAREY
IN
DESERT DRIVE

ACTION? Oh, boy — this one fairly sizzles with action and thrills. Variety says it's a "ripsnorter"—and it's ripsnorters you need to drag 'em in during the hot weather. This one will do it—will do it in such unmistakable fashion as to roll up real profits for you! Get behind this one with F. B. O.'s campaign of dollar-getting showmanship and you'll do business even beyond your hopes. FOR A QUICK CLEANUP BOOK IT NOW!!!

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Written by Wyndham Martin
Distributed by

F. B. O. 723 Seventh Ave., New York, N. Y.
Exchanges Everywhere
Sales Office, United Kingdom, R.C. Pictures Corporation, 94-96 D'Arblay Street, Wardour St., London, W. 1, England
In America’s Foremost Theatres

The same care and thought that directed the planning and selection of the essential items of equipment for the new Majestic Theatre, Houston, Texas, were exerted in the selection of the theatre chairs. As in every other detail, only the last word in theatre chair perfection would do.

The one selected was a handsomely upholstered theatre chair of American Seating Company manufacture, roomy and comfortable, built to last a generation.

As further aid to audience convenience, the chairs in their placement were slightly staggered so that each occupant is just a trifle to the side of and a little higher than the one in front of him. This is a detail readily understood and appreciated, but is only one of the many that mark the completeness of this new theatre of the South.

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BOSTON
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PHILADELPHIA
252 South Broad Street
To Spend $150,000
In Remodeling Two
St. Louis Theatres

St. Louis Amusement Company, con-
trolled by Spyros Skouras and Harry
Koplar have closed a fifteen year lease
on the theatre included in the Parkview
Realty and Investment Company's build-
ing at 6324-42 Delmar boulevard, St.
Louis.

The new amusement place will be
known as the Tivoli theatre and the en-
tire building will bear the same name.
The structure fronts 110 feet on Delmar
boulevard by a depth of 193 feet. The
theatre will be 60 by 192 feet and con-
tain accommodations for 1,500 persons.
There will be called four stories and forty-
two two and three room apartments in
the Tivoli building, which is to be four
stories high.

Henry L. Newhouse and F. L. Burn-
ham of Chicago were the architects.
Construction has already been started
by the Lippmann Construction Company.
The St. Louis Amusement Company
which operates twenty-one other the-
atre in St. Louis plans to spend $50,000
for equipment in the Tivoli theatre. It
will be among the handsomest amuse-
ment places in the West, and is expected
to prove very popular. It is practically
the only theatre in the University City
district, one of the most populous of the
suburban sections of St. Louis. The
Tivoli building represents an investment
of approximately $600,000, it is estimated.

Skouras Brothers are also spending
$100,000 for remodelings at their Grand
Central theatre, Grand and Lucas
avenue. This will include a big new
pipe organ, new chairs, stage lighting
system and equipment, and a new electric
sign for the front of the house. These
improvements will be installed during off-
hours so as not to interfere with the
regular shows, and will be completed before Fall.

NEW PROJECTS

Port Wayne, Ind.—James Heloette of
this city is contemplating the construc-
tion of a new theatre at Calhoun and Fon-
tiac streets.

Terre Haute, Ind.—Twelve Points
Building and Loan Association of this
city has awarded contract for the con-
struction of a three-story theatre and
office building here. The estimated cost is
$100,000.

Hammond, Ind.—Contract has been
awarded for the construction of a new
theatre at East Street and will cost about
$727,000. The owner is Joe Piwaromas.

Gillet, Ark.—Work has been started
on the construction of the new Princess
theatre in this city.

Memphis, Tenn.—Plans are in prepara-
tion here by Architect Raymond B.
Spencer for a theatre to cost $30,000 for
R. X. Williams of Oxford, Miss.
EXHIBITORS

riety in lighting. Various colors and effects will be attainable.

The ventilation system will be of the utmost efficiency. Fans will force fresh air into the theatre over heaters and mushrooms and grilles worked into the construction of the building will be the means of progress. In the summer the heating system will become a cooling system. Ducts and fans in elaborate arrangement willrid the house of Youl air.

Especially noteworthy is the announcement that the heating equipment is entirely from high pressure boilers automatically fed with oil and located outside the building, on Ludlow Street. The system will be supplied through a reducing valve to a number of banks of indirect radiators. A minimum amount of floor space will be occupied by the heating fans and main ducts of this modern system, for the heating and ventilating equipment will be installed between the basement ceiling and the main floor.

The most modern plumbing devices will be installed and in fact there will be nothing overlooked to make this building set a new high standard. The Hoffman-Henan company believes that the Elreta will be the most notable theatre creation of the organization’s wide experience and activities. That belief is shared by Mr. Albee and the Stanley Corporation of America.

Clinton, Ind.—J. B. Stine is erecting a new theatre in this city.

Pittsburgh, Pa.—Construction of a new theatre on the site of the Eagle hotel, North Main and Thomas streets will be started soon by Comerford Amusement Company. The theatre will seat 2,000.

Sell More Tickets in Hot Weather

Comfort—cool, satisfying comfort—breezy, delightful, refreshing—

That’s what will fill your house in the hottest kind of summer weather—all summer long.

You get it easiest and surest with Typhoons. And it actually costs nothing because Typhoons pay for themselves the first summer. (Proved in 1500 theatres.)

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:: The FILM MART ::

Production Progress :: Distribution News

:: Century :: Independents ::

"HIGH KICKERS" featuring Jack Cooper and Doris Eaton, was taken aboard the "S. S. Leviathan" on its trial trip from Boston to Havana, June 19, to be used as a part of the ship’s entertainment. A Baby Peggy comedy will be included in the ship’s picture program when it leaves on its first European voyage, early in July.

FOUR CENTURY Comedies are scheduled for July publication. Baby Peggy will appear in "Tips"; the first Jack Earle-Billy Eagle comedy, "Hold On," is next; "Speed Bugs," with Fred Spencer and others following. Buddy Messinger’s "So Long Buddy" is the fourth.

BERT STERNBACK, formerly casting director of the Century Film Corporation, has been appointed assistant to Director Al Herman, who is finishing work on "Present Arms." Charles Brown succeeds Mr. Sternback as casting director.

:: C. C. Burr :: :

"THE RESTLESS AGE" has been purchased from Gerald C. Duffy by C. C. Burr who will produce it as one of his eight features for the coming season. This original story will be of the same series as "The Average Woman," by Dorothy DeJagers, and "Three O’Clock in the Morning." No cast has been selected for "The Restless Age."

H. LIEBER COMPANY of Indianapolis has purchased the territorial rights on "You Are Guilty" for the state of Indiana. James Kirkwood, Doris Kenyon, Robert Edeson, Mary Carr, Edmund Breese and Little Russell Griffin are featured. . . . Philadelphia newspapers were enthusiastic in their reviews of Johnny Hines in "Luck," which played at the Victoria theatre there.

:: Educational :: :

ALL OF THE COMEDY FORCES at the Christie studios are at work on the first two pictures for the new series of comedies which will be published by Educational beginning in August. While these activities are being carried forward the recently completed comedies of 1922-23 are being published two each month. The new publications include Dorothy Devore in "Winter Has Come"; Jimmie Adams in "Roll Along"; Bobby Vernon in "Plum Crazy" and Neal Burns in "Back to the Woods."

:: Joseph M. Schenck ::

FOUR NEW DIRECTORS have been engaged by Joseph M. Schenck. Frances Marion and Chester Franklin will direct Norma Talmadge in "Dust of Desire." Victor Heerman will direct Constance Talmadge in "The Dangerous Maid" and Jack Blystone will handle the megaphone of Buster Keaton’s next comedy.

:: Playgoers Pictures ::

SAILORS AT PANAMA, several thousand of them, recently were present at a showing of "Daniel "Crazy" love" the Playgoers Picture. It was voted one of the best pictures the Tars had ever seen, it is reported. The melodrama of southern plantation days is presented by Murray W. Garsson.

RESOLUTE FILM CORPORATION reports that J. G. Mayer’s production "The Greatest Menace" has opened to big business at a number of theatres.

LOGAN-BAYNHAM PRODUCTIONS announces that the third comedy starring Milburn Morante, for distribution through Anchor Film Distributors, has just been completed at the company’s studios.

POST PICTURES CORPORATION states that Clyde Elliott, its supervising director, has returned to America after eighteen months’ abroad obtaining pictures in various countries he visited.

ARTHUR A. LEE, PRESIDENT OF LEE-BRADFORD Corporation, announces that his company has worked out a summer franchise of six of their productions which will enable exchange men to issue a picture every two weeks during the summer months.

RICHARD THOMAS HAS appointed William La Plante his personal representative and the latter will visit New York to arrange distribution for "The Silent Accuser" and "Phantom Justice," two Thomas pictures recently produced.


:: FILMING OF "DULCY," starring Constance Talmadge, has been completed under the direction of Sidney Franklin, . . . Norma Talmadge has completed "Purple Pride." . . . The Buster Keatons have just celebrated their second wedding anniversary and Baby Buster has just had his first birthday. Furthermore, Buster has just completed his next comedy, "Three Ages."
CHICAGO TRADE EVENTS

MacMullen Succeeds Wettstein as Manager

Popular Ascher Bros. Manager Takes Charge of Merrill

(Special to Exhibitors Herald)
MILWAUKEE, WIS., June 26—Ralph Wettstein, for three years manager of the Merrill theatre, Ascher's downtown Milwaukee house, has resigned and has been succeeded by Roy MacMullen, until recently in charge of the Palace theatre of Peoria, Ill.

Mr. Wettstein's resignation was prompted by his desire to devote his entire time to the industrial film business in which he has been interested for some time in addition to his regular duties at his theatre. His entrance into the new field comes after nine years of service as manager of various Milwaukee houses and as an exchange man. During this period he has at various times been in charge of Famous Players exchange, and the Crystal and Toy theatres.

Merrill's new manager comes to Milwaukee after fourteen years of service in the motion picture business, the last six of which he has been in the employ of Ascher Bros. He was at one time manager of the Roosevelt theatre, on State street in Chicago.

It is understood that Mr. MacMullen will soon make alterations to the Merrill stage.

Goldwyn Adds Two Men To Home Office Force

Goldwyn has transferred Anthony Phillips, formerly office manager and salesman in its Chicago exchange, to the home office in New York. He is engaged in special sales work as assistant to J. E. Flynn of the Goldwyn-Cosmopolitan offices.

Stephen MacGrath had also joined the Goldwyn force as assistant to E. C. Grainger who is in charge of the contracting department. Mr. MacGrath has been doing similar work for Associated First National where he also worked in the accounting department, and was one of the oldest—in point of service—of its employees. He was with the organization since its inception. Mr. Grainger is preparing to handle the rush of contracts when Goldwyn-Cosmopolitan announces its first group of big releases for the new season.

Baseball

BASEBALL ON SATURDAY

Paramount went down to defeat at Washington Park, when Universal beat them 6-5. Fox played with Metro, and won, score 15-11, while First National whipped F. B. O.-Hodkinson, 17 to 2.

STANDING OF CLUBS

<table>
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<tr>
<th>Played Won Lost Per cent</th>
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<tr>
<td>Universal …… 3 3 0 1000</td>
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<td>First National …… 3 2 1 666</td>
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<td>Paramount …… 3 0 3 000</td>
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Party Goes West

There was quite an exodus of film and theatre men from Chicago last Saturday, when Dave Dubin, sales manager for Educational, Abe Cohen, of the Midway-Hippodrome, Martin Saxe, of the Pantheon, Sam Schrag, of the Midway-Hippodrome, and William Gyles, of the Pantheon, left for sunny California on a two weeks' trip.

George Mence, former theatrical booking agent, has joined the Educational Film Exchange forces. Mr. Mence represented vaudeville artists on the Keith, Western Vaudeville and Pantages circuits.

Everything is all set for I. Maynard Schwarz's Week, which is to be celebrated July 20 to 29, marking the third anniversary of Mr. Schwarz with the Educational Film Exchange in Chicago.

Samuel Katz Leases New South Side House

Conclusion of Deal Through Fitzpatrick Revives Talk of Chain

Samuel Katz, of Balaban & Katz, has concluded negotiations with Kenneth S. Fitzpatrick, of Fitzpatrick & McElroy, leasing the new theatre now under construction at the southeast corner of 63rd Street and Kedzie Avenue. The building will replace the new Chicago Lawn Building, at a term rent of $100,000, leases having been given in the name of Kenneth S. Fitzpatrick and signed by Messrs. Joseph Stern and Samuel Meyers.

The above announcement, made this week, lends credence to the report which has circulated for several weeks that Balaban & Katz intend branching out their interests and would acquire a number of the choicest neighborhood theatres in Chicago and possibly some downtown houses.

Kenneth S. Fitzpatrick, through whom the deal was made, is a member of the firm of Fitzpatrick and McElroy, owners of a large chain of theatres in the Central West. Their largest holdings are in Michigan.

The association of Katz and Fitzpatrick in the enterprise indicate that the acquisition of more than one theatre is contemplated. As Katz is owner of an original First National franchise, the new theatre will undoubtedly be a First National house.

Neither party to the agreement would make any comment on the announcement.

"Fun From Press" Goes Big

The Hodkinson exchange, through Central division sales manager, H. H. Hurn, announces that salesman Clarence Phillips has closed a deal for "Fun From the Press," first-run, in the following cities: Strand theatre, Green Bay, Wis.; Orpheum, Oshkosh, Wis.; Orpheum, Kenosha, Wis.; Strand and Tivoli theatres, Milwaukee, Wis. With the addition of an animated cartoon, these "Fun From the Press" reels make ideal short subjects on any program and exhibitors are voicing their approval of same by greatly increased contracts.

Won Prize of $1,500

INDIANAPOLIS, INDIANA, June 26—H. J. Bailey, first prize winner in last year's Fox Film Corp. drive, which netted him $1,500, has returned from the annual convention of Fox officials held in New York. Mr. Bailey distributed $690 of the prize money among the people in the office who helped him to secure the business which netted him the prize.

Harold Lloyd

Harold Lloyd, the Pathé comedian, arrive in Chicago Tuesday to give a dinner to the trade and city press representatives in the Colonial Room, Edgewater Beach Hotel, Tuesday evening. The fair was arranged by H. O. Martin, local Pathé Exchange manager and was greatly enjoyed. Lloyd is on his way back to California.
GEOGE CROSS, who conducted the Opera House at Carni, III., has sold to S. E. Pirtle of Jerseyville, III.

Aaron J. Jones, of the firm of J. L. & S., has returned from New York, where he was arranging for bookings for the Orpheum theatre. This house is now undergoing remodeling and when it is finished it will open July 15 as a big first-run picture house, where long runs will be the rule.

Harry Weiss, the First National manager, St. Louis, and all around go-getter, hit the mud and dirt roads of Illinois last week but reports he brought back a lot of business.

Joe Lyon, the Fox southside special representative, surprised employees of the local exchange last week when the expressman backed up to the door and unloaded a big box of fish. There were two bass, a couple of pickerel and seven pike in the lot. Joe is up at Camp Perry, Poynette, Wis., and evidently knows how to coax 'em outa the water.

Lincoln J. Carter stopped off in Chicago Saturday, en route to the Coast, where he will assume charge of the scenario department for the Fox corporation. While in Chicago Mr. Carter went over the manuscript of "The Crash," a melodrama written in collaboration with Ralph T. Kettering.

The Popular Productions Company, out on West Warren avenue, are in the third week of production of a picture called "Opportunity," made with an entire Chicago cast headed by Frances Norton, formerly with Essanay. The company is said to be backed by Kansas City money.

Lipton Astrachan, Universal salesman, suffered the loss of a lot of valuables from his newly furnished flat one day last week.

Paul Rusthauzer is sporting a new Reo coupe. It's great to be rich and have lots of money, isn't it?

Ben Breshears has revived interest in his fight pictures, and is booking the Dempsey-Carpenter film in many Chicago and outlying houses.

Bob Clark of Effingham, Ill., attended the Rotarian convention at St. Louis last week.

Sid Meyer, manager of Fox exchange, and Ernie Grohe, city sales manager, returned from the Fox Convention in New York, all popped up over the Fall productions. They saw about 24 new pictures, which is enough to make anybody cock-eyed.

Howard Sheehan, manager of San Francisco Fox exchange, passed through Chicago Thursday, on his way home.

The local exchange league voted Dick Healy, the popular southside exhibitor, a regular fellow last Saturday, when he got them a baseball diamond on which to play the Fox-F. B. O. game, furnished two cases of pop, and umpired the game.

Somebody needed a motor meter along Wabash avenue last Wednesday, so they copped the new one Ernie Grohe, the Fox sales manager, had on his car.

Sid Meyer's mother and father are visiting him. The Fox manager goes on his annual vacation next week.

George A. Hickey, district supervisor for

Dramatic moment from "Slander the Woman," the Associated First National picture, starring Dorothy Phillips.

A scene from "A Wife's Romance" in which Clara Kimball Young is starred. (Metro)

Goldwyn, had the misfortune to have his new Cadillac smashed up on the road to Milwaukee last week. A Ford truck did the damage.

Tommy Greenwood is interested in organizing a Film Golf club with the ultimate idea of having a contest and winning one of those Herald hobby irons. Well, Tommy, you start 'er going, we'll do the rest.

Louis P. Kramer is busy these days helping to organize an anti-narcotic club in connection with the "Human Wreckage" film F. B. O. is soon to present hereabouts.

H. Costello, of the Fox exchange forces, who is motoring to New York, posted the boys from Covington, Ky., on the 18th that he had reached there. He left Chicago on Saturday, June 25.

Dell Goodman passed through Chicago on Friday en route to Japan for the Fox company.

J. S. McHenry, former Herald ad hound and correspondent, left for India last week for the Fox company.

Dree Robinson, of Peoria, Ill., recently suffered the loss of $500 when robbers cracked his safe and made off with the money. The books and records of the house were not disturbed.

L. Dumar, local representative of Warner Bros., has an interesting letter which Judge Joseph Sabath wrote to Messrs. Balaban & Katz, commenting on "Main Street." The judge said: "Main Street" is a great picture for America in that it will make Americans think long after they have laughed and tingled at the story's unfoldment.

Neilan in Town

Marshall Neilan, the Goldwyn director, stopped off in Chicago last week, en route to New York, where he will consult with officials of the Goldwyn company in regard to next season's productions. He had with him a print of "The Rendezvous," which he just completed. His next picture will be "The Eternal Three," starring Hobart Bosworth, Bessie Love, Claire Windsor and Raymond Griffith.
AMERICAN RELEASING

CHALLENGE, Dolores Cassinelli, 5,632—Love story of victory and sacrifice. Dir. Tom Ter-

QuICKSANDS, Helene Chadwick, Richard Din,

5,541—Melodrama based on governmental fight against racists smuggling. Au. Howard


OUTLAWS OF THE SEA, Margarette Courtney,

1,555—Comedy drama. Directed by Frank ADA-

RIO RUNNER, 5,081—Undersea picture showing deep sea exploration. Au. Dir. & Pro. J. Ernest Williams-

SON OF THE SEA, Lulu McGrath, 5,506—Undersea picture showing deep sea explora-


WHEN LOVE COMES, Helen Jerome Eddy, 4,900—Romantic story of small town New

The MOUNTAIN OF MELANIA, Hugh Minter, 5,052—Drama from stage play of same name. Au.

THE SMOKING GIRL, 6,000—Drama from stage play of same name. Au. Beatrice Lillie. Dir.


ASSOCIATED EXHIBITORS

IS DIVORCE A FAILURE? Leah Baird, 6.—Romance of life and sacrifice. Dir. Alfred

WOMAN WHO FOOLED HERSELF, Mae Al-

THE NIGHT, 6,500—Drama from stage play of same name. Au. Robert Newton. Dir. George

HEAD HUNTERS OF THE SOUTH SEA,

5,915—Adventures in South Sea. Pro. Mar-

WANTED—MISS溫泉, Dorothea Roberts, 5,490—Drama from stage play of same name.

FAMOUS PLAYERS—LASKY


GRUMPY, Theodore Roberts, 6,501—From stage play of same name. Au. Horace Hodges-J.

GETTER, T. Roy Barnes, 7,771—Comedy-

THE TRAIL OF THE LONESOME PINE, Mary

PRODIGAL DAUGHTERS, Gloria Swanson,

TIGER’S CLAW, Jack Holt, 5,297—Young American engineer meets adventure in India.

YOU CAN’T FOOL YOUR WIFE, Lewis Stone,

NEE’DO WELL, Thomas Meighan, ——-

SIXTY CENTS AN HOUR, Walter Hiers, ——-

RUSTLE OF SILK, Betty Compson, Conway Tearse, 6,947—Romance of house maid and

FOG BOUND, Dorothy Dalton, ——Drama

SNOW BRIDE, Alice Brady, 5,371—Melodrama laid amid snows of Upper Cana-

FILM BOOKING OFFICES

MARY OF THE MOVIES, Marion Mack,

Bessie Love and Mrs. Wallace Reid in a scene from “Human Wreckage.” (F. B. O.)
GOLDwyn

GOLDwyn

GOLDwyn

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EXHIBITORS HERALD

July 7, 1923

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STATE RIGHTS

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James Whi...
Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

EASTMAN POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.
Robert Z. Leonard presents
Mae Murray in "Jazzmania."
Story by Edmund Goulding.
Photography by Oliver T. Marsh.
Titles by Alfred A. Cohn,
Illustrated by Renaud.
Sets
By Sedric Gibbons.
Everything
Supervised by Robert Z. Leonard.

A Tiffany Production—
Exclusive Metro Distribution—
Negative developing and Art
Prints by Rothacker-Aller.

Mae Murray
in
"Jazzmania"
The greatest success of the season!
Hollywood Revealed!
Rupert Hughes' SOULS FOR SALE
Goldwyn—Cosmopolitan
Baby Peggy Contests Work Wonders

One of the latest Baby Peggy contests to be reported is in Buffalo, where a tie-up was effected by the Olympic theatre with the Buffalo Times. The Times ran a long feature article featuring the contest idea and showing Baby Peggy's picture. In Buffalo, as in innumerable other cities, this idea has been tried, the contest was a huge success. It served to bring record business to the theatre and it created an interest in Baby Peggy on which the theatre is going to cash in heavily when future Baby Peggy Century comedies are shown. Your Universal exchange will show you how to put over such a contest in your city.

“The Leather Pushers” Summer Business Boosters

Warm weather holds no terrors for exhibitors who have “the making of a great Summer.” William Biernkrantz of the Globe theatre, McKeepsport, Pa., turned a warm week into a big business week by making up a twelve-reel show of six two-reel “Leather Pushers,” starring Regina Denny. Knowing that these two-reelers individually had been the means of building up business everywhere, he figured that a combination of six on one program would give the fans a fighting, red-blooded entertainment which should pull to capacity business against any kind of weather. It’s a real idea and one which any exhibitor is privileged to take advantage of. Any Universal exchange can supply the details.

Universal Jewels Are Filling Theatres

Showmen who are taking the lead in the nation-wide exhibitor campaign for a big box-office summer report record-breaking business on the four, big, recently-released Universal Jewels, “The Alyssum Brute,” “Bavm,” “Trilling With Honor” and “The Shock.”

Toledo, Ohio. The Temple theatre wires that “The Alyssum Brute” opened to tremendous business, while J. A. Patterson, managing director of the Herbert Rothchild Entertainments, San Francisco, Calif., wires it is “a box-office tonic.” “Bavm” opened to phenomenal business and is bound to create a sensation both from the audience standpoint as well as the box-office, according to the Olympic theatre, Buffalo, N. Y. Together with “Trilling With Honor,” which Film Daily calls “a whale of a picture,” and “The Shock,” which Moving Picture World has as “a stirring success, vivid, compelling, always sensational,” these four big, new Universal Jewels are making box-office history for exhibitors.

Gibson Breaks Record in Summer

A report just in from the Casino theatre, Antwerp, N. Y., reads in part as follows: “This big boy captured our crowd—put him up against a road show and broke our record for Saturday night for the last six months.” Even this is not exceptional for Hoot—anybody else, yes—but there is only one Hoot Gibson.

Texas Showmanship They Know How to Handle Warm Weather

At the Opera House in Mexia, Texas, they realized the need of a Summer tonic, so they discontinued “stock” shows and put in pictures. To make sure of a profitable Summer they have booked “The Oregon Trail,” Universal’s stirring chapter-play of the great Norwest, starring Art Acord.

Steve McMillen of the New Palace Theatre at Kosse, Texas, realized that two things were necessary to insure the success of his Summer business; one of these was to install a new cooling system, and the other was to book in Universal Attractions and Century Comedies. Now that he has done both, his worries are over.

Manager Howard of the Star Theatre, Tahoka, Texas, who is a steady customer for Universal product is finding it necessary to enlarge his house to the extent of installing 300 extra seats—that’s Texas optimism plus Universal pictures. Over in Rochester, Texas, Mr. Greenwade bought new fans, Universal chapter plays and Century comedies—an unbeatable Summer combination.

There doesn’t seem to be much doubt but what Universal product is doing more than its share of making Summer business better everywhere.

Universal Chapter Play Breaks House Record

Manager L. W. Robbins of the Liberty theatre, Ventura, Calif., reached for the box-office power of Universal Chapter plays. Read what he wrote: “I opened with the “Oregon Trail” and it broke all house records. I did more business on this serial than any serial I have ever played.”

“The Oregon Trail” is a Universal feature, and is also “Perils of the Yukon,” “In the Days of Buffalo Bill,” “In the Days of Daniel Boone,” “The Radio King,” “Around the World in 18 Days,” “The Social Bar,” “The Phantom Fortune,” and “The Eagle’s Talons,” all of which are available to exhibitors.

DENNY GOING BIG!

Handsome Star Brings Big Box Office Returns.

The latest Regina Denny picture, “The Alyssum Brute,” is门窗ing its big success at a Broadway premiere, is securing heavily in all neighborhood theatres. At the Roosevelt theatre in New York City, the management obtained the cooperation of the local boxing club which arranged for the appearance of two boxers at the theatre each evening the picture was played. Also they loaned a considerable quantity of boxing gloves, etc., for lobby display purposes. In spite of intense heat this show brought the theatre a highly satisfactory week’s business.

This tremendous popularity of “The Alyssum Brute” is due, in large part of the reason, why Universal will feature this big Jewel production during the season of 1925-26.

Read the Universal Weekly For Big Exploitation Ideas

Have you been following the stories in Universal Weekly, telling how your fellow exhibitors have been putting over Universal pictures with live-wire exploitation?

Turn to the pages running these exploitation ideas now. Read the articles dealing with the exploitation of the very Universal picture you are about to run. Post yourself now on how your fellow showmen are putting them over big.

This effective lobby display used in the exploitation of Universal’s “Hunting Big Game in Africa” was a contributing factor in the success of its run at the Rochester, N. Y., Theatre, which scored in “Hunting Big Game in Africa” smashing all box-office records since 1920.
BABY PEGGY
There isn't a fair charmer on the screen today who can win an audience so quickly as this diminutive rascal. She'll never stand you up if you need good laughs! Two reels each—sold in a series of six.

BUDDY MESSINGER
Nothing hits the hearts of any audience quicker than a real American boy. The things he does are the things we used to do—and your audiences will laugh as never before when they see them on the screen. Two reels each—sold in a series of six.

BILLY ENGEL
What program is complete without a dashing dandy who can set a whirlwind pace thru a couple of reels of society comedy? Here he is in a two-reel series of laugh getters.

PAL
Oh, what a Pal is he! Not a kiddie or a grown-up in all your audiences but will wish they had a dog like him. He has more tricks than are in a magician's hat—and every trick means a laugh.

THE CENTURY FOLLIES GIRLS
A bevy of beauties in a series of clean, crisp delightful comedy headliners that will prove the comedy hit of the season. They're yours for bigger business!

The Best One-A-Week Comedy on the Market

RELEASED THRU UNIVERSAL

P. S. Watch for announcement of "Universal Sixty"—soon!
It's a Paramount
A James Cruze Production

By Frank Condon. Adapted by Tom Geraghty

—a real presentation on the screen of the life of Hollywood as it is lived today, with the absorbing story of the girl who went there seeking fame and fortune!

Angela, the heroine, is the counterpart of a million American girls, and she leads a life that a million girls will envy, and that will make every patron laugh and thrill.

This is not an expose of Hollywood, but the genuine picture-story of screen-ambitions, appointments and disappointments—all in an atmosphere of melodrama, love, mystery and humor.

There’s seven reels of comedy and a real thrill in the story itself, and a still deeper one in seeing so many famous artists of Hollywood at work and play in this greatest comedy-drama ever made.

The story “Hollywood” by Frank Condon, was purchased by Paramount in the summer of 1922. The details of its production were announced in November, 1922. The picture was finished in June, 1923. And it’s worth all the effort and time and money it cost! See it yourself and know why.

“Hollywood,” great as it is, is only an indication of what Paramount has in store for 1923-24. Paramount’s future productions are now far enough perfected to enable us to assure exhibitors that they will absolutely put all past motion pictures in the shade. Well worth waiting for!

The picture “Hollywood” shows better than words can tell, that marvelous spirit of friendship that binds together the great artists of our community. Without that spirit the task of making “Hollywood,” the picture, would have been insurmountable. It is with a keen and deep appreciation of my debt to them that I wish to take this opportunity of thanking all those many great artists of the screen who appear in this photoplay, and who by their generous and untiring effort have enabled us to give to the world some insight as to what life in Hollywood really is.

Jesse L. Lasky.
AND NOW

First a Nation-wide Success—

“ENEMIES OF WOMEN” in London has duplicated its American success. Opening at the Empire Theatre on June 15th, to one of the most distinguished audiences ever gathered for a motion picture, it has proved to be one of the most extraordinary successes in Europe’s history. Critics, nobles and the public proclaim it a masterpiece.

SOME OF THE COMMENTS

LONDON DAILY TELEGRAPH:
“In this work of Ibanez it seems that at last has been discovered something close to the ideal for which the screen has long been groping. It is, in fact, what so many films claim to be, but are not, a real super-production.”

LONDON DAILY GRAPHIC:
“The scenes of Monte Carlo, Paris and Russia are exceptionally beautiful. Barrymore is a rake without equal. Alma Rubens greatly enhances her reputation as an actress of imagination and emotional strength. ‘Enemies of Women’ has even greater possibilities of entertainment than ‘The Four Horsemen.’”

LONDON DAILY NEWS:
“It is a film full of interest and excitement. The wonderful sabre fight, the amazing pictures showing the storming of the Prince’s palace by the terrorists are very real.”

LONDON DAILY HERALD:
“It is a picture with one big quality—it never bores. It is a first class entertainment. There is a superb duel with sabres, followed by another thrilling fight with pistols. It pictures all that is luxurious and lavish. Any amount of entertainment can be had at such a performance.”

LONDON DAILY EXPRESS:
“‘Ibanez’ crowded story of a cynical French Duchess and a rascally Russian prince is enriched by superb photography. There is a superb display of swordsmanship, Bolsheviki riots and a Riverian orgy in which a mob of women fight like savages for jewels flung to them by the Prince. These form the high spots of a gorgeous and costly production which should be a popular success.”

LONDON SUNDAY EXPRESS:
...“‘Enemies of Women’ is a sensational triumph.”

WESTMINSTER GAZETTE:
“‘Enemies of Women’ deserves the distinction of being called superfilm. It is full of exciting action amid beautiful surroundings. The story brings in France, Russia and the Riviera with thrilling episodes of the first revolution.”

LONDON DAILY CHRONICLE:
“‘Enemies of Women’ vividly portrays a story that grips and strong in thrills and suspense. The show, it is absorbing interesting. Life is mirrored with fidelity that is accentuated by a and beautiful color effects. Production is a success.”

LONDON NEWS OF THE WORLD:
“‘Enemies of Women’ is an extremely fine bit of work, folding a gripping story. It splendidly acted in magnificent settings.”

ENEMIES

With LIONEL BARRYMORE
and Alma Rubens
By Vicente Blasco Ibanez
A COSMOPOLITAN PRODUCTION
IN LONDON

Now an International Sensation!

FROM all indications "Enemies of Women" in London will equal its great American runs. In New York it is now in its tenth week. It ran seven weeks in Chicago, breaking all records; six weeks in San Francisco; ten in Los Angeles, and did tremendous business in Detroit, Milwaukee and Washington.

SOME OF THE COMMENTS

LONDON REFEREE:
"For weeks yet uncounted 'Enemies of Women' should draw London and many from the provinces to the Empire Theatre. This super-picture is beyond newspaper criticism. The settings are most beautiful.

LONDON SUNDAY PICTORIAL:
"'Enemies of Women' should come near breaking the West End record established by 'The Four Horsemen.' The performance would be difficult to parallel in its power and artistry.

LONDON SUNDAY ILLUSTRATED:
"There is no doubt about the popular success of 'Enemies of Women.' Lionel Barrymore is magnificent. Alma Rubens is beautiful, and the whole film is a gorgeous spectacle."

PRINCE SERGE OBOLENSKI:
(A sufferer from the overthrow of the Czar's government).
"It is a marvelous picture. Of course, it made a special appeal to me. In the film one never loses the thread of the beautiful love story."

LORD LOUGHBOROUGH:
"It is one of the finest pictures I have ever seen. It is better than 'The Four Horsemen.' I felt that I was back in Monte Carlo as I gazed on the scene inside the Casino. I seemed to know two of the croupiers."

SIR MATTHEW WILSON:
"It was the finest fencing scene ever filmed. It gave me a real thrill. It is a great picture."

LADY ISLINGTON:
"It is a perfectly wonderful and beautiful story. The producers have done a most admirable work. I hope to see this picture again and again. Lionel Barrymore and Alma Rubens, in fact the whole cast, are splendid."

LADY EDWARD GRIGG:
"It is splendid, and so absorbing I did not want to miss a scene. I have never seen a more beautiful picture. It is an artistic production."

COUNTRESS OF ROSSLYN:
"Whoever is responsible for producing this picture in London is entitled to the gratitude of the British public. It is a masterpiece."

LADY ABDY:
"I was unable to take my eyes from the screen a single moment."

SIR FRANCIS TOWLE:
"The duel stirred my blood. I must see it again."

LADY WILSON:
"It was the most beautiful and most appealing picture I ever saw. It teaches a lesson that will be of great service to mankind. It is a most exquisite production."

of WOMEN

Directed by Alan Crosland
Scenario by John Lynch
Settings by Joseph Urban
Distributed by Goldywn-Cosmopolitan
BRANDON TYNAN IN LOYAL LIVES

BACKED BY A MILLION BOOSTERS

Whitman Bennett presents LOYAL LIVES

By CHARLES G. RICH and DOROTHY FARNUM

A Smashing, Crashing, Melodramatic Romance of the POSTAL SERVICE

Directed by CHARLES GIBLYN Released by VITAGRAPH

FAIRE BINNEY IN LOYAL LIVES
LOYAL LIVES

Whitman Bennett presents

THE GREATEST EXPLOITATION SMASH
IN MOTION PICTURE HISTORY

LOYAL LIVES

With BRANDON TYNAN and MARY CARR
FAIRE BINNEY, WILLIAM COLLIER JR.

Directed by CHARLES GIBLYN Released by VITAGRAPH
The Greatest Praise that could be given any production!

10 Out of 665!

Out of 665 reviews listed in the Fifth General Index of "Screen Opinions," just 10 pictures were awarded the "AA" rating.

In other words, "The Mark of the Beast" finds itself, by absolutely impartial critical opinion, in the same class with "Tol'able David," "Orphans of the Storm," "Disraeli," "When Knighthood Was in Flower" and half a dozen other tried, tested and established box office money-makers.

You cannot go wrong with "AA" productions! They are the best money-getters you can book—and here is one that makes its appearance as a summer release, just when your box-office needs a stimulant!

Thomas Dixon
author of "Birth of a Nation"

Presents

The Mark of the Beast
WITH AN ALL STAR CAST

IT'S A HODKINSON PICTURE

Vol. 12 JUNE 15 to 20, 1923

"MARK OF THE BEAST" [Class A-1] 100%
(especially prepared for exhibitors)

Story—Unhappy Experience of student Through Mystery of Sweetheart by

Evelyn Nesbit...

Robert Ellis....


doctor

FOREIGN LANGUAGE DIVISION

DR. J. H. HOWE, 306 So. La Salle St., Chicago

306 South La Salle Street

CHICAGO, ILLINOIS

The Mark of the Beast

Wright, Ph.D.

"MARK OF THE BEAST" "AA" JULY 14, 1923

By Evelyn Nesbit

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Wright, Ph.D.
REFERRED PICTURES enters its second year with a splendid record behind it. Eight pictures have been released—every one of genuine box office value.

Preferred Pictures are directed by Gasnier, Tom Forman and Victor L. Schertzinger—men of long experience and established reputation. The scenario department includes Waldemar Young, Olga Printzlau, Eve Unsell and Larry Evans.

In the casts of Preferred Pictures appear such actors as


The record of the first eight Preferred Pictures, produced under the supervision of B. P. Schulberg, guarantees the quality of the fifteen that are to be released next season.


"Shadows" and 'The Hero" have been selected by Robert E. Sherwood, Life's famous critic, as two of the fifteen best pictures of the year. "Are You a Failure?" and "Thorns and Orange Blossoms" are rated high by exhibitors everywhere.

Preferred Pictures — Nationally Advertised

The PREFERRED FIFTEEN will be backed by a campaign of National Advertising that will have a monthly circulation of more than three and one-half million copies or—on conservative estimate—fifteen million readers.

The campaign will be placed in such magazines as The Saturday Evening Post, Photoplay Magazine, Motion Picture Magazine, Motion Picture Classic and Picture-Play Magazine.

The advertising copy will have an unusual slant, in that it will help the small town exhibitor, playing long after release date, as well as the first run exhibitor.

The first gun of this national campaign will be fired with a full page in The Saturday Evening Post early in August.
PREFERRED PICTURES

THE FIRST YEAR

THEY stormed the doors for two years in New York and for one year in Chicago when Frank Craven played his story of the troubles of a bride and groom. Winchell Smith staged the play, which was produced by John Golden and it is still running throughout the country.

Preferred paid $100,000 for the motion picture rights, taking the play from bidders representing nearly every other important producing company.

It is a story of the troubles, comic and tragic, that confront the newly married. The wife unwittingly spoils a big business deal for her husband and then there is much to pay.

Keep your eye on this one.

APRIL SHOWERS

"IT'S raining violets" in the lives of Kenneth Harlan and Colleen Moore in this picture—a delightful love story of Irish optimism in the tenements. There's a society lady who causes trouble and fun, and you'll cry a little when you see a poor little girl take the wrong way to get pretty clothes.

A charming story for the whole family, directed by Tom Forman and written by Hope Loring and Louis D. Lighton, who wrote in a prize fight that will give you a surprise.

Ruth Clifford, Myrtle Vane, Priscilla Bonner, Ralph Faulkner and Kid McCoy complete the cast.

THE TRIFLERS

THIS Frederick Orin Bartlett novel is about a beautiful girl who tried to see the world, independent of men. She finds it can't be done and finally marries an old friend, just because it seems to be the convenient thing to do. It is a wedding in name only and many are the complications that follow when the husband, who really loves her, tries to make his wife fall in love with him.

Most of the action takes place in Paris, and the production will be lavishly staged and gowned.

WHEN A WOMAN REACHES FORTY

A STORY of wide appeal about a young wife who decided to have her fling while the flinging was good. Her husband, disgusted, tried a flirtation with another woman.

Then the wife, growing older, found that what she wanted more than anything else in the world was the love of her husband, which she had lost.

A human document, this story of how she won her husband back again. It was written by Royal A. Baker.

FAINT PERFUME

ZONA GALE'S "best seller" will be produced as a play in New York this fall and the Preferred Picture will be based upon the novel and upon the play.

The author of "Miss Lulu Bett" has told a story that is made of ideal material for motion pictures—a small town tale about a family such as everybody knows, a family that is good humored, narrow, lovable yet irritating, generous in some things, penurious in others.

Into this family comes a girl who thinks she is a little too good for ordinary folks and it is her story that makes the plot worth while.
**MAYTIME**

When a play runs for six years and keeps on running it must have universal appeal. Rida Johnson Young's story-with-music opened in New York in 1917 and continues playing through the country. The "Sweetheart" song is still a favorite.

Gasnier has cast Gaston Glass, Ethel Shanson and William Norris (who played in the original company), and more names will be added.

**POISONED PARADISE**

Robert W. Service is best known for his poems of the Yukon, but recently he has been writing novels, at his summer home in Monte Carlo.

"Poisoned Paradise" is a story of Monte Carlo, which he knows better than any other writing man. It's a stirring romance of the greatest of gambling resorts, a story of love and roulette that is well worth while.

**THE VIRGINIAN**

The "underground" brings from Hollywood the news that this production is going to "make" Kenneth Harlan. Owen Wister's story was played on the stage for years by Dustin Farnum and William S. Hart. The novel is as standard a work as "Huckleberry Finn."

Tom Forman is making the picture of a lifetime. His cast includes Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, Milton Ross, Sam Allen, Bertram Hadley and John Stepping. Hope Loring and Louis D. Lighton adapted the story.

The spirit of the cow country with comedy, pathos and thrills, is in "The Virginian." It's bound to be one of the big pictures of the year.

**MOTHERS-IN-LAW**

A MOTHER-IN-LAW is just a mother, with another child to love." Country pathos and loyalty contrasted with city jazz and a forgetfulness of marriage vows. Smiles and tears in a Gasnier production that compares favorably with "Over the Hill."

Gaston Glass, Ruth Clifford, Edith Yorke, Josef Swickard, Craufurd Kent, Vola Vale and a marvelous baby make up a cast of great strength. A tale of strong box office value adapted by Olga Printzlau from a story by Frank Dazey and Agnes Christine Johnston, authors of "Poor Men's Wives" and "Rich Men's Wives."

**THE BREATH OF SCANDAL**

Edwin Balmer's novel first ran as a serial in the Cosmopolitan Magazine and later was published as a book.

The story is built around the scandal that follows a beautiful young girl who learns that her father has been making secret visits to a notorious woman.

There is a shooting scrape, her father is wounded and found in the woman's apartments and the breath of scandal begins to sear the daughter.

An absorbing drama, presenting the big problem that faces a girl who learns that her father is not all he should be.

Al Lichtman, President
THE BOOMERANG

It is hardly necessary to say anything about the strength of this Belasco play, written by Winchell Smith and Victor Mapes. It ran two seasons in New York and three companies played it for years on the road. It is one of the most expensive stories on the Preferred list.

It is a love story sprinkled with good human comedy, about a doctor who tried to marry off a girl. The boomerang was the girl, who came back and married the doctor!

Victor Schertzinger has just come back to Preferred, after being leased to make one Jackie Coogan picture, and he is planning to put all his experience gained in directing sixteen Charles Ray productions, into making "The Boomerang" an intensely human picture.

THE MANSION OF ACHING HEARTS

The beautiful belle of the ball" whose diamonds were the envy of all the other girls, is the heroine of this story, which has a theme based on the old ballad.

The secret of how she got those luxuries and the simple story of the young man who loved her, not knowing her past life, makes one of the best box-office stories on the Preferred list.

Everybody knows the song and the picture will be as popular as the ballad.

WHITE MAN

George Agnew Chamberlain's novel has created wide discussion and the Preferred Picture version will do the same.

About to be married to a man she does not love, a young girl decides, on her wedding eve, that she will have one wild night. She asks a young aviator to take her on a ride.

In the air she finds that the aviator is carrying her away. In spite of her appeals, he refuses to turn back. She takes off a slipper and a silk stocking and, desperate, tries to strangle him with the stocking.

The airplane takes a tumble and she finds herself isolated with the man in the wilderness.

There's a beginning for you! And the way it all comes out will keep you thrilled.

THE BROKEN WING

Kenneth Harlan is the young aviator who crashes into a Mexican house and loses his memory. He marries Miriam Cooper—and then his wife turns up. Walter Long is an engaging Mexican bautie and Edwin J. Brady helps in the comedy scenes. Miss Dupont and Richard Tucker play with distinction.

What a great picture this is!

Tom Forman's direction is excellent and the airplane is used for two unusual thrills. The play, by Paul Dickey and Charles W. Goddard, ran for nearly a year on Broadway, is now going big in England and is still touring America.

You'll do smashing business with this one.

MY LADY'S LIPS

Edward Locke, author of "The Climax" and "The Case of Becky," has here a story of gossip. A great box office title and a story of wide appeal is this tale of whisperings and intrigue.

Prize contests will be conducted for the best ten word caption for the picture shown herewith—"My Lady's Lips; what do they say?"

It is a fresh, new plot of people you all know, with a surprising twist. The case will be a Preferred one and the production will be one of the most notable of the Preferred Fifteen.
A drama that will thrill you by its sheer emotional power,—that's "Stormy Seas."

Imagine a girl stranded on a flame-swept ship while two lovers race to her relief. A spectacular drama of storm-swept seas and storm-tossed souls.

An actual shipwreck, a terrific storm at sea, a desperate fight in the stoke-hole of a liner, a startling S.O.S. call for help, a spine-tingling fire aboard a real vessel, a plunging, straining race with disaster, a dangerous, last-minute rescue;—these are but a few of the thrills which make "Stormy Seas" a winner.

Add to this speedy action a suspenseful romance and a daring climax and you have a rousing box-office melodrama.
The HERALD'S best— and only necessary—argument for the interest and cooperation of the motion picture industry is the publication itself.

Compare the HERALD, department by department and page by page, with its contemporaries and you will realize the reasons for its phenomenal progress.

You will also realize that the HERALD has become the editorial standard of the field, with each of its contemporaries seeking to immitate its unique style, make-up and contents.
Christie Comedies
A Valuable Asset to the
WELL-BALANCED SUMMER PROGRAM

"BACK TO THE WOODS"
—made in the great redwood forests, with Neal Burns and Vera Steadman; and such other current Christie Comedies as "Plumb Crazy", "Roll Along" (the first comedy in black face), and "Winter Has Came" can all be counted on as sure-fire laugh-hits in any warm-weather show.

NATIONALLY ADVERTISED

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, President
An Attraction Out-of-the-Ordinary

This mighty pleasant reading for the man who isn't running his theatre on a hit-or-miss plan.

If too busy to read the entire review, by all means read the first paragraph and the last.

Marked by arrows for your convenience.

Children of Dust

Frank Borzage Production for First National With Fine Cast Is Decidedly Appealing Reviewed by Mary Kelly

In its conception and in its execution, "Children of Dust" is an attraction out of the ordinary. Frank Borzage has provided First National with an offering of decided appeal, charmingly free from the commonplace. Its warmth and idealism combine to leave an impression of sympathy and wholesomeness well worth while achieving.

A simple human story is told without material elaborateness. The appeal lies in a fundamental understanding of the fineness of human character, and in an entertaining manner of treatment. The humor is frequent and unsterotyped. There are many delightful scenes in which the director has made use of comedy values that greatly enrich the picture.

His handling of the children is especially skilful. Almost half of the picture shows the childhood experiences of the girl and her two sweethearts, who are the main figures in the drama later on. The sincerity and naturalness of their work is splendid.

Frankie Lee is the outstanding figure of the picture. He seems to have sensed the motive of the author and compels unreserved interest for his manner of expression. The selection of the three types in view of those who play them as grown-ups shows fine judgment.

Gramercy Park has been chosen as the seat of all the main events in the story. This is an interesting site for the action and helps to concentrate attention on the theme rather than spectacular values. Those who have been demanding better stories and less pomp and display will appreciate this feature. There is nothing in the entire picture to detract from its use on a Sunday bill.

The caretaker of the Park, as played by Bert Woodruff, is a picturesque, whimsical character, who gets the sympathies and contributes several highly amusing scenes. His devotion to the tiny Terwilliger is the background for an affecting love story between the orphan boy and the little girl, who lives in one of the stately homes in the Square. This part, introduced by Frankie Lee, is continued by Johnnie Walker without losing any of its appeal. Pauline Garon plays the girl grown-up and Lloyd Hughes the man whom her family has chosen as her mate.

The performances of all, including a bit by George Nichols, are excellent. The picture is one that gets under the skin and is destined for popularity in first-class houses, especially among those who appreciate individuality.

And still there are those who claim that "all the good things are held over for fall release."

Grab this—as known value—today.

Then consult the First National schedule for the entire summer.

And smile!

Foreign Rights Controlled by Associated First National Pictures Inc.
383 Madison Avenue, New York

Arthur H. Jacobs presents

A Frank Borzage Production

"Children of Dust"

Johnny Walker, Pauline Garon, Lloyd Hughes.
feet the whole world worships—

—famous feet—they patter in the studios of old Montmartre—they dance when her heart dances—they flash through romance undying. Fortune follows the footsteps of Andree Lafayette—as

Trilby

A First National Picture
First National accepts Motion Picture

- accorded by the exhibitors the absolute supremacy of in every field. Study this stars, producers, directors,

Big Time Specials For Early Release

Norma Talmadge in “Ashes of Vengeance”
Not only Norma’s greatest, but the production that shows the world the ultimate in screen magnificence. The Wonder-Picture, directed by Frank Lloyd.

Constance Talmadge in “Dulcy”
The nation-wide laughing hit due for another “East is West” reception! “The Dangerous Maid” and “Madame Pompadour” to follow.

Richard Barthelmess
“The Fighting Blade”
A John S. Robertson Production
Leadership of the Industry

of America and based on the new season's product list of unbeatables among stage successes, "best sellers."

They'll Make New Records Everywhere

Samuel Goldwyn Presents

George Fitzmaurice's production of Hall Caine's immortal romance

"The Eternal City"

Enacted amid the scenic splendors of Rome with Barbara La Marr, Lionel Barrymore, Bert Lytell, Richard Bennett and Montague Love as stars.

Of all the box-office sensations George Fitzmaurice has provided, there is none to equal "The Eternal City."

This beats "The Dangerous Age"

John M. Stahl's Latest

"The Wanters"

It's What Everybody Wants

Leaders in Stage Successes

"THE BIRD OF PARADISE"
Produced by Richard Walton Tully

"ANNA CHRISTIE"
Eugene O'Neill's dramatic sensation
Produced by Thos. H. Ince

"POTASH and PERLMUTTER"
Produced by Samuel Goldwyn starring Barney Bernard, Alex Carr & Vera Gordon

"THE BAD MAN"
Produced by Edwin Carewe, starring Holbrook Blinn

"SECRETS"
The reigning Broadway hit
A magnificent vehicle for Hilda S. McDonald

"WHY MEN LEAVE HOME"
Evelyn Hopewood's greatest as a John M. Stahl Production

"HER TEMPORARY HUSBAND"

"LILIES OF THE FIELD"

FIRST NATIONAL
The Yell of the Year!

What is?

"PENROD AND SAM"

Who says so?

THE CRITICS

A Distinct Pleasure—
 cheated has given a production in
 which no one has been played upon, with too much reality, the
 which often leads to the value of boys. In the
 is a story which makes one laugh and cry. —New
 York Times.

Wants More Like It—
 'Penrod and Sam' is more than inclined to believe that there should
 be more of its kind. —N. Y. Evening Journal.

Marvelously Satisfactory—
 'Penrod and Sam,' which is at the Strand this week,
 is the first real production of Booth Tarkington's story
 which has ever been made on the screen. Consequently it
 is a marvelously satisfactory picture. —N. Y. Herald.

What's Higher Praise? Indeed!
 'Penrod and Sam' is a wonderful performance as one
 through the length and breadth of theeland. The treatment of the
 picture is a higher praise than this—N. Y. Sun and Stur.

Perfect Picture—
 'Penrod and Sam' is a picture of childish innocence at its
 best. It is remarkably well done. —N. Y. Tribune.

Wholesome Entertainment—
 'Penrod and Sam' is a sort of thing to which one
 ought to bring the whole neighborhood. It is
 wholesome entertainment. —American

Very Much Worth While—
 'Penrod and Sam' is a very much worth while picture. An excellent
 example of juvenile performers do full justice to char
 ating of juvenile performers do full justice to char
 actors created for them by Booth Tarkington. It is full
 of brilliant, riotous youth, mischief and humor and little
 eye-melting bliss.—N. Y. Telegraph.

Rent Summery Entertainment—
 One cannot help realizing during the unwinding of
 'Penrod and Sam,' at the Strand this week, if you wish
 to forget the past, just go to the Strand and live through
 the first of the wonderful screen characteristics. It's
 the Strand!—Evening World.

Don't Miss It. It's Great!
 In our threat rose many a gulp. Into our eyes sprang
 tears of laughter, tears of sympathy and understanding. Don't miss this picture! It's great!—Daily
 News.

A Picture For Everybody:—
 'Penrod and Sam' is a picture which everyone will
 enjoy. The man or woman who views this picture
 doesn't get at least one good laugh. Heret was young,
 she has forgotten all about youth. —The Evening Mail.

Presented by
J. K. M. McDonald
Direction by
William Beaudine

Foreign Rights Controlled by
Associated First National Pictures Inc.
333 Madison Avenue, New York
EXHIBITORS HERALD
The Independent Film Trade Paper

Vol. XVII July 14, 1923 No. 3

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But there are many other things which can be done and which should be done immediately. Several of these affect production.

* * * 

During the coming season producers are going to encounter a very definite and annoying sales resistance due to certain wasteful and uneconomic practices that have been going on during the present producing season.

Exhibitors who are told about the great cost of various productions are going to blame and not compliment the producers. When they are asked to pay prices that the producer knows he must receive, they are going to ask why producers allowed almost everyone concerned with production, from carpenter to star, to dictate practically what he was to receive for his efforts.

The ruthless rivalry that has characterized the production end of the business practically from the start must be turned to something bordering at least on rational understanding and cooperation. Take, for instance, the matter of the simultaneous production of a great number of big pictures, all within the space of a very few months last Winter. This situation, coupled with the demand for big casts of well-known players, created a condition in which various players were working in two or three pictures at a time and for each appearance they naturally demanded a king’s ransom.

* * * 

Except in the case of timely pictures—and these are very few—it makes little difference whether a particular picture is made a few months earlier or a few months later. Why cannot the big producers schedule at least their more important productions in such a way that the required number would be made over the entire year and not have the production concentrated within a few months?

And it is not only the actors who make unreasonable demands upon producers when production is at its seasonal height. Everyone connected with production and especially the artizans—carpenters, painters, etc.,—take advantage of the situation which the producers permit themselves to get into.

Here is a plain, obvious case where some kind of an arrangement should be worked out and such an arrangement is well-worth a great deal of effort to bring it about, because it certainly would result in a great saving.

Re-Takes

J. R. M.

A LOT of people say they are glad that the program picture is passing but they’re not willing to pay more for the “bigger and better” product that is to take its place.

* * * 

If someone will invent a way to make super productions at program film prices, his fortune will be made.

* * * 

We know of at least seven concerns that will pay him real jack for his idea.

* * * 

There was a slight pull in production activities this week. The Fourth of July was a holiday.

Hurrath for the Expo

Outside of that everything’s lovely. The Big Exposition opened in California with especially made weather and although we haven’t got an especially engraved invitation, we understand an especially designed one is being made.

* * *

Good Sports

What good sports these boxers are. Jack Dempsey only wanted $300,000 in his sock to go into the ring to spar a couple of rounds with a third-rater named Gibbons, who gets a “cut” of 10 per cent, if there’s that much in the till. Shelby is rightly named—at least the “shell” part of it.

* * *

Speaking of Pests

The back-slasher is about as popular with the returned vacationist as the guy with a good drink of flicker who tells you about it but won’t split with you.

* * *

Folks We Like to Meet

Harold Lloyd and Mrs. Lloyd (Mildred Davis) who besides being good sports don’t object to giving you the low down on a lot of things in and around Hollywood. Another charming visitor was Mrs. Wallace Reid, likewise an interesting person to interview.

* * *

“Back to the Bench”

Bennie Schulberg says film actors like big league baseball players, must be nursed along like young busers. Yes, and a lot of ‘em when they come to bat, “fan.”

Where Does He Hide?

I wonder who it is that “demands the re-issue” of some of the old stuff that has been on the shelf for a year or two. Must be the same bloke who orders all of these “by request” numbers of the hotel orchestras.

* * *

Need Something

I’ll never believe that monkey gland stuff until they try it on one of our elevator boys and find it works.

* * *

Hope It Works

I see they’re trying out that new drug, scopalamin, for the purpose of making everybody tell the truth, in California. That’s a good place to test it. If it works there they can gradually work East and finally eliminate all the prevaricators in the country. But they’d better get up a large quantity for use on the Coast and make sure everybody—especially those real estate agents—get a good dose of it, before trying it on Chicago or New York.
Exhibitor Booking Circuit in New York City Will Disband

Association Is Short Lived—No Further Attempt to Contract for Pictures Will Be Made—Original Executives No Longer Acting

(Special to Exhibitors Herald)

NEW YORK, July 3.—The Associated Booking Corporation, which was organized in New York last December, and of which great things were expected, has practically ceased to exist. No official of the organization would be quoted, it is said, that no further attempt to book pictures will be made and that within the next few days the elaborate offices of the corporation at 1650 Broadway, will be for let.

Lee Ochs, was the prime mover in the formation of the booking circuit, Lou Blumenthal, Leo Brecher, A. H. Schwartz and a number of other New York exhibitors being associated with him in the initial movement.

Contemplated First Runs on Many Productions

Before making their plans public about forty theatre owners, controlling about 300 booking days, were gathered in as members. The first picture booked was "Tess of the Storm Country," and when the announcement of the deal with United Artists for the Mary Pickford picture was made, it was freely predicted by the A. B. C. members that they would have no difficulty in getting first runs on all pictures they needed.

Paul Swift, well and favorably known as one of the best men of the Famous Players organization, was engaged to handle the business of the A. B. C. Three other pictures were booked, these being "The Ninety and Nine," Vitagraph picture; "Suzanna," United Artists; and "A Modern Marriage," American Releasing. The latter was the production which heralded the return of Francis X. Bushman and Beverly Bayne to the screen.

Things Begin to Slip

Then something seemed to slip and no more pictures were secured. The original officers of the corporation resigned and Hyman Rachmil was elected president to succeed Lee Ochs. A new board of directors was also elected. Recently Paul Swift resigned to go with the At Lightman Corporation and since then the A. B. C. seems to have had little mission beyond having offices.

Planned Nation-Wide Chain

A part of the ambitious plan of the A. B. C. was the nationalizing of the organization by the establishment of exchange circuits in twenty cities throughout the country. This would carry with it the securing of members in each of the twenty cities; and it was expected by the promoters that the A. B. C. would become sufficiently powerful through the vast number of booking days thus secured to practically dictate to the producers in the matter of booking pictures.

Pastor Stops Open Air Show in Front of Home

(Special to Exhibitors Herald)

ALBANY, N. Y., July 3.—The village of Schoharie, N. Y., is up in arms these days over an injunction which Rev. Albert V. Patten, pastor of the Community church there, has secured through the courts, to prevent open-air moving pictures in front of the parsonage. The town is about equally divided in a fight which is said will be carried to a finish. After six years of open air pictures and block dances began to be given in Schoharie, with a result that thousands of visitors were attracted there each Thursday night during the summer. The pastor claims that the crowds have become so large that they trespass upon the parsonage lawn.

Better Theatres In Next Issue

The BETTER THEATRES section for July will appear in the HERALD next week. Coming in the midst of the hot weather season when every exhibitor is interested in means and ways of increasing attendance the July Better Theatres section contains some mighty timely and valuable suggestions. There will be a discussion of remodeling that every theatre owner will read with profit.

The HERALD is gratified at the hearty exhibitor response to its Better Theatres Section. Each succeeding month will see a better department—one that will be as valuable to the exhibitor as his daily film. You are invited to use the many services afforded by this department on the points pertaining to the physical aspects of your theatre.

Hollywood Plant Sold, According to Reports

(Special to Exhibitors Herald)

LOS ANGELES, July 3.—It is reported that the Hollywood Studios have been sold by John Jasper to a syndicate made up of William Sistrom, former general manager of Cosmopolitan, R. V. Morrison and representatives of Standard Film Laboratories. The latter deny the deal.

The purchase price is said to be $1,000,000 and $1,000,000 more is to be expended in improvements. There are five separate production units at the studios.

Another Effort Is Underway to Censor "Herald"

Exhibitors Herald, which has successfully resisted any efforts on the part of producers and distributors to establish a censorship over what it shall print or not print, is now the target of another group which would like to blue pencil its editorial and news columns.

How It Is Done

The first indication of what is developing was the broadcasting by Sydney S. Cohen of a statement declaring that the Herald distorted its news report of the recent Chicago convention.

Mr. C. C. Och's statement and an open letter to him from Martin J. Quigley, publisher and editor of the Herald, appear on page 13.

The second development was the passing of a resolution by the Connecticut M. P. T. O. A. condemning the Herald for its report of the Chicago convention. Mr. Cohen was present at the Connecticut convention. Mr. True, retiring president of the Connecticut group, is interested in Mr. Cohen in the promotion of a new national distributing system, the floating of which anticipates a sale of $5,000,000 worth of stock to exhibitors.

Should Be Interesting

Exhibitors, who have watched the case with which certain eastern trade papers have been manipulated alternately by groups of political exhibitors and political distributors, will probably follow the progress of this most recent campaign with interest.

Exhibitors Take Firm Stand Against Effort To "Unionize" Houses

KANSAS CITY, MO., July 3.—A committee, composed of four exhibitors, was appointed by Adolph Eisner, president of the Kansas City Division of the M. P. T. O. A., at a meeting of the board of directors Tuesday, to meet with the Allied Amusement Union in Kansas City in an effort to reach an agreement pertaining to "unionizing all Kansas City motion picture theatres." The Allied Amusement Union consists of musicians, operators, stage hands and bill posters.

The exhibitors, according to Mr. Eisner, refuse to be dictated to in the employment of persons connected with the theatres. Unless exhibitors are allowed to employ as many or few union men, regardless of the presence of non-union men, there will be a deadlock and the exhibitors will employ all non-union men.

The committee consists of J. Means, Murray theatre, chairman; H. H. Barrett, Colonial theatre; T. T. Wilson, Bancroft theatre, and Archie Josephson, Victory theatre.

Compiles Censor Book

NEW YORK, July 3.—Richard Thomas, producer-director, who is here disposing of "The Silent Accuser" and "Phantom Justice," has compiled a booklet which contains a resume of all the various state and district censorship laws. It will be printed in New York as "The Blue Book."
Williams Charges Attempt To Injure His Enterprises

Says He Is Firmly Convinced False Reports Are Spread With Malicious and Evil Intent. Denies Published Stories

That there is a deliberate attempt being made to cause ill feeling against him and discredit his new enterprise is declared in a letter to Martin J. Quigley, publisher and editor of the Herald, by J. D. Williams, former general manager of Associated First National Pictures and now president and general manager of Ritz Carlton Pictures.

Cites Series of Published False Reports

Supporting his charges, Mr. Williams points to a series of false reports which have been published in a trade daily and a vaudeville paper.

He declares that he is "firmly convinced that it is done with malicious and evil intent and absolutely for no other purpose than to injure me."

His letter to Mr. Quigley as editor of the Herald is in full text:

Rumor of Lloyd Contract

"Several issues of the Film Daily have contained rumors and report to the effect that I have Harold Lloyd under contract or am connected with him in some way. In today's (June 29) issue, there is a denial from Lloyd regarding this rumor."

"The reporter of this paper called me on the phone yesterday and I informed him that I had no contract with Lloyd and that never at any time have I even named, either directly or indirectly, to anyone that I had such a contract. I discussed with Lloyd several times the matter regarding future contracts after the expiration of the present one with Pathe and his talks have always been very favorable."

"Yet I have never questioned his loyalty to Pathe. I am very friendly with Lloyd and, of course, it goes without saying that there isn't a company in the picture business that would not like to have his contract. The same thing applies to Ritz-Carton Pictures.

Vaudeville Paper Offends

"These false reports have also appeared in another vaudeville paper and I am firmly convinced that it is done with malicious and evil intent, and absolutely for no other purpose than to injure me. It is because I want to give the public as much of these things that I am writing you this.

"They printed another statement recently in regard to my first picture, to the effect that it would be a very small production made by some other company. Never, at any time, have I made any announcement about my first picture, either directly or indirectly, and there is no reason whatsoever for publishing such a statement. Yet, they saw fit to do so. It is certainly time now that the trade papers published real facts and not any rumor that might happen to reach them."

Exhibitor Poem Lauds Salesmen

(Oct. 31 to Exhibitors Herald)

Omaha, Neb., July 3—A boquet for a film salesman—from an exhibitor is not exactly customary, in fact, it is rather the unusual, but E. L. Alperson, branch manager for Associated First National in this city, has just received one in the form of the following poem from K. C. Keirhber of the Lyric theater, referring to Salesman L. E. Goldhammer. It reads:

"Of all the guys I've ever seen
First thing I think of is Neicy takes the cake;
This boy has got the meanest line—
There's nothing that he cannot fake.

This guy could sell you reels of book
When most guys could not sell a thing;
He'd make you think you'd bought some stuff
Of salesmen he is the king.

You've got to like this little guy;
He's clever and his words do fly;
If a salesman was a man for him
I sure would recommend him high.

Naturally Mr. Goldhammer, and Mr. Alperson, too, for that matter, is justly proud of this testimonial.

Smallwood Made Head Of Pyramid Pictures Under Reorganization

(Nov. 1 to Exhibitors Herald)

NEW YORK, July 3—Announcement has been made that the Al Lichtman Corporation and Preferred Pictures, Inc., have been combined, into one organization to be known as Preferred Pictures Corporation. Al Lichtman will be president and J. G. Rosett, treasurer.

The reorganization will not affect in any way the duties and responsibilities of B. P. Schulberg, Mr. Lichtman and Mr. Bachmann. Mr. Schulberg will continue to produce all Preferred Pictures, which will be distributed under the same arrangements as were contemplated by Mr. Lichtman in organizing the Al Lichtman Corporation.

Mr. Schulberg will be in complete charge of the production department, at the studio at 3800 Mission Road, Los Angeles. The department of distribution, directed by Mr. Lichtman, has offices at 1650 Broadway, New York City. The change is made, it is said, to strengthen the trade man 'Preferred Pictures' and to clear any confusion that might result from the use of two names for one product.
An Open Letter
to Mr. Sydney S. Cohen

July 3, 1923.

Dear Sydney:

I understand that for political purposes you feel you must do various things, even against the voice of your better instinct and finer sentiments.

In this category, of course, comes your recent statement with which you endeavor to create the impression that the HERALD has misrepresented facts in connection with the recent Chicago convention and that in the course it is following it "may have a reason more deep-seated than surface manifestations indicate."

Ordinarily, I think, you like to tell the truth; occasionally, however, you yield to the other course—usually as a sacrifice to some little political god you are nursing. The present instance is one in which you have deflected from what you know to be the truth.

And in support of what we have to say on the situation we have the word of such men as Blair McElroy, James C. Ritter, Theodore L. Hays and many others of similar character and standing. However unpleasant it may be to us, we are compelled to thus state publicly that upon the basis of experience we must, when your word disagrees with the word of such men as these, take their word as true and yours as false.

It is, of course, the usual thing for you to charge "plot," "subsidy" and "conspiracy" when you or your handwriting is criticised. You are merely doing your regular stuff in guardedly intimidating, in connection with our reports of the Chicago convention and its aftermath, that the HERALD "may have a reason more deep-seated than surface manifestations indicate."

Therefore, I take this occasion to call upon you to state just what you mean by this intimation; to present your facts and your arguments in support of your veiled assertion and to come out in the open and make good on your charge that the HERALD reports, now or at any other time, have not been true, fair and free of every possible outside influence or interference.

I call upon you to name this mysterious friend of mine whom you allege has informed you that I bear an animosity toward you personally so that he may, if your assertion is correct, admit that he did not speak my mind. Also, when this person is named we shall ask him to state publicly for your information just what claim he has in the matter of influencing the policy of the HERALD.

So much for your recent statement which in a way we must acknowledge gratefully because it comes as an added tribute to the fact that the HERALD has been publishing the real news of the situation and not the counterfeit picture which you are endeavoring—with some assistance from the New York trade papers—to keep before the exhibitors of the country.

Our columns are open for your reply.

Very truly yours,

MARTIN J. QUIGLEY.
Harry Davis to Add Big House to Chain
$1,000,000 Theatre to Seat 1,000 Will Be Erected at Pittsburgh, Pa.
(Special to Exhibitors Herald)

PITTSBURGH, Pa., July 3, — A theatre which will have a seating capacity of 1,000 and be erected at a cost of approximately $1,000,000 will be added to the theatres of Harry Davis Enterprises Company on completion of the structure under way here at 235 Fifth avenue.

The new theatre will occupy a lot 25 x 190 feet. In addition to a spacious main floor seating 650 people, it will have a balcony in which 350 can be seated.

C. Howard Crane, with his associates Elmer G. Kiehler and Cyrill E. Schley, of Detroit, are the architects.

Will Have Large Organ

The auditorium will be approached from Fifth avenue by a lobby 45 feet in length and extending the full width of the house. The stairs to the balcony will rise from the lobby, with a meza-

nine promenade passing along the rear of the balcony. The main floor will be constructed with a rising effect toward the rear. There will be an elevator pit built to hold at least a dozen players, besides a large and modern pipe organ. On either side of the stage will be organ chambers and orchestra rooms.

Decorations throughout will be pleasing and restful, of ornamental plaster of the Italian renaissance period, richly colored in harmonious blues, reds, yellows, gold and ivory. A series of arches will decorate the side walls, hung with velour draperies, while above the arches will be fabric covered panels.

The ceiling will be vaulted and richly decorated with ornamental plaster and well blended colorings. The exterior of the building will also be of the Italian renaissance period done in polychrome terra cotta. There will be an attractive marquee, with the front of the theatre having a big arched effect, supported by marble columns. At night this will be illuminated by lighted colors. The lighting effect throughout the building will be in three colors blending soothingly. The furniture will be chal-

lenging and of modern design. The box office will be in the middle of the outer vestibule, facing the street.

August Opening Planned

So far the theatre has not been named; neither has its program policy been decided although Mr. Davis has stated that the highest type of patronage will be appealed to. It is expected the theatre will be ready for its opening early in August.

Rothacker to Leave
For Europe July 14

Watterson R. Rothacker will sail for Europe on the Majestic July 14, spending several days in New York before sailing. He will be accompanied by Charles E. Pain, Sr., attorney for the Rothacker enterprises and chairman of the board of directors of Selznick Distributing organization.

The purpose of the trip is to make ar-

rangements for a Rothacker laboratory in England and investigate motion picture conditions in European countries.
30,000 in Attendance
At Opening of Revue

Screen Stars on Program as Coast Exposition Gets
Under Way

(Special to Exhibitors Herald)

LOS ANGELES, July 3.—In a blaze of glory and with 30,000 persons in attendance, the American Historical Revue and Motion Picture Industrial Exposition opened here last night with scores of well known screen stars making personal appearances.

Walter J. Reynolds, president of the exposition and secretary of the Motion Picture Producers Association, was given hearty congratulations on the successful opening as were John Simpson, Edward Caruthers and Charles Duffield, all of Chicago, who aided materially in the staging of the mammoth cinema fair.

President Harding to Attend

The exposition will continue open until August 4. President Harding is due here on August 2. Ballots conceived by Theodore Kosloff were one of the big features of the amusement program. Pyrotechnic displays represented the last word in night fireworks. A score of Latin diplomats were here to represent the Central and South American republics at the celebration commemorating the formation of the Monroe Doctrine.

Producing Companies Represented

Practically all of the more important motion picture producing companies have exhibits at the exposition. One of the most spectacular sights of the grounds is the Montmartre Gardens, a replica of the famous Paris section, maintained and operated by Eddie Brandstatter, proprietor of the Montmartre cafe in Hollywood.

New Charnas Firm to
Handle Warner Films
In Four Key Centers

(Special to Exhibitors Herald)

NEW YORK, July 3.—Film Classics Company, a new organization, with Harry Charnas as president, has been formed to handle exclusive distribution of Warner Brothers forthcoming eighteen productions. The Film Classics Company will control the territorial rights in four different key cities and adjoining territory in the middle west. Abe Warner and Sam Morris represented the Warner Brothers during the negotiations with Mr. Charnas.

"The formation of the new concern," says Mr. Warner, "has nothing whatever to do with Mr. Charnas' other interests. Mr. Charnas organized it so that he could definitely guarantee exclusive distribution in the four territories. This is simply an instance of the greater growth of the exchange business, and I look forward to the day when the entire country will be handled by a few distributors of feature pictures rather than the larger number that are in the business now."

"As far as the Warner Brothers are concerned, we are only interested in the newer territory, only insular as the distribution is concerned."

To Open Swiss Branch

(Special to Exhibitors Herald)

NEW YORK, July 3.—Arrangements have been completed for Associated First National Pictures for the opening of its own exchange in Switzerland.

Paramount Hearing

To Move to Atlanta

Question of Rentals Is Big Issue at Philadelphia Sessions

(Special to Exhibitors Herald)

NEW YORK, July 3.—The question of legal talent representing the government and Famous Players-Lasky Corporation will move on to Atlanta, Ga., soon where the Federal Trade Commission's investigation of Paramount will again get under way on July 16.

The Philadelphia hearings, at which the question of rentals was the principal issue, concluded last week.

$1,614,044 Spent on Rentals

During the cross examination of Jack Belmar, booker for the Stanley Company, it developed that in 1922 the booking corporation expended $1,614,044 in rentals, $483,732 going to Famous Players, $317,965 going to First National, and $133,773 going to Metro.

The testimony brought out that more than $300,000 was paid for product of companies competing with Paramount, First National and Metro. Among the other concerns booking the Stanley Company were: Fox, which received $170,000 in rentals; Pathé, $81,000; Electric Theatre Supply Company, $75,000, and Masterpiece, $68,947. The majority of the product booked from these companies were short subjects.

Metro Branch Independent

Among other witnesses at the Philadelphia hearing were: Morris Wolf, secretary of the Metro, who is an independent company holding a Metro franchise; Robert Lynch, Metro manager; Walter Vincent of the Wilmer and Vincent Theatre Company; Charles Henshcel of the Fox company (Special to Exhibitors Herald); Edgar Moss of Goldwyn-Cosmopolitan; William Humphries of the London exchange, and Joseph Hebrew of the Fox branch.

In testifying as to Metro's plan of distribution in Philadelphia, Lynch said that he held 1200 shares of independent exchange company; Jules Mastbaum, 600; and Sablosky and McGuirk, who are officers of the Stanmark Company, 20 each. Lynch is a small stockholder in the Stanmark Company and Morris Wolf on the stand declared that the Stanmark Company was interested in First in order only to the extent that it held a subfranchise and its officers were stockholders.

New Goldwyn Branch

Opened at Des Moines

(Special to Exhibitors Herald)

NEW YORK, July 3.—The new Goldwyn-Cosmopolitan branch at Des Moines, Ia., was opened yesterday, Goldwyn officials report. C. F. Lynch has been appointed resident manager.

This is the third branch to be opened, branch at Charlotte, N. C., now operating with W. J. Clarke as resident manager; and J. H. Hill, formerly of the Kansas City office, is in charge of a newly-created exchange in Oklahoma City, Okla. The fourth new branch, that at Butte, Mont., will be opened before the end of June when James R. Grainger, general manager of sales, reaches that city en route East from his trip to the Coast. A. A. Schayer will be the resident manager at Butte.
Riesenfeld Sees Great Progress Ahead in European Films

Post-War Restrictions Retard Building of Theatres But Old World Is Ready to Move Fast When Possible

NEW YORK, July 3.—Just back from a two-months' study of conditions in Europe, Dr. Hugo Riesenfeld, managing director of the Rivoire, Rialto and Criterion, declares that it is only a matter of time until the Old World will rival the New World in motion pictures. At all contributing theaters the recent background of Europe in this industry to the fact that for the past eight years conditions have prevented the building of theatres. Europe is building homes, he says, and government restrictions prevent elaborate buildings for entertainment.

"While I did not cross the entire continent, I saw enough in European capitals to make a good survey of general conditions," said Dr. Riesenfeld. "In Paris and Malta and made that headquarters, traveling to London, Brussels and Vienna on visits. Great sections of the devastated nations have been rebuilt, taking on the atmosphere of American cities with all the houses looking alike.

"Due to war conditions, the only picture theatres are of the type reminiscent of our old nickelodeons. They are of the class that we had in America before the Rialto and similar theatres were built with fine accommodations, artistic lighting facilities, comfortable seats and fine orchestras.

"Europe is not to be blamed for its lack of modern picture palaces. Building theatres has been part of the question ever since 1914 when the war broke out. The misfortunes of war have taken a decade out of the lives of the people and, if there is an effort to build places of entertainment, the governmental restrictions would prevent it—all energies are exerted toward solving the housing problems. Homes come first in Europe today—theatres must wait. Naturally, in the obsolete buildings that exist, the smaller communities have experimented in lighting and the other arts that have made our American theatres such wonderful places of entertainment. It is merely a matter of time; ultimately the Old World will again rival the New World in this newest and most popular art—the motion picture.

"I found, too, that patronage in the European motion pictures is almost exclusively of the working people. The middle class and the artisans, who form the backbone of our theatre attendance, still do not go to the motion pictures in Europe. Only on special occasions, as, for instance, when a super-production is shown, do the middle class and the artisans become interested enough to attend the showings. But these events are rare and they exert little influence upon motion pictures or picture theatres in general.

"While in Paris I associated only with French people so as to better study their likes and dislikes and to get at the core of their problems I discovered that the new forces of art which exerted the strongest influence were American—not only in motion pictures but also in music.

"Naturally, I took the keenest interest in the music, which is in vogue in Europe. I attended opera performances, saw musical comedies and revues and listened to the recitals of the greatest artists. The overwhelming musical force, I discovered, is American jazz. The people want to hear nothing but syncopated compositions. Jazz is heard everywhere. All Europe is swayed by it. Despite the fact that the Americans have not captured the spirit of our jazz rhythms, the populace loves it and demands even more of it. I truly believe that the knack of conducting and playing jazz can be learned only in this country.

"American films predominate in the European capitals. And their success is due, not to special exploitation, but to the fact that the populace demands them. The people themselves still filled with the memories of the eight years of misery that has been their lot—seem to revel in the luxuriance and the ease of life of the American films.

"The future of Europe? Who can tell? Everywhere I found the greatest optimism. The wound of the war is slowly healing. On all sides the devastation is gradually disappearing and the new world which is springing up with such startling rapidity, is tryimg out the marks of war, Europe is building and is quite cheerful."

Product of Hepworth Firm of England Will Be Issued in America

NEW YORK, July 3.—An arrangement has been completed by Captain Paul Kimberley, director and general manager of Hepworth Picture Plays, Ltd., of London, whereby Hepworth Pictures Corporation, with offices in New York and Los Angeles, will distribute the production of the Hepworth concern in the United States.

Heading the American company are R. T. Cranfield, president and general manager, and Joseph Di Lorenzo, general sales manager in charge of distribution. Offices for the present will be maintained in New York City and Los Angeles with possibilities that the corporation will open exchanges in larger key cities.

Hepworth Picture Plays, Ltd., of London, is considered one of the most powerful and oldest of the English producing companies. Distribution rights for the first four Hepworth Productions, with two to follow, have already been closed with Eastern Feature Film Company of Boston for the New England territory, Royal Pictures of Philadelphia for Eastern Pennsylvania and Super Film Attractions at Washington, D.C.

The American Hepworth organization was formerly known as Burr Nickle Productions, Inc.

Expensive Production Program Is Planned by L. B. Mayer on Coast

LOS ANGELES, July 2.—A production schedule, which it is reported will entail a expenditure of several million dollars during the coming year will be launched by Louis B. Mayer. Of this amount approximately $100,000 will be spent in stage and equipment improvements, it is reported.

Three Mayer productions are now being completed for Fall publication. They are Fred Niblo's "Strangers of the Night," adapted from a Hope Play, and "Slap-Jack," Reginald Barker's "The Master of Woman," based on "The Law-Bringer" by John M. Stahl's new special, "The Wanters."

Reginald Barker will probably be the first director to get started on his next production, making "Psychological," adapted from Blanche Upright's novel, "The Valley of Content," for Metro releasing. H.M. Lenihan's "The Triumph of the North Country," "The Trail of Ninety-Eight," "Man, Woman and the Devil" is the title of Fred Niblo's next picture. It was written by Bess Meredyth. Three important vehicles are now being scened for production, one to be directed by John M. Stahl, the first will be "Why Men Leave Home," adapted from the Avery Hopwood play under the supervision of Paul Bern. Women Who Pass in the Night," and an original by Mr. Bern are being prepared for filming—by Mr. Stahl as soon as he finishes "Why Men Leave Home."

Octavus Roy Cohen's Negro Stories to Be Filmed in the South

BIRMINGHAM, ALA., July 3.—Lawyer Chew, Floridian Slapley and other characters famous in Roy Octavus Cohen's popular negro stories which have appeared in the Saturday Evening Post, are scheduled for the screen here by Birmingham Motion Picture Corporation of which Roy Rice is president and H. Whitman, business manager.

Something entirely new in two reel comedies is promised by Mr. Rice in these pictures which will be made in the original locale of the stories. No sets or studios will be employed.

About eighty of Mr. Cohen's stories will be filmed by Birmingham Picture Corporation, it is reported. Among the outstanding ones are the titles "The Legend," "The Precedents," "The Master of the Fattest" and "Off in the Dark and Silly Night." Neal Abel, known for his negro character work with Al G. Field's minstrels, is scheduled to play one of the leading roles.

Declares Dividend

NEW YORK, July 3.—Directors of Associated Exhibitors, Inc., Arthur S. Kane, president, at a regular meeting June 27 declared a 2 per cent dividend on the company's preferred stock for the second quarter of 1922, to stockholders of record as of June 30. This makes over 3 per cent dividends on preferred stock since the organization of the company March 1, 1921.
Two Eastern State Units Endorse Cohen's Election

New Jersey Refuses Floor to William Brandt, New York State President—Woodhull Expresses Hope Michigan Will "Return"

New Jersey and Connecticut units of the Motion Picture Theatre Owners of America, strong Cohen supporters at the recent Chicago convention, went officially on record at their annual conventions last week as endorsing Cohen's re-election to his fourth term. Their action was not unexpected.

New Jersey

NEW YORK, July 3.—R. F. Woodhull, of Dover, was reelected president of the Motion Picture Theatre Owners of New Jersey last week at a convention of which the keynote was harmony in endorsing the administration of Sydney S. Cohen and his plan of a Chicago convention in selecting him to again head the national exhibitors organization.

The Chicago convention and the action of the Michigan unit in seceding from the national body was referred to by President Woodhull in his annual report as follows:

"The Chicago convention, notwithstanding a few enemy dictated reports to the contrary, was a decided success, the results of which are now being felt in a material way at National headquarters. Much has been written about withdraws from the organization and the returning of charters. This has happened in three cases. I know of none in which we can't elect our man we won't play."

"If the Chicago convention were to take place tomorrow, I would not change any decision or action of mine, as both were prompted by a conscientious desire to better the condition of the exhibitor organization, and only arrived at after hours of effort to satisfy the demands of Michigan."

Wants Michigan Back

"I know of no more welcome news that could come to me than the word that the outcome of that state had, after additional thought, decided to continue their comradeship as evidenced by past cooperation."

That the New Jersey body is strongly opposed to even remotely be connected with anything that might savor of insufficiency was evidenced by an incident which occurred during the session. William Brandt, president of the New York M. P. T. O. A. appeared at the convention accompanied by Bernard Edelhertz and Lou Blumenthal. The latter is a New Jersey exhibitor and asked the privilege of the floor for the president of New York.

Refuse Floor to Brandt

Brandt is known as a rabid anti-Cohen man and the privilege to address the convention was not accorded him. Later it had been explained to many of the delegates that Brandt's only purpose for desiring to speak was to seek co-operation in a fight for the removal of the seat tax, the request was again made and again denied.

It is believed by many of the New Jersey exhibitors that Brandt and other New Yorkers who are opposed to Sydney Cohen and his handling of exhibitor affairs, have in their minds the formation of a new national exhibitor organization, and that the solicitation being made to other states to join this is but the first step towards further undermining the M. P. T. O. A.

In the belief, it was frankly stated by a number of the New Jersey men, was the reason for the refusal to allow the New York State leader to address the convention.

Sydney Cohen was in attendance at the convention and was heartily cheered when he arose to the short address, chiefly on the plans of his organization on a nation-wide movement seeking the elimination of the war tax. After his address the delegates gave Mr. Cohen a rising vote of thanks for the "excellent service he has rendered the motion picture theatre owners of the country."

Connecticut

NEW YORK, July 3.—William A. True retired as president of the Connecticut exhibitor organization at the annual convention held at Double Beach, June 27. He had stated previously that he intended to decline reelection on account of the demands on his time from the proposed national distributing company, in which he is interested with Sydney S. Cohen.

Sydney S. Cohen, national president, was present and indicated that he expected Michigan to return to the M. P. T. O. A. if elected.

A resolution was passed calling the report of the recent national convention in Exhibitors Herald "unfair, untrue and plainly distorted," and condemning the attitude of "that paper in attempting to discredit exhibitors' efforts by false statements and false impressions."

May Divide Kansas Into League Zones

Will Be Within State Unit

But Have Own Officers

and Meetings, Plan

(Special to Exhibitors Herald)

KANSAS CITY, KAN., July 3.—The old theory that "to let a prospective purchaser drive the car is the best sales argument that can be made," is to be applied in a slight manner to members of the M. P. T. O. Kansas.

Under a plan now being considered by the Kansas body the state will be divided into four or six zones, each zone to have its officers, hold its conventions and be a unit within a larger unit. C. F. Cook, business manager of the M. P. T. O. K., left Thursday for another tour over the state, this time in the Northwest section, for the purpose of further promoting the present Kansas membership campaign among exhibitors of the smaller towns.

Will Facilitate State Business

The division plan will not be restricted to congressional districts, but rather to zones where similar conditions and problems exist, including one larger city or town in a radius of thirty-five miles. In such a manner routine business at state conventions can be handled more effectively, Mr. Cook believes. Each zone, which will be known by some name selected by it, will be expected to have representatives at state conventions. The divisions "cut and dried," present its problems and thus do away with much routine work ordinarily a burden to the state organization.

The plan of financing the zone organizations will be left entirely to the respective units themselves. An exhibitor can become a member of the state organization, however, cannot become a member of the zone associations.

Will Increase Interest

"All exhibitors cannot be officers in the state body," said Mr. Cook, "and all of them cannot be officers in the zone organizations, but by dividing the state into six zones I believe that interest in organization will increase just that much."

Factory for Making Accessories Will Be Established on Coast

(Special to Exhibitors Herald)

LOS ANGELES, July 3.—Motion picture accessories used here in the future are to be the "Made in Los Angeles" stamp, it is announced by Sol Lesser and Michael Rosenberg of Principal Pictures Corporation, who plan to establish a factory to provide for the local needs.

The firm of Lesser & Less, will take Los Angeles a stride farther in its rapid advance as the undisputed center of the film industry. New York, Chicago and Cleveland are reported to have at present a "corner" on the output of accessories for the films.

People throughout the industry realize the many "tools" necessary to "put over" a picture after it is made," said Lesser. "Books, story books, press books, special exploitation mats, cuts, advertising matter, tags and many other things. Novelities of many kinds are made and the millions in the fortunes of the East for sale to the film exchanges and theatres of the world. It is our intention to make these things here as soon as we can find a site for our factory."
"Human Wreckage" Has Big Theme
Film Booking Office Has Sound Dramatic Story
of Absorbing Interest With Powerful
Lesson Back of it

By MARTIN J. QUIGLEY

HUMAN WRECKAGE" is a motion picture entertainment that is really big in theme, and in execution and in audience reception it is great.

In addition to being all of this, and more, it is a film document that should be exhibited to every man, woman and child because if this is done there will be put across a message, a warning and an object lesson that will be the most powerful thrust ever delivered against the rising tide of drug addiction.

This picture is great propaganda because it is not actually a propaganda picture in any sense or in any detail. It is a sound dramatic piece, based on a theme of absorbing interest and enacted throughout with an astounding sincerity and conviction.

The first reports of the proposed making of this picture by Mrs. Wallace Reid instilled in us only sentiments of regret as we felt it could only result in mawkish sentiment, sensationalism and considerable bad taste. But, happily, we were wrong; the picture is not what we feared but, on the contrary, it is a subject of which the industry generally and any theatre in America may well be proud.

* * *

C. Gardner Sullivan, the author of the story, did not resort to any elaborate plot complications. He simply worked up a straightforward narrative which adequately tells his message and at the same time provides an opportunity for several emotional moments and a number of incidents of fine dramatic intensity.

The direction by John Griffith Wray is notable. It was far from an easy job to do and any director who did not know what he was about might easily have turned out a sordid mess. But Wray—to whose great credit—worked out an interesting, dramatic and convincing subject that is really a big picture and a big box office attraction.

The one phase of this picture, however, which transcends all others is the acting and in connection with this the thought naturally occurs that these actors who knew and loved Wallace Reid and who know his life's story intimately really had an inspiration and an incentive for their best work in this picture which could hardly be summoned up for any engagement which did not have this background and the associations.

The principal actors, James Kirkwood, Mrs. Reid, Bessie Love and George Hackathorne, give performances that are entitled to the most enthusiastic and most enthusiastic praise. Kirkwood, a great actor, never excelled his fine work in this picture. Bessie Love, a girl who really knows how to act, fixes a characterization that touches the heartstrings. Mrs. Reid, even entirely aside from the associations that the picture calls up, is sweet and appealing and her efforts carry with them a sincerely sympathetic color that contributes mightily to the production. George Hackathorne's work is likewise notable.

* * *

It is a simple and candid story. The prophecies that is in it is there naturally and because of this it gets over most effectively. It does not attempt to preach or to frighten anyone into a fear of the narcotic evil. It merely takes a little group of characters whose lives have been touched by the menace and carries them through the big incidents in their lives which are affected by drugs.

James Kirkwood is a successful attorney who yields to allure of relief through drugs while under great mental stress. His wife, Mrs. Reid, is interested in social welfare. Her activities bring her in touch with drug addicts. The picture sketches the commercial system of drug peddling and points out graphically that escape from the evil must come first, through the determination of the addict to be cured and then through the sympathy of interested persons and the skill of science.

The production is well-made and well-staged. Its settings are adequate and effective. And it has, of course, a box office angle that is very important to the trade.

Because it is an interesting and well-done motion picture and because it affords a chance for the industry to assist in a splendid work, we expect to see "Human Wreckage" become a very big success.

Paramount Reissues
25 Sennett Comedies
Will Be Published Every Two Weeks Starting in August—All Are Reedited

(Special to Exhibitors Herald)

NEW YORK, July 3.—Announcement has been made by S. R. Kent, general manager of distribution of Paramount that Famous Players-Lasky will reissue, on regular schedule, twenty-five of the Paramount-Mack Sennett two-reel comedies during the coming season. The first will be published August 5 and thereafter one will be issued every two weeks.

Sees Short Subjects Shortage

"In re-issuing these comedies," said Mr. Kent, "we believe we are rendering a genuine service to exhibitors in a real emergency, for according to reports reaching us from all our exchanges there is a serious shortage in good short subjects, especially comedies, and which exhibitors may supplement their daily feature programs. Many of the leading comedians of the screen who formerly appeared exclusively in pictures of one or two reels in length have now gone into so-called feature comedies, their vehicles running to four, five and even six reels. This fact alone has greatly depleted the supply of short comedies by at least fifty reels a year.

"On the other hand, some of the big organizations that used to handle comedies and other short subjects have cut them out entirely and are devoting all their resources to the production of features.

New Prints Made

"The twenty-five comedies we have selected for re-issues are the very best of the lot. They have all been re-edited and re-titled in our studios and brand new prints have been made. New accessorization, including blank opening sets on the entire group, are being prepared afford exhibitors exactly the same service as for an entirely new run of comedies.

Cuts Admission Price
For Summer Months

(Special to Exhibitors Herald)

TROY, N. Y., July 3.—In order to attract business during the summer months some of the houses in this part of the state are resorting to lower admission prices.

The Palace in this city, for instance, a house that represents an investment of probably close to $50,000 or more, has just announced an admission of 5 and 10 cents during the summer.

Just what effect this will have upon some of the neighboring houses is problematical.

Hines to Star in More
Pictures for Warners

(Special to Exhibitors Herald)

NEW YORK, July 3.—Johnny Hines, who was loaned to the Warner Bros. organiza-
tion by C. B. Burr for the production of "Little Johnny Jones" which has just been completed has been signed by Warners and will be featured in a number of forthcoming Warner classics, according to Harry M. Warner. Subsequent releases, the nature of which are not known has made it possible for the Warners to engage Hines indefinitely.
Douglas Fairbanks, Jr., son of the noted star of "Robin Hood," has arrived on the Coast with his mother, Mrs. Joseph Evans, to begin work on a series of pictures for Paramount. Photograph by C. Gardner.

There is always one person at least at the train to greet Claire Windsor, featured player in Goldwyn pictures, when she returns from a trip or from location, and that one person is Billy, her 4 year old son. "Souls for Sale" is star's latest picture.

Evelyn Brent has been engaged by Metro to play opposite House Peters in "Held to Answer," which Harold Shaw will direct. Although a newcomer to Western producing circles, Miss Brent has appeared on the screen since she was 14. During the past few years she has played on the stage in England.
Eddie Bonns, member of Goldwyn’s exploitation force, proclaims himself king while at the Goldwyn studio. Eddie has just returned East with J. R. Grainger, sales chief of Goldwyn’s forces.

Buster Keaton and his high salaried scenario and directorial staff, put on a little comedy for their own amusement while making “The Three Ages” for Metro. With Keaton are Eddie Cline, director; Joseph Mitchell, Thomas Gray, Clyde Bruckman and Jean C. Havez. “The Three Ages” is in five reels.

The proverbial big fisted man must take a back seat when Paramount offers this ten tons of hands which are to be attached to twenty-four mammoth sphinxes for one of the big sets in Cecil B. DeMille’s “The Ten Commandments,” which will be one of the F. P.-L. specials for 1923-24.

A “side light” on life in the trenches as furnished to Frank Mayo by Corinne Griffith during the production of “Six Days,” the Elinor Glyn story which Goldwyn will offer to the theatres during the coming season. Charles Brabin, director of the feature, looks on with some concern. Mrs. Glyn is now in this country to supervise the production by Goldwyn of “Three Weeks.”

One of the evils of the dance marathon as depicted in “The Dancing Fool,” an Arrow-Mirthquake comedy. Bobby Dunn is starred in this short subject, which is distributed on the state right market.
T. Roy Barnes will star in a series of two reel comedy dramas to be produced by Grace Page. Elizabeth Mahoney will adapt the stories.

Mrs. Wallace Reid inspecting a fortune in drugs and narcotics at the opening of “Human Wreckage” at the Century theatre in San Francisco. Mrs. Reid is now in New York where this F. B. O. publication has just had its premiere. A review of the production, written by Martin J. Quigley, appears in this issue of the “Herald.”

Pola Negri as she appears in “Passion,” the First National offering which played a return engagement the week of July 24 at the Capitol theatre, New York. This is the first time a picture has been presented at the Capitol for a return engagement.

Charles Ray and Arthur A. Kane, president of Associated Exhibitors, after signing the contract under which Associated will distribute the forthcoming Ray specials. The first production to come under the new contract is “The Courtship of Miles Standish,” which has been in production for several months.
Hoot Gibson and his director, Edward Sedgwick, the man with the broken leg, snapped during the filming of a scene for "Blinky," a new Universal picture. At the extreme right is Captain J. Cronander, Troop G., 11th Cavalry.

"The Covered Wagon" hat as worn by Constance Wilson. This hat, a dainty silken headpiece, was inspired by the James Cruze-Paramount production of the same title. Constance is a sister of Lois, who was featured in the attraction.

Margaret Livingston, a member of the cast of "Divorce," the F. B. O. production starring Jane Novak, takes a real closeup of herself. "Divorce" is the first F. B. O. picture to play the Rialto theatre on Broadway in New York.

Al St. John who creates some new situations for you to laugh at in his new comedy for Fox Film Corporation, "The Tailor." Al is scheduled to appear in eight short subjects during the coming season.

Society enters pictures. Here is Craig Biddle, Jr., scion of the family prominent in elite circles of the East, receiving instructions from his director, Charles Maigne. Biddle has a minor role in the Paramount attraction, "The Silent Partner." Biddle has been in pictures now for several months.

Left to right: Captain John McLubey, Governor Scrugam of Nevada and Thomas H. Ince aboard the U. S. S. Nevada during Memorial Day services off the Coast of Venice, Cal. The exercises were held under the auspices of Mr. Ince and the American Legion post of that city.
Canada isn't as warm as it might be. Thus the winter garments worn by Renee Adoree during the filming of Metro's "The Master of Woman" in the North.

One of the excellent characterizations in "Youth Triumphant," first of the Victor B. Fisher productions, is given by Eugenie Besserer as Ma Slavin.

Andree Lafayette, French beauty winner and featured player in First National's "Trilby," would have her little joke at the studio where Richard Walton Tully is producing the film. Thus the plaster hand and foot.

You can't keep the radio bug out of the studios. Blanch Sweet, featured in Goldwyn pictures, listens in on a talk on relativity.

Laura La Plante who plays the leading feminine role in the latest Hoot Gibson attraction for Universal Pictures Corporation, "Shootin' for Love," a typical Gibson production.
The WEEK in NEW YORK

T

HESE here Leviathan lumberjacks thought they were regular salt water
yarn spinners when they got back
from the famous trip of Lasker's big
nautical pet, Arthur James was one of
them.

"We had a chap on board," says Ar-
thur, "whose whiskers reached down to
his ankles. When he had his picture
taken just before the boat sailed the pho-
tographist ticked the fellow under his vest so that the blowing of it in the
wind wouldn't spoil the tout ensemble.

"This same entanglement of barbers was walk-
ing in the picture when he started to
light a cigar. A forest ranger ran to him
and shouted: 'Put out that light.'

On board the Leviathan also were Carl
Laemmle and R. H. Cochrane. Being
Universalists, they went to sea to see the
universe in a wet state. It was reported
that Mr. Laemmle took $3,000 with him
for purposes of bridge whist in the cap-
tain's cabin. What actually happened was
that he lost thirty-five cents (35c) play-
ing pinochle.

"Say, Nat," said Joe Schnitzer, vice-
president of F. B. R. to Nat Rocker,
then the one-man publicity directority of
the same organization, "Come out to my
house tomorrow evening. We have a child prodigy who is going to recite
The Wreck of the Hesperus."

"Thanks," replied Nat. "I appreciate
the invitation, but the only piece I'll let
ten today is Human Wreckage."

Nat is supervising the publicity on this
picture, now playing at the Lyric, New
York, and he has put it out in great
shape.

RUTGERS NELSON, of Aesop's Fables
fame, now is with C. C. Burt, helping
R. W. Baremore in the publicity depart-
ment.

Hare Crooker, of Pathe, walked along
45th street the other morning wearing a
new suit of clothes that could be heard
two blocks away.

"Where'd you get it, Herb?" asked Vic
Shapiro, who looks lame, except that it
makes a lot of noise and the trousers
seem short.

"All right, all right," replied Herb.
Don't Pathe's managers make a lot of noise,
and don't I publicize short subjects? To
my way of thinking this suit is highly
appropriate.

"You're impossible!" roared Vic, as he
tore his hair and rushed to the nearest
drug store for relief from the hot weather.

MARIA WACHINSKI, the Demon Press
Agent of the Capitol theatre, sailed Sat-
urday on the U. S. Liner "America" for
foreign parts. Her purpose in going is
purely an altruistic one; she is leaving to
help the dramatic editors a vacation. For
the next few weeks she will try her
best to annoy the newspaper editors in
London, Paris, Italy and Germany.

Now here's a howdudo. Al. Feinman,
one of our most promising and respecta-
ble young exploitation men when he's at
home, has developed into a regular cutup,
since he's been in London. Figures Al
might do a Ben Grinn over there we had
Horace Judge do a little scouting, and
here's his first report.

"Feinman is already English—orders
cups ov' tea, nay, pots ov' tea, wears yellow
gloves, white spats and an English hat.

The street urchins stoned his American
lid, battering it out of all recognition. Al
nonchalantly asks for 'the bill' instead of
'check,' and no longer eats peas with
his knife.

Now, what's Lon Young going to do
about all that?**

That thoughts of the Ampas still linger
with both Judge and Feinman is evi-
denced by the following which Horace
also writes:

"When Feinman arrived here, he and
yours truly held a Lampia (London Mo-
tion Picture Advertiser) and Frascati's.
Great success. Going to found further
an Empa (English Motion Picture Ad-
vertisers) and, who knows, maybe a
Lumpia (British Motion Picture Adver-
"tisers)."

And since going to London, judging
from his ideas, Feinman has made a great
discovery. He signs his epistle:

"Horace. (Direct descendant of the
bird who wrote the odes)."

From Cleveland comes the information
that Dick Weil, long the capable aider
and abetter of J. Charles Davis, 2nd, had
yielded to the temptation and bought a
man living alone. So Dick has taken unto
himself a wife.

The young woman who has signed a long
term contract with Dick is Miss Hazel
Flint, or, more properly speaking, was
Miss Hazel Flint until the wedding took
place in Covent Garden on June 9.

Many of Weil's friends have often re-
marked that some day he would make
some good woman a husband.

Now that PARK BENJAMIN, Craig Bidd-
dle and several other sons of families of
wealth and social status have taken to
acting in Goldwyn pictures, Tim Leary
is commencing to spend a lot of time
over around 469 Fifth Avenue. Some day
some casting director will get a peep at
him and it will be all off.

HUG RIESENFELD is a lucky man. Or
it may be that he has a good press agent.
The Rivoli Times, which claims to be the
smallest newspaper in the world with a
regular circulation, made its initial ap-
ppearance last week and Dr. Riesenfeld
had broken right onto the first page with
a 1-rol. cut of himself. And that's putting
it over on the newspapers.

Scopolamin, the newly discovered
drug which is said to make anyone taking it
incapable of telling anything but the
truth, may have its uses in the film in-
dustry. Paul Gulick makes the sugges-
tion that it be tried on some press agents
and exploitation men of his acquaintance.

One enterprising and energetic trade
paper writer in his story of the New Jer-
sy exhibitors' convention, quotes "Ben
Moller of the M. P. T. O. A." as ad-
mitting that the Michigan organization is
a model for the New Jersey organization
and "urged the New Jersey men to follow in
its footsteps."

If, "Ben Moller" is the efficient gen-
eral manager of Sydney Cohen's organi-
"ation, and if the New Jersey exhibitors
"follow in the footsteps" of the Michigan
organization, it seems to this writer that
the M. P. T. O. A., Sydney will be suggesting
that "Ben" get a new brand of advice.

John S. Sparbo.

Buddy Messinger, boy star of Century
Comedies, in a scene from "So Long
Buddy," a July film distributed by Uni-
versal.

Sunday Show an Issue
In Two Kansas Towns
(Special to Exhibitors Herald)
KANSAS CITY, KAN., July 3.—The
Sunday closing problem has made its ap-
pearance in Kansas again. Last Sunday
S. A. Davison of the Princess theatre,
Neodasha, Kan., was "all set" for a Sun-
day opening. He had the approval of
the mayor, city officials, and the public.

Then came the county prosecutor and
informed Mr. Davison that a Sunday
opening would mean prosecution under
Kansas' age-old labor law. Whereupon
the M. P. T. O. Kansas took matters
in hand and will handle the case.

A similar experience a few days ago
of R. E. Korns of the Royal theatre,
Seneca, Kan., proved the folly of an at-
tempt to enforce the labor law and Mr.
Korns now is showing to good crowdi
on Sunday.

Urges Only Specials
Made by Independents
(Special to Exhibitors Herald)
NEW YORK, July 3.—Independent
producers should only produce "specials"
and leave program features to the multi-
unit studios. So says Richard Thomas,
producer-director, who is now in New
York arranging for the distribution of his
two productions, "The Silent Accuser"
and "Phantom Justice." He asserts:

"The only hope of the independent is
in producing big pictures. These pictures
must be either big in theme or be lavish-
ly staged. It is an impossibility for the
smaller producer to successfully compete
with the 'film factories' in producing the
ordinary program features. The market
is right for the independent, but one not
a producer of programs can afford to take
a chance on small pictures."
Close Entries in Scholarship Test
Laemmle Awards Will Be Made October 1—Many Schools Entered
(Special to Exhibitors Herald)

NEW YORK, July 3—Awards in the Laemmle scholarship contest will be made in October, it is stated by Universal in announcing that the contest comes to a close this week and work of reading, classifying and judging the scenarios will begin.

Many Schools Entered

Thousands of students in several hundred of the country's leading schools have entered the affair, in which Mr. Laemmle will award $1,000 to the student in the highest prize scenario and $1,000 as an endowment fund to the college in which that student is matriculated, plus $500 to the school to which the student belongs.

Los Angeles Changing Programs on Saturday
(Special to Exhibitors Herald)

LOS ANGELES, July 3—Practically all of the larger Los Angeles picture houses are turning to Saturday openings. The Kinema, controlled by West Coast Theatres, is the first to set the movement. The Alhambra followed suit. When Sid Grauman opened the Metropolitan he too decided on Saturday as the change day and the last to fall in line is Loew's State which recently became a West Coast playhouse.

Sid Grauman's Silver Dollar theatre continues with a Monday opening while the California, largely controlled by the Goldwyn Corporation still has its openings on Sunday.

Rival Leagues Will Work Separately to Repeal Tax
Cohen and Anti-Cohen Factions Start National Movement to Wipe out Federal War Tax at Next Session of Congress

NEW YORK, July 3—Judging from the number of statements being issued and the committees appointed, the exhibitor's old enemy, the War Tax, is in for some rough sledding. The M. P. T. O. of New York—which is anti-Cohen, is asking for nation-wide co-operation to make the war tax unpalatable. Cohen has been but are many more. The M. P. T. O. of New Jersey, which is pro-Cohen, is doing the same thing, and Sydney Cohen, himself, is authority for the statement that the M. P. T. O. A. is going to have that tax burden removed.

President Brandt of New York Issues Statement

And when it is all over the exhibitors of the country will not be half as much interested in the clamor for the credit of doing it as they will in the fact that it has been removed. And that there will be the usual clamor for credit goes without saying.

President William Brandt, of the M. P. T. O. N. Y., last week issued a statement of which the following is part:

"In assuming the presidency of the Motion Picture Theatre Owners of the State of New York, I find that many vital issues confront the theatre owners not alone of the State of New York but of the entire country, the principal one of which, in my estimation, is the elimination of the tax. Furthermore, while this tax was originally intended to be a 10 per cent tax, we find that in reality it averages considerably more than 10 per cent, and in many instances exceeds 13 per cent.

"This admission tax is particularly burdensome to the theatres in small communitites. These theatres with small seating capacities and limited earnings, finding it necessary to absorb the tax, are placed in a very precarious position. Eighty-five per cent of the theatres of this country having a seating capacity of less than 800, and it can easily be seen that it takes very little extra expense to change the income from a profit to a loss.

"At the recent convention in Syracuse the theatre owners of the State of New York went on record unanimously to get behind Congressman Clarence MacGregor who has proved himself to be a staunch friend of the industry in his fight to have the admission tax repealed. With that end in view they have appointed a committee of which Bernard Edelhardt, former U. S. Assistant Attorney General, a man well-versed in legislative matter, is chairman. In addition to Mr. Edelhardt the following men were named as members of the committee: William A. Dillian, A. C. Hayman, Jules H. Michael, Louis Blumenthal.

Call Industry to Arms

"An order will be shortly issued by this committee calling to arms the entire industry to present a solid front in this most important attempt to save the tremendous sums invested therein.

"The admission tax repeal is an important national matter and allows for no procrastination. As far as we are concerned there will be only speedy action. is the desire of the theatre owners of the State of New York to cooperate with theatre owners all over the U. S. in these and any other matters are referred to, and theatre owners are requested to communicate with the Motion Picture Theatre Owners of New York State, Times Building, New York City, expressing their opinions and giving their advice."

At the annual convention of the New York exhibitors at Lake Hopatcong, a resolution was adopted providing for the appointment of a committee to work with Mr. Cohen on the tax removal. This committee is composed of the Executive committee of the New Jersey organization and President Woodhall.

Further Distribution
Closed by Tri-Stone
(Special to Exhibitors Herald)

NEW YORK, July 3—Distribution of the new edition Keystone comedies in eight more states has been arranged by Tri-Stone Pictures, the contracts covering Alabama, Florida, Georgia, Michigan, Mississippi, Louisiana, North Carolina and South Carolina.

The Ray J. Branch Productions of Detroit have acquired exclusive distribution in Michigan with the exception of the Upper Peninsula while Savin Films, Inc., of Atlanta, has the other states.

Gladys Walton Married
(Special to Exhibitors Herald)

LOS ANGELES, July 3—Gladys Walton, Universal star, was married here June 26 to H. M. Herbel, assistant general sales manager in charge of the Eastern division of Universal Pictures Corporation.
Group Plans Novel Film Contest
As Attendance Stimulant

Nation-Wide Tie-up With Theatres and Newspapers Is Proposed—Many Producers Contribute
Scenes for Identification

CINEMA CONTEST SYNDICATE OF HOLLYWOOD is placing before exhibitors of the country what it considers the greatest business builder that has ever been launched. Under the title of the Motion Picture Memory Contest, the nation-wide plan involves the distribution of $100,000 in prizes to patrons of theatres.

In conjunction with the memory contest, newspapers showing the memory contest films, one newspaper in each city will tie up with the contest. The plan has been endorsed by many exhibitors, distributors and producers and their active co-operation has been pledged.

The contest will consist of scenes from forty to fifty feet in length, the punch scenes of the subjects, selected from thirty-nine successful motion picture productions, each with a different star. The main title of each production will be used as the title for each scene installment with the exception that the name of the photoplay will be blocked out and “Installation No. —” inserted instead.

Following this will appear the scene showing the star. These thirty-nine installments will be shown simultaneously at theatres throughout the country at the average of three per week, so scheduled that each will be shown continuously for six or seven days (according to whether there is Sunday closing) at each theatre. This requires thirteen weeks for the contest with which is followed by a contest review week, when all of the thirty-nine scene installments, totaling about two thousand feet, will be shown at every performance. In this manner contestants who missed seeing any given installment may see it or review entire contest.

While the theatre is showing the scene installments, a newspaper contest of the same name will be in progress in every city. The National Newspaper Service of Chicago has prepared newspaper syndicate text matter consisting of articles by scenario writers, synopses of about one thousand motion picture plays published in the past few years. Each of these scenes in the scene installments were selected, and enlarged stills taken from the contest scene installations. This text matter will be inserted in the newspaper in connection with circulation campaigns and a cooperative plan between the theatres and newspapers inaugurated throughout the country.

The rules and regulations of the contest, which have been submitted to and approved by the post office department, request the theatre patrons to answer four questions regarding each of the thirty-nine motion picture productions namely:
1. State name of producer.
2. State name of production.
3. State name of star.
4. In twenty-five words outline the moral taught by the story of the playphot.

The awards to be given by the Cinema Contest Syndicate, consisting of $100,000, will be divided as follows:
The Citizens Trust and Savings Bank of Los Angeles will act as trustee of the award funds, and distribute the $100,000 following discussions by a judging committee.

The active head of the Cinema Contest Syndicate is J. C. Jesse, who is now in Hollywood making final arrangements for the launching of the contest. The distribution of the Motion Picture Memory Contest installments has been placed in the hands of three well known distributor executives: John S. Woolf, manager of Select Pictures; Fred Quimby, former general manager of Pathé Exchange and Ralph Proctor, until recently the Manager of the West Coast Syndicate sales office for Cosmopolitan Pictures Corporation.

Graf Returns West
With Big Plans for
Future Productions

Max Graf, supervising director of Graf Productions, a San Francisco producing organization and financing corporation, has returned to the Coast after two months spent in the East where he cut and titled his forthcoming Metro attraction, "The Fog," and attended the Metro sales meeting in New York.

On his arrival on the Coast, Mr. Graf will commence production immediately on his next feature. An important announcement is expected from the Graf offices following conferences between Mr. Graf and other officials of his organization. It is believed that the company is planning an immediate expansion and an announcement relative to this should be forthcoming shortly.

Mr. Graf spent two days in Chicago en route back to the Coast. He conferred with local Metro executives and theatre owners.

Incorporations Grow
Albany Records Show

By C. H. BILLIS
(Opera House, Lenora, Kan.)

Don't overlook the fact that your theatre must be cool and comfortable during the hot weather if you expect to do any business worth mentioning. I recently installed a complete cooling system and I let them know about it.

I had letters printed telling them how nice and cool my house would be, made it brief and to the point, called their attention to coming special attractions for the coming month and ended by telling them about "Hunting Big Game in Africa," to be shown at a certain date at my house. I mailed them out on a special list, usually to one of the younger ones of the family. They came to see if I told the truth and it went over to capacity business.

By M. B. TRITCH
(Victory Theatre, Poteau, Okla.)

Let the exhibitor be more sincere in buying his pictures. Only buy what you can use and get the best always. Do not buy a group of pictures to get one that you really want or do not let a salesman load you up with the bunk that they are all good.
THE THEATRE
A department of practical showmanship

MONOTONY

A THEATRE MENACE

"Put Yourself In Your Ads,"
Carl Laemmle

The following is reprinted from page 4 of the Universal Weekly for June 30, where it appears over the signature of Carl Laemmle, head of Universal Pictures Corporation. It is presented here with the suggestion that it be filed with the Better Theatre Platform recently offered by this department.

A RE you getting all the good results you should get from your newspaper advertisements?

If not, maybe you have let them grow stale. Maybe you have been doing nothing but filling your daily newspaper space with words or uninteresting announcements.

Why not try a different plan, at least for the Summer, to see if you can't build up such an interest in your ads that people will turn almost automatically to see what you have to say.

For instance:

Run little editorials boosting your town or your county or whatever community you are most interested in. Make suggestions on how to improve your home town. Become just as much of an authority on this subject as the editor himself. The only thing that makes an editor more powerful than you is the fact that he has some way of spreading his thought among the public. You have a way, too. You can not only spread your own message through the medium of your regular paid advertising space, but also on your screen.

Make use of both. Build up a reputation for yourself as a leader and as a thinker. Do everything you can to arouse everybody's civic pride, and keep it aroused. Now and then, if you are gifted with a sense of humor, express yourself in a semi-humorous way.

Make your ads HUMAN.

Make them express your personality. Inject something into them that will simply compel people to look for everything you say. Get them into the habit of looking up your ad the minute they pick up the paper.

Believe me, you will accomplish much good by this method.

First, you will make yourself a power for good to your community.

Second, you will stimulate interest in your advertising and, therefore, in your theatre.

If you are not already the leading citizen in your community, you can make yourself the leading citizen. You have the ways and means. All you have to do is to use them for the general good and, therefore, for your own good!

Groove Program Schedule Fatal To Box Office; Unexpected Big Element in Theatre Attraction

A budding menace which it is wholly in the exhibitor's power to dispel is evident in the marked similarity of picture programs reported from widespread sources. It should be only necessary to direct thought to the proposition to bring about proper measures for its correction.

It should be apparent to any showman who gives the matter consideration that the moment the unexpected ceases to be a feature of the theatre performance public interest therein dwindles perceptibly. All are in agreement that the unexpected be a vital part of every motion picture, difficult as it may be to accomplish that incorporation, yet only the real progressive exercises equal effort to retain the unexpected as an element of theatre performance.

For whatever reasons, and many good ones may be found in looking practice and elsewhere on the business side of the theatre, it has become a too general custom for each theatre to arrange and advertise to a set form in its presentation of entertainment. It is argued that a regular time schedule is desired by steady patrons, which is altogether true and should be given full consideration, and that deviation from form operates against the box office. As a matter of fact it is not only possible but highly desirable to retain the time schedule and at the same time vary the make-up of the program widely.

The market offers a wide variety of short subjects which serve admirably in this connection. In fact the unused short subjects available present an investment promise far superior to that of the generally used product. A little time spent in browsing through the vaults of the short subject exchanges will repay the exhibitor investigator ten fold if he will have the courage to use that which he finds and capitalize it.

Another generally ignored method of incorporating variety in the theatre program without disturbing the time schedule is by use of special musical numbers, arrangements, features, employing only staff talent and requiring nothing more than ingenuity and resourcefulness. So long as individuals, interpolated selections, feature numbers of any sort, deviation from custom in whatever guise, all add to the general interest of the performance.

A dozen specific means of breaking up the deadly monotony of the average modern theatre's day-in-and-day-out might be set down, but all are well known, merely neglected. It is not a specific stunt but the necessity for the breaking up of that monotony that is important.

In summer, and then no more so than at any other time, it is good exhibition to give the public the fullest possible measure of entertainment. To this end good showmen spend great sums and accomplish less satisfactory results than may be experienced through mere expenditure of time devoted to the planning and execution of novelties that stamp the individual theatre as the place where unexpected things occur.

At the bottom of the whole amusement proposition lies humanity's unquenchable thirst for the unexpected. Under this heading come romance, adventure, thrill, all the things that make the motion picture popular. There is utterly no reason why the exhibitor, vielding this intangible but potent wares, should not in his vending observe the same rules that makers of motion pictures observe in their preparation.

Economy is on the side of variety: pride of ownership, the thrill of originality, the emotion aroused by praise from satisfied customers, all urge the showman to break the bonds of habit and make his theatre different. Here and there an exhibitor breaks these bonds successfully, and his theatre straightway becomes the amusement center of the community.

Theatre Letters
In This Issue

"Theatre Letters" necessarily omitted from the Anniversary Number appear this week beginning upon the next page.
Theatre Letters

Personal Accounts of Constructive Showmanship Contributed by Readers of "Exhibitors Herald"

Forwarded to Every Ad Man In the Business

The Theatre is happy to forward to every advertising man in the business this letter:

THEATRE EDITOR,
EXHIBITORS HERALD,

Dear Sir:

Here with copy of the Emporia Gazette carrying our announcement for the summer season.

Each summer we try and make as much splash as we do at the start of the fall season and heretofore have gotten excellent results.

Here's hoping, for this summer,

H. A. McClure,
Strand theatre, Emporia, Kan.

+ + +

DEAR MR. MCLURE:

We haven't seen a summer advertising policy to date that compares with yours. Practically everybody applies the paint before the expected drop off is in sight, and of course the drop off materializes. Why wouldn't it?

There's no disputing the wisdom of your method. We are glad you have enabled us to present your example to a trade that needs it badly.— W. R. W.

Puts "Masters Of Men" Across With a Wallop

We don't often use resounding words like "wallop" in a heading, but we don't want anyone to miss this letter if we can possibly help it.

THEATRE EDITOR,
EXHIBITORS HERALD,

Dear Sir:

If you have a little room for a "young timer" in your department, I will relate a "tale of a sail" that was done for me.

With "Masters of Men" I invoked a local decorator to furnish some strings of navy pennants from marquisete to tower and ordered all painted sign work with little military touches, all of which went to make the front of the house "holidayish". However, cruising back to the "tale of a sail", two parties formed the crew, the house carpenter and your "worthy skipper."

Through the main street of the city runs a wide river, with a ten foot picturesque falls below the bridge, which is also part of the main street. This particular bridge practically separates the city and all traffic and shoppers cross it in coming to the shopping district. About ninety yards above this drop is a six foot dam, also providing a neat falls, pleasing to the eye of passersby.

Five days before show date I had the carpenter rig up a rafter about ten foot long, with two boards nailed perpendicular to the "deck" in "v" shape, thus making a bow. One center "mast" carried two square sails made of canvas with the key worded "Due Monday" and the other "Masters of Men"—"Greatest Sea Story."

I procured from the manager of a factory permission to launch it from one of his sluice ways. In getting access to the water we had many difficulties but finally got her started from the second falls. She twisted and turned and got caught in some rapids but eventually she rode on safe waters. When the rig was within ten feet of the main falls under the bridge we tied her off with sash cord. There she sailed for days. Of course we couldn't put the name on for fear the authorities would be calling us up and ordering it removed. However it was exciting work and created quite a bit of interest during its anchorage in this live spot. And all at a cost of 160 ft. of sash cord and some useless lumber. And what's more, we did exceptional business.

Not so bad, eh? Glad to meet yuh! Cordially,

Larry F. Storive,
Lory theatre, Pawtucket, R. I.

+ + +

DEAR MR. STORIVE:

Not even that bad, we'd say, and equally glad to meet yuh. Indeed, we have room for "young timer," and there'll be more next week and the other week for your interesting letter.

W. R. W.

"Y" Secretary Joins Theatre Letter Circle

J. J. Enloe, secretary of the State Young Men's Christian Association of Hitchins, Ky., this week contributes his initial letter to this department. The advertising method described by Mr. Enloe is especially adaptable to small town requirements and he makes its duplication a very simple matter.

THEATRE EDITOR,
EXHIBITORS HERALD,

Dear Sir:

Some of the things these small towns are doing to persuade the mossbacks to quit the house for an hour or two and come see what is doing on the screen are very interesting. Perhaps my new stunt will prove helpful somewhere. If so, there is no "Patent Applied For," help yourself.

When I landed here I found one large rough old blackboard on the end of the building. On it were the only announcements made for the show or anything else. For a while I stuck up card boards and paper, but that looked tacky. So I ordered six blackboards, 15 x 2 feet, and hung them—one at the postoffice, company store, company office, depot, another store, and one at a small store up the coal camp hollow. I have two large ones for the building—a lobby display, so to speak. A trustful boy or girl who lives near the boards are admitted to the shows for keeping the news fresh, that is, they copy from my big boards.

All announcements of the town, "Miners Run Today", funerals, weddings, deaths, illness, services, school, etc., are made on the boards, so the population watches the boards.

J. J. ENLOE, (Secretary),
State Y. M. C. A., Hitchins, Ky.

+ + +

DEAR MR. ENLOE:

Your method is an admirable one, especially as it interests the volunteer assistants and this fosters genuine interest as it performs a service. Very glad to have your letter.— W. R. W.
CITY BOOSTS "MAIN STREET"

Read This and Throw Away the Campaign Book

Here’s a record.
Frank L. Browne, who makes records only to break them, makes it his business to knock precedent right and left when he starts after lunch and hisMo.
His campaign for “Main Street” was bold and brilliant. He describes it in his letter and in a seventeen-page scrap book which he sent along for our inspection and which we wouldn’t damage even for the worthy purpose of illustrating his letter.
When you’ve read Mr. Browne’s letter and inspected the newspaper story reproduced herewith you can discard the campaign book on the picture.

THEATRE EDITOR, 
EXHIBITORS HERALD, 

Dear Sir:
Well, here I am with the story of my “Main Street” campaign, which began on June 1st, the play date of the picture being June 17th and week.

On June 1st the first stories appeared in the papers. The letters were signed by a well-known doctor, who has an office in our building. I dictated the four letters (one for each paper) and the doctor, who is a broad-minded chap, agreed to be my accomplice, appreciating the fact that he would have lots of fun and at the same time he would be assisting me.

As you will notice in the copies I am sending you, the letters suggested putting Main Street on Ocean Avenue, on which the theatre is located.

Each one of the papers fell for it, and then the fun began. It was like stirring up a hornet’s nest. I am sending you a copy of each of the letters published so that you can see what some of the “natives” thought, 48 letters amounting to 231 inches of space.

I finally took one of the papers into my confidence and they promised to go all the way with me. One of the papers “got wise” and dropped the entire matter. Two of the papers never suspected a thing until I came out with the regular ads.
I had placed on poles 500 cards reading “TO MAIN STREET” with an arrow pointing towards Ocean Avenue. Then a real protest went up and it reached the Council of the city. Instructions were given to pull down the signs. Two men went out the next morning and pulled down the signs on the principal business street. This I followed up with a reward.

A representative from the police department then called (as the address was given in the ad) and when he found that it was another of my stunts he promised that the police department would be blind for a few days.
In addition to the above, the newspapers got out a special four-page section, and they were inserted in every copy of the paper sold. I also had them print 3,000 extra of the special section and had them distributed around at the office buildings. Also put out ten 28-sheet stands, 300 half-sheet cards. Had one book store window tie-up and one bank window tie-up. Gave out 2,000 Main Street puzzles to children, and had one of the papers reproduce the puzzle in their news columns.

Received 123 inches of regulation publicity, making a grand total of 344 inches of free space, not including the space on the front and inside pages of the special section.

Altogether I spent about $100 more for advertising than I generally do, but—Was business good? How in H—could it be otherwise?
That’s all. Sincerely yours,
FRANK L. BROWNE,
Liberty Theatre,
Long Beach, Cal.

DEAR MR. BROWNE,

You don’t leave us a word to say. — W. R. W.

BAYS PAGE TO
Annnounce HIS
SUMMER FILMS

C. M. McDonough, Majestic theatre, Milford, Ill., this week joins the Theatre Letter Circle, his initial contribution concerning a most unusual Summer announcement and introducing a rival to George Rea’s well known Oscar.

THEATRE EDITOR, 
EXHIBITORS HERALD, 

Dear Sir:
I have read with pleasure and profitably your Theatre Letters department of the Herald. I have never contributed anything as yet, but am enclosing several of my newspaper advertisements. While they are not spectacular or extraordinary, they are a sample of my regular paper ads, which I use consistently. We have two newspapers (weekly) and I use thirty inches a week in each regularly, besides extra space on unusual pictures and supplementary advertising such as readers, coupons and little notes in the personal columns.

In the May Thirty-first issue of the enclosed paper, you will notice that I carry an
“ROBIN HOOD” HOLDS RECORD


extra whole page wherein I have announced my summer program. I think that it is unusual for a small country town theatre to announce a program such as this to start the summer business. The real reason that I have done this was I must have a good business in summer, and to do this one must work up one’s business, and the sooner one starts, the quicker the desired results are obtained.

My advertising does not lie entirely in newspapers. I have a Ford, such as Geo. Rea’s, and I use it continually in my exploitation. This Ford of ours has a truck body on the back, and fitted on to this truck body, I have a frame made of panel wood and compo board. This frame holds two one-sheets on the sides and one one-sheet on the rear. Do not think me egotistical in saying that I think it is a neater looking car than Rea’s.

My lobby advertising is negligible. I carry nothing there but my regular posters and photos. This is on account that my present theatre is on a sole street and my display would mean nothing to anybody.

In these papers that I am enclosing you will read that we are intending to build a new house. Our blue prints will be here in a day or so and if you care to look at them or publish them I will mail them to you. We think that it is an unusual undertaking for a town of 1,600 inhabitants to have such a nice place. This theatre is to be modern in every respect, and while it will not be any nicer than our present place it will be larger and have a better ventilating system.

Maybe some day, if I can get my brain to working, I will have something worthwhile to contribute to your valuable paper.

Yours truly,

C. M. McDoough,
Majestic theatre, Milford, Ill.

DEAR MR. McDOUGH:

Welcome to the Theatre Letter circle. Glad that you find the service helpful.

That some day, that you have anything more worthwhile to write, it will be important enough to wire.—W. R. W.

Sullivan Sets

House Mark on “Robin Hood”

A new house record on “Robin Hood,” bought at big rental and exploited in a big way, is the achievement of C. R. Sullivan, Fair theatre, Amarillo, Tex., who explains:

THEATRE EDITOR, EXHIBITORS HERALD,

Dear Sir:

Attached herewith find two photos taken from different angles of the front we used on “Robin Hood.” This front is the grand smash of an extensive campaign on “Robin Hood” that lasted for four weeks.

On our opening day of “Robin Hood” four and a half inches of rain fell between 3 and 10 p.m., raining almost constantly, but we packed ‘em in just the same. United Artists charges a helluva price for “Robin Hood” but if an exhibitor hasn’t got a hook-worm he can make plenty of money.

We pulled everything we knew to break our record and we broke it on this one. Don’t know what we will pull on the next one but maybe we can think of something by then.

Yours truly,

C. R. SULLIVAN,
Fair theatre, Amarillo, Tex.

DEAR MR. SULLIVAN:

It’s quite some time between your letters but each packs a wallop that makes it well worth waiting for. We’ve reproduced the front, and you’ve told the most important story about exploitation and summer time that can be told so ably that we venture to add no remarks.—W. R. W.
STARS! STARS!! STARS!!! Exhibitors have seized upon that angle of “Souls For Sale,” Goldwyn’s Rupert Hughes production, for most intensive effort in exploitation. F. K. O’Kelly, Strand theatre, Altoona, Pa., a frequent writer of Theatre Letters, used thirty-five cutout stars in the above display, in the construction of which he was aided by Bill Robson, able Goldwynner. A note about the stars bids you “count ’em.”

PARK, Boston, display for “Lost in a Big City,” Arrow. Spotlights played upon the pictorial top piece at night from across the street.

CUTOUTS superimposed upon backing of suitable character highlighted the front of the Everett theatre, Everett, Washington, when “The Isle of Lost Ships,” First National, was advertised. Again the Summer touch was introduced simply and no doubt very profitably.

ONE MILLION PEOPLE are said to have watched New York’s Silver Jubilee parade, of which the above was a part. The New York Central entered the Dewitt-Clinton train and the F. B. O. exploitation department managed to attach thereto the banner tying it up with their railroad picture, “Westbound Limited.” The photo was snapped at Fifth Avenue and 42nd St. Add this to the exploitation record of a well exploited feature.
EVE AIDS IN EXPLOITATION

"HUMAN WRECKAGE." Mrs. Wallace Reid's production for distribution by F. B. O., was represented by the above cavalcade in the New York Industrial parade. The picture opened at the Lyric theatre June 27th for a run of four weeks. It is almost exploitation tradition that the advertising done for F. B. O. attractions at their New York openings is practically duplicated elsewhere as the pictures go into general circulation.

CONTRAST, a powerful agent, was enlisted by M. A. Silver, Strand theatre, Worcester, Mass., in float exploitation of "Adam's Rib," Paramount production. Cooperation of a local merchant was enjoyed in arranging the display. J. F. McConville, Paramount exploiter, assisted.


BROADWAY BECAME "MAIN STREET" when Warner Brothers, producers of that attraction, conveyed critics and their families to the Strand theatre, where it was exhibited, in hay ricks (or racks, as those who know them best style them) suitably banded. It's a little stunt that undoubtedly creates a good deal of comment and may be applied by exhibitors elsewhere who use the production. Certainly it is good for a news story, maybe a picture.
A DOUBLE PROLOGUE, or a prologue and an epilogue, for the First National attraction, "The Girl of the Golden West," may be produced by any showman with this picture from the Rialto theatre, Omaha, and that presented at the bottom of this page. Suitable costuming and a proper selection of musical numbers are the chief requisites, a back drop and a covered wagon set piece completing the stage equipment.

RETREATING, the Eldorado representative of "Grumpy," who looked little like Theodore Roberts but enough, disclosed the facts about the film.

A CYCLORAMA made up of twenty-four sheets provided an adequate background for the locomotive center piece used by the Plaza theatre, Wheeling, West Virginia, for "The Ninety and Nine," Vitagraph. Apparently burnt timbers, suggesting the fire, completed the effect.

NINE GIRLS and nine men took part in the Omaha Rialto presentation of "The Girl of the Golden West." One setting sufficed for both phases of the stage production. The idea may be expanded or contracted without important departure from the basic idea. The men are dressed after J. Warren Kerrigan's role in the picture, the girls costumed after Rosemary Theby. Western jazz and a Spanish dance apply.
EXPLOITATION ON EVEN KEEL

A DASH OF CHILL thrown into this street ballyhoo for "The Isle of Lost Ships," First National, made an admirable Summer attraction of a picture which might not otherwise have been interpreted as such. The ship structure retains the essential link with the picture. The snow suggestion, however slight, renders the display seasonable. The picture will bear out the implied promise of cooling Summer entertainment.

BETTER AND BETTER, as it has become the custom to say, runs the exploitation story of "Down to the Sea in Ships," Hodkinson. The above photo shows the front and street representation accorded the picture by the Mission theatre, Los Angeles, where class exploitation prevails.

RIALTO, Omaha, billing for "The Girl of the Golden West," The Rialto presentation is recorded pictorially on a preceding page this week.

FIVE PERSONS, the Criterion Quartette and a soloist, were employed by the Brooklyn Mark Strand theatre in presenting "The Girl of the Golden West," a setting somewhat similar to that used by the Chicago theatre being used. A scrim was dropped at the close of the singing, leaving the soloist in tableau until the first title of the picture was upon the screen. The Chicago theatre prologue employed a cast of thirty players.
SHORT SUBJECTS

"Brevity Is the Soul of Wit"

—Tell 'Em—

FOX NEWS, according to the Fox announcement in the last issue of this paper, is contributed to by 1,352 cameramen located in various parts of the world. The number is deeply interesting, even to motion picture people familiar with the production of the newpicture. To the general public the number opens up an unlimited vista of speculation at the apex of which the newpicture is seen in a new light.

George Rea, Ohio exhibitor, whose pet phrase is "tell 'em," undoubtedly will make that number a prominent item in his advertising if he uses that newpicture. This department knows of no equally inexpensive bit of advertising promising more gratifying returns.

—Golf—

Golf is crowding baseball as the national sport. If it continues to develop in popularity it will be rated alongside daylight saving as anti-box office. Educational, possibly with such an idea in mind, offers "Golf as Played by Gene Sarazen," a single reel subject.

Where golf is most popular the subject is most valuable. It can be exploited in co-operation with golf and country clubs and with public park systems. Previews may be given and signed statements obtained. Properly handled it can be made to produce volume patronage at very little expense. No one has tried the stunt to date—which gives every exhibitor an even break. The first one to put it over will be several dollars richer and will have brought into the theatre many strays, some of whom may stay.

—Add—

To make it a thoroughly enjoyable evening for the golfers brought to the theatre by the above stunt, Larry Semon's Vitagraph comedy, "Golf," should be included in the bill.

—Bests—

Ests are of utmost importance in exhibition and every exhibitor knows it. Witness: The mad scramble for the best in feature pictures. Curiously, no great agitation arises over the struggle for best in the short subject field.

There are several good reasons why it is as important to have the best short subjects as it is to have the best feature attractions, if not more so. To begin with, the individual exhibitor's chances of having the best short subjects are much better. There is a wider field to choose from, two or three times as many short subjects as features are used by most exhibitors, and a reputation for the best short subjects is very likely to be a more stable than a reputation for best features. An exhibitor may reach a point where his patrons habitually say, "Let's go to this theatre; it's always got the best all around show," he may cease to worry seriously about the good picture that his competitor bought over his head. His chief injury will be to his vanity, and when he checks up his cash drawer on the engagement against that of the opposition house this injury will be readily bearable.

Smut

Short subject producers generally are to be congratulated on the passing of the smut comedy, for some time the most lamentable shortcoming of the motion picture. With elimination of the questionable incident and the double entendre subtitle screen humor entered upon a new era already giving great promise.

Screen humor is a much more delicate quantity than screen drama. It must be fresh, quick, decisive. There can be no deliberate planting of effect, no tedious working out of points, no gradual development and no dependence upon a 'knick.' The screen humorist has a difficult task at best, and this task is materially lightened by the abandonment of the lurid.

—"Short" Money—

CHARLES RIVA, Pastime Theatre, Tilton, N. H., whose short subject policy was recently described on this page, writes to add: "As I wrote you, I use five reels for four days a week, one being made up of short subjects, and it may interest you to know that the short subject program is the next best business to Saturday (one of the four days) and further. I do not remember ever having shown the short subject program at a loss, although I have been using it for over four years.

"That is the principal reason for my using it. Sometimes I vary the Saturday features by using short stuff and invariably they (the patrons) prefer it.

"I think if exhibitors would give it a trial they would find that it would pay. The four days that I use the five reel ten cent program are Tuesday, Wednesday, Friday and Saturday, and Wednesday's business always follows Saturday's."
CAMERA magazine says some of the producers are once more discussing the feasibility of having stories written especially for the screen. It continues: "It would seem that the 're-hashing' of old published material and of unsuccessful stage plays cannot continue indefinitely.

"Therefore, it would undoubtedly be a fine thing to make immediate preparations for supplying the inevitable dearth by listening to the reasoning of advocates of the original story.

"It is to be sincerely hoped that some one big producer will take the initiative in starting the ball rolling in the right direction by abandoning all other stories excepting original screen ones just as so many of them abandoned the latter class some time ago. There can be no questioning the fact that there will never be a distinct screen literature unless it is especially written as such and with the idea of it living. So here's repetition of an oft-expressed hope—may the original come into its own after all."

And on top of this comes C. Gardner Sullivan who states he believes there is a rapidly increasing demand for original stories, but these are to be supplied by trained writers and not stenographers, shop girls and plumbers. As C. Gardner is one of the pioneers among photodramatists, having written some two hundred original stories, he no doubt knows whereof he speaks.—J. R. M.

"HUMAN WRECKAGE" (F.B.O.) is the picture made by Thomas H. Ince from a story by C. Gardner Sullivan, contains good entertainment and is really big in theme and execution. The picture is great propaganda but is not in any sense or detail a propaganda picture. It is very well acted by James Kirkwood, Mrs. Wallace Reid, Bessie Love and George Hackathorne. (Full review is printed in this issue, on page 28.)

"MERRY GO ROUND" (Universal) tells with broad, sweeping strokes an interesting and gripping love story of Austria. The novelty of settings, the brilliant acting and the unusual development of the plot insures interest and it should prove a big box office attraction.

Norman Kerry and Mary Philbin distinguish themselves in the leading roles.

"THE FOG" (Metro) an adapted William Dudley Peley story is rather heavy fare, telling a sentimental story of a young man, a poet, and an adopted waif who falls in love with one of his poems. It is well acted and well produced except for the subtitling, which is rather weak.

"CHILDREN OF JAZZ" (Paramount) presented with a special cast including Theodore Kosloff, Eileen Percy, Alec B. Francis and others, is a strange contrast of the jazz age with the Victorian. It is well produced scenically but the story is quite impossible and poorly handled.

"PENROD AND SAM" (First National) is six reels of clever kid stuff, adapted from Booth Tarkington's interesting boy stories and very well acted by Ben Alexander, Buddy Messinger, Newton Hall, Gertrude Messinger and a half dozen other juveniles. If you don't get a kick out of "Penrod and Sam" you're hopeless.

"SMASHING BARRIERS" (Vitagraph) is a remake serial with William Duncan and Edith Johnson in the stellar roles. It will appeal principally to serial devotees and the task of boiling thirty reels down to five has been very well done indeed. There are thrills galore.

"COUNTERFEIT LOVE" (Playgoers) is pretty much counterfeit. The stock situations and amateurish acting of the unknown cast do not make a very great impression although if you announce a thrilling horse race, you may get them in. This is the one feature of the picture that rings true.

"McGUIRE OF THE MOUNTED" (Universal) just another North-West Mounted story with little originality in story or development. William Desmond in the man who is sent out to "get his man" and after braving death in various forms, even to a spectacular fire, he triumphs.
RE V I E W S

SPECIAL CAST IN
MERRY GO ROUND
(UNIVERSAL)

Here is essentially a showman's picture. A vivid, gripping story of Vienna life, told with unerring skill, with sweeping, broad strokes. The novelty of settings, the touching love story, the splendid acting and uniformly fine production make this a big one from the box office angle. It is a Universal-Super-Jewel, directed by Rupert Julian. Ten reels.

WILLIAM DUNCAN IN
SMASHING BARRIERS
(VITAGRAPH)

A boyled-down serial with all the thrills offered in the original fifteen episodes crammed into six reels. Daring escapes, over cables, on horseback and through water keep the action at a high pitch. It was directed by William Duncan. Length, 5,600 feet.

If you are looking for a feature with swift action, spectacular stunts and daring deeds, "Smashing Barriers," the re-vamped Vitagraph serial issued some time ago under the same title, will answer every purpose. It will appeal principally to action devotees, and those who want plenty of action without looking for logic or coherent plot.

Nathan Duncan is the hero, Dan Stevens, who is driven from home by his father. He secures work in a logging camp, owned by Benjamin Cole, John Stevens' rival in business. Benjamin Cole has been imprisoned by crooked lumbermen and when Cole's daughter enters the camp, the plot thickens. Dan has a valuable oil claim and the foreman, Hedges, plans to get this also by hook or crook. After many thrilling episodes Dan rescues old man Cole, the beautiful daughter, Helen and outwits the crooked Hedges.

Edith Johnson plays naturally the role of Helen Cole and Joe Ryan made a good villain, Hedges. There is little that is new or novel in "Smashing Barriers" but the detail work is good and the task of cutting thirty reels down to six has been done in workmanlike manner.

SPECIAL CAST IN
THE FOG
(METRO)

An adapted William Dudley Pelly story concerning a sensitive, poetic youth who is browbeaten by his father and an adopted waif who falls in love with one of the youthful's poems. Episodic, and not always convincing nor holding in interest. Directed by Paul Powell. Six reels.

The hero of "The Fog" leads a very stormy existence, being beaten by a hypocrstical father, reared in poverty, suffering a blasted love affair, disillusionment and misrepresentation. As a result the story is pretty heavy fare without much relief or light touches. Aside from the principal character, Nathan Forge, the poet, ably played by Cullen Landis, the others win little sympathy, although all contribute good characterizations. The subtitling is weak and although the story has been given good production otherwise, it is a gloomy narrative. It covers some ground, too, starting in a little American town and ending up in Siberia.

Nathan Forge, embryo poet, suffers from the brutality of his father. In another town Madeline Theddon, an adopted waif, is sought by a youth whose intentions are not the best and she carries a coarse factory girl who later proves unfaithful. Madeline reads Nathan's poem, "Girl Without a Name" and seeks the author. She learns of his unfortunate marriage and they part. However, the war brings them together in Siberia, where she is a Red Cross nurse and he a soldier for Uncle Sam.

Mildred Harris plays the role of the waif, with her usual capacity for idyllic beauty and plenty of "back lighting." Louise Fazenda was used for the role of the urchin wife, Ralph Lewis was the brutal father; Louise Dresser Miss Theddon and Marjorie Prewett played Edith Forge, David Butler as St. Phnumer, a factory hand, had a brief but effective role. Frank Carrier was Caleb Gridley and Edward Phillips, Gordon Ruggles.

Norman Kerry, Mary Philbin and George Seigmmand, in two scenes from the Universal-Jewel production "Merry Go Round."
THE CAST

Penrod Schofield ................ Ben Alexander
Sister Willa .................. Joe Butcher
Rodney Bitts .................. Reddy Messenger
George Bouster ................ Newton Hall
Marjorie Jones ................ Gertrude Messenger
Herman ......................... Joe McCray
Verena ......................... Gine Jackson
Father Schofield .............. Rockcliffe Fellows
Mother Schofield .............. Alice Paton
Margarite Schofield .......... Mary Philbin
Robert Williams ................ Garth Hughes
Dracoc Bitts .................... Win. V. Mong
Miss Dumas ..................... Margery Wilson
Town Drunkard ................. Vic Petel
Duke ........................... Canoe

Those who have read Tarkington's delightful tales of "Penrod" and his "gang," will find renewed pleasure in reviewing this excellent screen production of his adventures. It is delightful light comedy of the very high order. Every foot of the feature has its humor, and the humor is always clean and genuine. The subtitles are excellent and contribute not a little toward the success of the picture. These are the work of the producer.

The producer, J. K. McDonald, was particularly fortunate in securing such natural and excellent types for the juvenile roles. The choice of Ben Alexander for the role of Penrod was excellent. He isn't the "roughneck" so often pictured on the screen, but acts naturally and convincingly the part of a boy well reared. Penrod's playmates were equally effective, with Buddy Messinger and Gertrude Messenger giving good performances. Mary Philbin as Penrod's sister; Rockcliffe Fellows as his father and Gladys Höschen as his mother, added immeasurably to the illusion of a typical American family. It was well photographed and the small-town atmosphere well carried out in every detail.

The story concerns Penrod and his "gang" who initiate Georgie Bassett, a "mother's pet," into their secret society. The "In or Out" lodge is on a vacant lot owned by Pa Schofield. The lodge is sold, however, to crabbled old Deacon Bitts, who breaks up their circus and demands that his boy Rodney be allowed to play with them. A pathetic bit is introduced where Duke, Penrod's dog, is killed by a jockey which is reprised in the vacant lot. Pa Schofield finally has to buy the lot back and presents it to Penrod.

The scenes of the initiation of Penrod's lodge and the circus are full of comedy touches, but probably the most amusing is where Penrod and Sam are being cross-examined because of the treatment accorded Georgie Bassett. It is a delightful picture, well told with many clever comedy bits of boy life.

UNADULTERATED AND OLD-FASHIONED

SPECIAL CAST IN

COUNTERFEIT LOVE

PLAYGOERS

Unadulterated and old-fashioned melodrama of the "ten-cent and thirt'" type. A good horse race is its one outstanding feature. Cast is unknown. Directed by L. R. Sheldon and Ralph Ince, from a story by Thomas Fallon and Adeline Leibach. Six reels.

This story is pretty much counterfeit and its spiritual qualities can be easily discovered by any thinking audience. However, where stock situations, ma- turish direction, and acting that reminds one of the early days of picture-making, make no great impression on the spec- tators, "Counterfeit Love" doubles over. It has a murder mystery, a counterfeit gang, government secret service agents, Southern girl, mortgaged home, and a race horse that "must win" the derby, in it. If you are looking for a picture with these, here's your meat.

The race stuff is not dramatic and holds your attention, but is ruined by the weak finish. The continuity is not smooth, and the attempt had been made to inject life into a poorly written melodrama. And the attempt was fairly successful. Nothing remarkable in story.

The players include Joe King, as Richard Wayne, the detective-hero; Marian Swayne, as Polly; and the Southern girl with depleted fortune and a crippled sister to look after; Jack Richardson, as Roger Crandall, a typical well-dressed villain, who has an abandoned shack, forces the girl to marry him and almost succeeds; Norma Lee, as the crippled sister; Alexander Giglio as George Sherb, Margaret Ford and Irene Boyle as Miss Ferris, a lady detective.

Mary Shelly is struggling to save the old home and support her crippled sister. Roger Crandall, a man of wealth, proposes to her and promises financial assist- ance. She is relieved when her brother hands her a roll of bills and runs away. Later she learns the money belonged to another man who was killed in a gun battle. The bank also discovers the money is counterfeit. The Secret Service agents watch for more money. The big derby is at hand. Queen Elizabeth is entered and she hopes to retrieve her lost fortune. However, Crandall and his henchmen have fixed the horse so she cannot win. The horse stumbles on the home stretch and loses the race. Mary is about to marry Crandall when Wayne, the detective, steps up, and exposes him as the ringleader of the counterfeiters and earns Mary's everlasting grati- tude.

SPECIAL CAST IN

CHILDREN OF JAZZ

(PARAMOUNT)

Another jazz-age story with the usual embellishments of a wild party, irresponsible daughter, dis- solve society folks who are brought to their senses in a re- markable way. Well acted and highly enjoyable. As a novelty it may draw. Adapted from the play "Other Times," by Harold Brighouse. Directed by Jerome Storm. Six reels.

The title "Children of Jazz" may attract many people to the theatre, but it is doubtful if the picture will satisfy the thinking public. The first part is similar to dozens of other productions concerning jazz-loving young folk and much of the storyline footage is taken up with an elaborate Christmas party.

Then follows a rather unique twist to the story in which the jazz age is con- trasted with the Victorian. The prin- cipals of the jazz party are set down upon an island peopled by sedate men and women dressed in the period of 1850. Hereafter several days of severe treat- ment at the hands of the son of the man occupying the island, the jazz chil- dren learn obedience and become useful citizens. Of course they foresee the old age and the worn-out girl settles down with the dominating son.

To Theodore Kosloff, as Richard Fore- stall, an adventurer, falls the bulk of the work. He is effective and puts his self into his acting. Eileen Percy appears opposite him as Babs Weston, a picture-que role though not always giving opportunities; Ricardo Cortez, as Ted Carter, an aviator; Irene Dalton played Lina Dunbar, wife of a society man; Robert Cain was Dunbar; Alec B. Fran- cis appeared briefly as Weston, Bab's father; Snitz Edwards is effective as a seer; Bliven, and Lama; and Hor- thor. Very well photographed and attrac- tively staged, it will afford an hour's mild diversion.

WILLIAM DESMOND IN

MCGUIRE OF THE MOUNTED

(UNIVERSAL)

Not much originality in this story of a Northwest Mounted police- man who is drugged and led into believing he is married to a dance hall girl, but who eventually "gets his man." Written by Ray- mond L. Shroack and George Hively. Directed by Richard Cahan- ton. Five reels.

While there is much pleasant exterior photography and scenes typical of Cana- dian border life, and the mechanical tech- nique is efficient in this story of Northern Canada, the same plot has served as the nucleus for many another story of this type. Pleasing acting by the star, and one or two good fights are the outstanding points. Wherever Northwest Mounted stories have an appeal "McGuire" makes a good program picture.

The story concerns Bob McGuire, Northwest mounted policeman, who is trailing opium smugglers. He suspects Bill Lusk, gambling house proprietor, Lusk, to get something off McGuire, doubles him and marries him to Katie, a dance-hall girl, and Bill's former wife. McGuire, when he regains his senses, is heartbroken, for he is in love with Lu- neau, a little French-Canadian girl. He decides to play square with Katie. In a misunderstanding with his super- visor, Major Cordwell, over Cordwell's wife, the Major is shot by Bill Lusk when engaged in a fight with McGuire. Both are accused of murder. The plot darkest, he is freed from suspicion and also his marriage by the confession of Katie, who exposes Bill and the whole affair.

Louise Lorraine is Julie Monette, the Canadian girl; Willard Louis plays Bill Lusk; Viera James plays Katie; and Rex Paine played Andre Monet; Waa, A. Lowery was Major Cordwell and Peggy Browne his wife.
With the Procession in Los Angeles

By Harry Hammond Beall

Cecile B. de Mille is eagerly awaiting the arrival from Tonawanda, N. Y., of a new $25,000 pipe organ for his mountain home in Little Tujunga where he has a 600 acre mountain ranch. Barrett Kiesling informs us that the first use of the organ will be that of creating the musical score for “The Ten Commandments”.

* * *

Alfred Cohn, one of the highest salaried title writers in the movies, has been drafted by Fred Niblo to write the captions for “Captain Applejack”.

* * *

Press agent hearts leaped with joy at the Wampas meeting on Monday night when Cornelius Vanderbilt, Jr., told of his plans for launching a new Los Angeles daily about August 15. The young millionaire journalist explained in detail the amount of news space and pictorial representation to be given to the motion picture industry. This coming on top of the announcement of the Los Angeles Times of an 18-page rotogravure picture magazine to be issued weekly under the direction of Hallett Abend, former city editor, was taken as great cause for celebration.

* * *

Harry Brand, publicity generalissimo for the Schenck multiformer enterprises, has been in San Francisco for the past week.

* * *

Robert M. Yost, manager of the Los Angeles Exchange of William Fox, is back at his desk after a trip to New York.

* * *

St Snyder and his boss, Al Rockett, have returned from a metropolitan and middle western tour telling the merchants in advance something about “The Dramatic Life of Abraham Lincoln” which Bill Rosen is making for the Rockett productions upon a lavish scale.

* * *

George Landy, who writes unabridged episodes concerning one Jackie Coogan, has been playing host this week to the scribes of the cinema community, showing off the most massive set built for “Long Live the King”.

* * *

Chicagoans who come to Los Angeles to visit the American Historical Review and Motion Picture Industrial Exposition will be delighted to find on the entertainment program their old favorite, Mary Thomas, former prima donna with Ernie Young’s Review at the Marigold Gardens. In private life Miss Thomas is the wife of Charlie Duffield of the Thistle-Duffield Fireworks Company of Chicago. Together with Eddie Carruthers and John Simpson, Duffield is sharing heavily in the responsibility of putting over the colossal cinema affair under the direction of President Walter J. Reynolds.

* * *

Universal scenario writers are having a month’s vacation as under the efficient directions of Julius J. Herhm, the production department is well supplied with stories for the fall and early winter releases.

* * *

Rellicking Louise Fazenda was the fair skinned at the helm when the Ship Cafe at Venice started this week on its mid-summer cruise of food, fun and hilarity. Miss Fazenda presented a trophy cup in the dance-contest and appeared at the Ship by special permission of Jack Warner and the rest of the family.

* * *

Tully Marshall and Marion Fairfield are leaving immediately for an extended vacation and have placed their beautiful Vine Street home in Hollywood on sale. The gardens and home are unsurpassed in the screen colony.

* * *

Walter Heers, the screen Goliath, is in our midst once more after a six-weeks’ tour of the east with his blushing bride. Incidentally Walter was foxy enough to include Canada in his tour. Wonder why?

* * *

“Doc” Fairbanks, assisted by Mark Larkin, entertained Orville Harrod, the noted tenor, at his studio one day this week.

* * *

Ruth Roland was the honored guest at the Sunset Inn at Santa Monica on Wednesday evening, a “Ruth Roland Night” having been staged as a compliment to the star.

* * *

Just seventeen days after she received her final decree from one husband Gladyes Walton took unto herself another spouse in the person of Henry M. Herbell, assistant general sales manager for Universal. It is stated that her little set-to with Dan Capul will not interfere with her screen career for a year at least as her contract has that long to run with that big “U”.

* * *

Bag and baggage Harold Lloyd is moving this week from Culver City to Hollywood, leaving the Hal Roach studio in favor of the John Jasper production plant on Santa Monica Boulevard. According to the announcement made by John L. Murphy, production manager of the Lloyd regime, the entire company will be installed in their new home by Monday of next week. The new headquarters of the Harold Lloyd Co. will be located in the main administration building of the Hollywood producing plant. All of the dressing rooms have been renovated for the newcomers. The Lloyds are now taking a somewhat delayed honeymoon in New York city seeing the latest dramas and the niftiest shops.

* * *

Fanchon Royer has succeeded Robert Sherwood at the critic’s desk on the Story World and Photodramatist, Hollywood’s foremost scenarist magazine. Miss Royer was, for several years, the editor of Camera, a local trade paper.

* * *

William Laplane, who produced “Eightin’ Mad” for release through Metro, and now personal representative for Richard Thomas, has received several very good offers to resume his productions activities. He has rejected them all and will stick to the Richard Thomas banner.

And Thomas, by the way, who only recently gave up his profession as a sculptor of cameo portraiture, to become a motion picture director, has rejected a flattering offer to produce pictures in San Francisco. He is at present in New York but will resume his production activities about the middle of July at the Hollywood studios.

* * *

Tony West, noted character actor and comedian, died this week in Hollywood. Heart disease was the cause.

* * *

Organization of Inter-state Pictures to release J. B. Calvert production is announced. Pacific studio in Culver City, formerly Willat studio, has been taken over. New stages may be built, according to Shirley C. Friend, production manager.

Personnel includes Frank F. Cameran, assistant director; Joseph Campa, cameraman; W. H. Belmont, scenario writer; Lew Gotschalk, art director and Charles Thompson, props.

One of the humorous bits from “Penrod and Sam,” the adaptation of Booth Tarkington’s delightful boy stories, directed by William Beaudine for First National.
Brandt Enthusiastic Over Fall Outlook

Joe Brandt, president of C. B. C. Film Sales Corporation, has returned to New York after two months on the West Coast lining up his organization’s fall program, highly enthusiastic over the outlook for the coming season for the entire industry. He predicts that if all plans go through as they are heading, the year 1923-24 will be one of the biggest ever recorded in the motion picture industry—and that it will surely be the biggest the independents have ever known.

Mr. Brandt says that never has he witnessed such early activity for a coming season, nor such buoyancy from everyone concerned.

A distinguished cast has been completed, Mr. Brandt announced, for “Yesterday’s Wife,” the first of the series of special Columbia Pictures which C. B. C. will publish as part of its fall program.

He announced that the completed cast includes Eileen Percy, Irene Rich, Lewis Dayton, Philo McCullough, Josephine Crowell, William Scott and Lottie Williams.

The story, according to Mr. Brandt, is based on a theme that will be of interest to everyone. It takes up the question of divorce, through the medium of a man who has divorced his first wife and married again—only to find that he still loves the first woman and wants her again for his wife.

While on the Coast Mr. Brandt also lined up production plans for the next three pictures on the C. B. C. Box Office Winners series, of which the first is “Forgive and Forget.”

“There is going to be a tremendous number of pictures offered on the market this fall,” says Mr. Brandt, “and it is going to be a case of the survival of the fittest which one makes good. Everyone seems to feel that, and a spirit of good-natured rivalry is apparent at the production centers. Each company has made up its mind to have its pictures the season’s big ones—and they are all going to the utmost trouble to secure the best players, stories and directors. It is a fine thing for the tone of the business in general.”

Of the independents’ share in all this, Mr. Brandt says it is a big one and that he has never seen such a big outlook for the independents as the coming season promises. Not only are they going in for production on a large scale, so far as number of pictures is concerned, but they are making “big” pictures and are through with small ones forever. And this is apparent all the way through, from the production end, through the distributors and state right buyers, with several of whom Mr. Brandt stopped off to discuss fall production and distribution at the key cities on his way through from the Coast.
Screens of Entire Civilized World Now Showing Fox Pictures

Organization Attains International Significance in Period of Twenty Years

TWOnty years of progress! A score of fruitful years devoted to the constructive art of producing and distributing motion pictures. Such is the record of Fox Film Corporation under the leadership of its president, William Fox.

Twenty years ago the first picture bearing the Fox trade mark was produced under the title, "Life's Shopwindow." Today virtually every country on the globe is entertained by Fox attractions, and by the first of the new year there will be only one country in the civilized world where there will not be a Fox office. That country is Russia.

This is a long step from the organization created by William Fox a score of years ago. Since that day Fox Film Corporation has made great strides in the enlargement of its activities, in the construction of new buildings, in the creation of new branches, in increasing its personnel and in improving its product; but the 1923-24 season, from all indications, will surpass any previous year in sound advancement.

Ground is being broken in Los Angeles for one of the largest studios in the world, which will shelter all of the company's West Coast producing units.

In Philadelphia a new office and theatre building is nearing completion, which will give that city one of the finest motion picture palaces in the country. In Oakland, Cal., a new theatre has been completed. In Lynbrook, L. I., William Fox also has completed a new theatre. Other houses in various parts of the country are planned.

In addition to the foregoing activities, there is the opening of new branches in all parts of the world.

Another distinct step forward by this organization is the abandonment of the so-called program picture. The Fox product for 1923-24, which includes a majority of best sellers among novels of the past few years, in addition to the Broadway plays translated into screen form, is expected to surpass any previous season's output by Fox.

Instead of placing his stars in program material, William Fox has arranged to give them vehicles more worthy of their histrionic ability. Fiction from the pens of America's most noted authors will supply

(Continued on page 52)
121 Productions Give Fox Its Most Ambitious Program in History

The program announced by William Fox for 1923-24 is one of the most ambitious and comprehensive ever attempted. The list comprises twenty-five special, twenty-seven star series pictures, twelve imperial comedies, twenty Sunshine comedies, eight Al St. John comedies, three Clyde Cook comedies, twenty-six Fox Educational accomplishments, and Fox News twice a week.

Screen versions of books of world-famous authors and stage successes of recent years are included in the schedule. Drama, melodrama, comedy of modern life and society drama, make a rich and varied menu for the film fan.

Heading the list of specials is "If Winter Comes," a screen transcription of A. S. M. Hutchinson's literary success, one of the most popular "best sellers" in this country and abroad. Directed by Harry Millarde, this production, which has been a year in the making, enlists a notable cast, headed by Tony Marmon, and Mark Sabre; Ann Forrest, Margaret Fielding, Sidney Herbert, William Riley Hatch, Raymond Bloomer, and others equally distinguished. Reviewer of the book is the opinion of reviewers who have previewed this picture.

Another story by the author of "If Winter Comes," which has been given a play-by-play form, is "This Freedom," a novel that has forged to the front in the list of best sellers. Directed by Donald Buff, with Florence Ludlow in the leading role, "This Freedom" presents a vital social problem of the day—welfare! Why can we win real freedom and happiness and disregard her home duties in favor of a business career.

What promises to be a spectacular production is "Monna Vanna," adapted from Maurice Maeterlinck's masterdrama, with Lee Parry in the leading role. This drama is the story of a beautiful woman who controls the destinies of two great cities, and who is called upon to offer herself in the Sardinian general of her city's besieging army in order to save her people from starvation. It is said to include one of the most gripping scenes ever presented in photodrama. More than ten thousand persons are seen in this production; the settings are gorgeous and the cast superb.

"Around the Town" with Mr. Gallagher and Mr. Shean, a story of laughs and thrills in the big city, stars these two fun-makers in what should prove a big comedy hit. These inimitable comedians will bring to the screen a unique quality that has made them a riot on the stage. In a photodrama built around their personalities by Louis Sherwin, Bernard J. Durning directs the megaphone.

A J. Gordon Edwards picture that combines the elements of historical drama with the high-tension of dramatic and pictorial display is "The Shepherd King," a screen version of the stage success by Hildred Lorimer and Arnold Reeves. Photographed in Egypt and Palestine, this drama is described as a masterpiece of costume art and central casts. The cast was taken to Egypt where, augmented by a mob of Egyptians, they went to the Pyramids and the Sphinx and thence up the Nile, where many big scenes were made.

The Program

A recapitulation of the extensive program announced by William Fox for the season of 1923-24 shows:
Twenty-five special productions,
Twenty-seven star series pictures,
Twenty-six Fox Educational accomplishments,
Eight Al St. John comedies,
Three Clyde Cook comedies,
Twenty-six educational subjects,
And the semi-weekly issue of Fox News are on the schedule.

Of the twenty-seven star series productions—
John Gilbert will be seen in six,
Tom Mix in six,
Charles Jones in seven,
Sheryl Sheen in five
Dustin Farnum in three,
William Russell in two, and
William Farnum in two.

This makes a total of 121 subjects released exclusive of the semi-weekly Fox News publications.

Gouverneur Morris is another popular writer who will be represented in the Fox schedule. "You Can't Get Away With It," also directed by Rowland V. Lee, is described as a page from a social diary.

"The Silent Command," a J. Gordon Edwards production, story by Rufus King and scenario by Anthony Paul Kelly, is a high-pressure drama of love and intrigue on the high seas, with a cast including such well-known actors as Edmund Lowe, Betty Jewel, Martha Mansfield, Yuma Tili, Florence Martin and Bela Lugosi. The climax in this high-tension drama is a shipwreck at sea, graphically realistic.

A Lincoln J. Carter thriller is on the schedule. This is "The Arizona Express," a stage play that had a successful run in the byedays of melodrama, Bernard J. Durning directs.

Another Lincoln J. Carter play is "The Eleventh Hour," an up-to-the-minute melodrama of love and pirates. Charles Jones, hero of Western pictures, and petite Shirley Mason are the leading figures. This is a sequel to Bernard J. Durning production, with scenario by Louis Sherwin.

"Cancio Kirby" will present John Gilbert in the stage success by Booth Tarkington and Harry Leon Wilson. Playing a leading feminine role in this production will be Jean Arthur, who was one of the most persistently sought after models for artistic photographers in New York. This is a John Ford production with Gilbert in the role of a square-shooting daredevil gambler of the old steamboat days on the Mississippi who turned to better things when he met the "only woman."

"North of Hudson Bay," a drama of the wilderness of the Canadian fur country—with thrills, heart throbs, suspense and scenic beauty galore—gives Tom Mix what is probably the biggest role of his career. It is an outdoor picture with ravenous wolves constitutes a climax to a great outdoor photodrama. The story is by Julian Firthman, with John Ford directing.

A 1923 melodrama is "Hell's Hole," a punchy story with a surprise climax, featuring Charles Jones, Maurice Flynn and Ruth Clifford. A great avalanche in which two men and a woman in a cabin are buried beneath the landslide is the feature of the story, which is by George Scarborough. Emmett J. Flynn is directing.

Another outdoor story is "The Phantom," a tale of gold mining and human hearts, from the novel by Roy Norton, scenario by John Russell, this is a Lambert Hilfiger production.

"No Mother to Guide Her," adapted from the stage play by Lillian Mortin with scenario by Michael O'Connor, will be presented by Genevieve Tobin in the leading role. This is a drama of life's pitfalls, and is a Charles Horan production.

"The Blizzard," from the novel by Dr. Selma Lagerlof, the famous Scandinavian (Continued on page 2)
“If Winter Comes” Heads List of Specials

The fact that 400,000 copies of “If Winter Comes” have been sold in the United States and foreign countries in a few months testifies to the appeal engendered by A. S. M. Hutchinson, its author. William Fox has paid one of the highest prices on record for “If Winter Comes,” and this picture is listed as one of the twenty-five special productions on the William Fox 1923-24 program.

After obtaining the story Mr. Fox set about producing a photoplay which would adhere so accurately to the novel that it would be a popular triumph surpassing even the original work. His motto was “Mightier Than the Book” and he feels confident he has gained his goal.

Harry Millard directed it. In the cast are Percy Marmont, Ann Forrest and others of equal prominence.

The picture for the most part was made in England on the exact locale of the story.
Noted Novelists on Fox Roster

Scenarists of Skill Signed

Frederick and Fanny Hatton Are Now on Staff

Distinguished scenarists on the William Fox staff form a part of the Fox guarantee of gilt-edge entertainment for 1923-24. In the preparation of the twenty-five specials for next season, a number of the foremost scenarists were added to the staff.

Two among the new arrivals are Frederick and Fanny Hatton, who have prepared the scenarios for "Gentle Julia" and "Shadows of the East." The Hattons have been long famous as the authors of a dozen successful stage plays and have prepared a number of splendid scenarios.

Antony Paul Kelly has furnished the scenarios for "The Silent Command," and "The Governor's Lady." Mr. Kelly was one of the best and most successful of screen dramatists.

Another name associated with several leading achievements is that of John Russell, whose stories are noted for the pulsating current of real life that runs through them.

For 1923-24 he has prepared the scenarios for "Hoodman Blind," and "The Plunderer."

A fourth newcomer to the Fox department is Carl Stearns, who prepared "Six Cylinder Love" for the screen. It is said that he has retained all the laughable situations of this sparkling comedy.

Virginia Tracy, recognized as an accomplished scenarist by her work on "Nero" and "Queen of Sheba." (Continued on page 60)

Hutchinson a t Top of List

Mae-Terlinck, Tarkington and Other Writers Represented

Famous novelists and playwrights whose works command the highest prices in the fiction and dramatic field, are represented on the schedule announced by William Fox for the coming season.

A. S. M. Hutchinson, author of "If Winter Comes," and "This Freedom," heads the list. His books are among the most widely read of any fiction.

Maurice Maeterlinck, immortal Belgian author-dramatist, is on the list with "Mona Vanna."

Booth Tarkington, famous as the author of real books about real Americans, is represented among the specials by "Gentle Julia" and "Cameo Kirby," two of his outstanding successes.

Gouverneur Morris, who for twenty years has been one of the highest paid contributors to leading publications, contributes "You Can't Get Away with It" to the Fox schedule.

Augusta E. Evans is represented by "St. Elmo," which has been a steady seller for fifty-seven years.

Lincoln J. Carter, author of twenty-six stage successes in twenty-six successive years, will supervise the production of "The Eleventh Hour" and "The Arizona Express."

Harry Leon Wilson, whose books have furnished material for many outstanding screen successes of the past few years, notably "The Man From Home," which he wrote in... (Continued on page 60)

Mammoth Plant to Be Built by Fox

That the new and mammoth studio of Fox Film Corporation soon to be erected in a suburb of Los Angeles will be one of, if not the largest and best equipped in the world, is forecast in an announcement by William Fox.

The studio building will be in the Mission style of architecture, of concrete, fire proof construction, and will embody every modern improvement making for efficiency and convenience in production. The stages, it is said, will be the largest in the world. The laboratory will be complete in every detail. A department devoted to research work for the improvement of photography, toning and printing, will be a salient feature. A unique and valuable adjunct to the plant will be a costume department under the supervision of a world-famous authority on fashions.

The principal actresses will have dressing rooms built en suite, with sitting rooms and separate rooms for maids. Toilet and bath rooms and a cosmetic parlor will be in close proximity. The principal actors and the scenario staff also will have private dressing rooms, each with a private bath; while nearby will be a large plunge with heated water and hot and cold showers. A complete gymnasium, and handball courts are included in the plans.

The deal for the purchase of the tract of land was consummated by John C. Eisele, treasurer of Fox, and the site was selected by General Manager Winfield R. Sheehan in conjunction with Mr. Eisele.

The tract, consisting of 444 acres, is located in the Westwood-Beverly section close to Los Angeles.

Lincoln J. Carter, noted writer of melodrama, has signed to supervise production of his plays and assist in filming other melodramatic works.

Shirley Mason, the petite star of Fox productions who will appear with Charles Jones in Lincoln J. Carter's "The Eleventh Hour," and a series of star pictures.

Booth Tarkington, one of America's foremost novelists, contributes "Gentle Julia" and "Cameo Kirby" to 1923-24 product.
Popular Feminine Players Signed by Fox

RUTH DWYER

JEAN ARTHUR

PEGGY SHAW

MARGARET FIELDING

GENEVIEVE TOBIN

TRILBY CLARK
Builds High-Powered Sales Staff

Men Advanced From Ranks
Eckhardt, White and Others Promoted by Fox

William Fox has realized the truth of the business axiom that no chain is stronger than its weakest link and has surrounded himself with an efficient and highly organized selling force, the result of years of intelligent application of the true principles of salesmanship. Throughout his organization, William Fox has followed the policy of advancing men within the organization.

R. A. White, general sales manager for the United States and Canada, started in the contract department on June 23, 1919, and has advanced to his present high position through sheer ability and loyalty. He has been general sales manager since October, 1921. Mr. White is a native of Wilkes-Barre, Pennsylvania.

Clyde W. Eckhardt, assistant to the general manager, began his career with Fox on September 13, 1915, as assistant manager of the Pittsburgh exchange. He joined the staff of the home office last fall as assistant to General Manager W. R. Sheehan. Mr. Eckhardt was born in Chicago. His first experience in the theatrical field was at the Criterion theatre in Chicago, then run by Lincoln J. Carter. There is no better posted man in the film industry than Clyde Eckhardt, and his friends are legion.

Clayton P. Sheehan, eastern district sales manager, is another of the "Old Guard" who has risen high in the Fox organization from

(Continued on page 70)

Fox Signs Big Directors
Several Men of Note Are Recruited by Company

Directorial craftsmen of the first order are engaged in filming the big array of productions for the Fox program for 1923-24.

In addition to the fine staff of directors permanently in Fox service there is a large assemblage of talent recently recruited from the front ranks of picture production elsewhere. These adroit workmen have been given unlimited resources for their task.

Harry Millarde, who has to his credit "Over the Hill," also "The Town That Forgot God," will offer "If Winter Comes" and "The Governor's Lady,

J. Gordon Edwards in his long career as a Fox director has made forty-nine specials, the latest being "Acro." Among his productions for the coming year are: "The Silent Command," "The Shepherd King" and "The Net." He is said to have accomplished some of his best work in these pictures.


Elmer Clifton, whose "Down to the Sea in Ships," has met with big success, will direct Ernest Truex and Florence Eldridge in "Six Cylinder Love."

(Continued on page 70)
Harry Millard is director of "If Winter Comes" and "The Governor's Lady," two forthcoming Fox specials.

Directors of Fox Product

J. Gordon Edwards, pioneer director, will do "The Shepherd King" and others for Fox program.

Elmer Clifton has been chosen to direct "Six Cylinder Love," for the Fox program of specials.

Lambert Hillyer, who has done some excellent work with the megaphone, is a member of the Fox forces.

Bernard Durning will direct two Carter melodramas, "The Eleventh Hour" and "The Arizona Express," and will handle the megaphone on the Gallagher and Shean special, "Around the Town," for Fox.
Prominent Players in Star Series

27 Pictures in Star Series

Exceptional Supporting Casts and Settings in Features

The Fox program for 1923-24 has for one of its features a "star series" of twenty-seven pictures. This virtually marks the passing of the "program picture." These twenty-seven pictures will have exceptional supporting casts and settings.

Tom Mix, virile film hero named as one of the three most popular male stars by the Russell Sage Foundation, will star in six of the series. The first is "The Lone Star Ranger" by Zane Grey.

John Gilbert, who won his starring laurels in "Monte Cristo," will be presented in six romantic pictures.

Charles Jones, versatile player of Western roles, has a list of seven productions for the season. Jones' work before the camera has won praise from the exhibitors.

Dustin Farnum, another favorite in robust, manly roles, will be seen in three productions, two of which are "The Grail" and "The Man Who Won."

"The Grail" boasts an unusually fine cast, with Peggy Shaw, Richard Headrick, Alma Bennett, Frances Hatton, James Gordon and others of prominence. Colly Campbell is the director.

William Wellman will direct Farnum in "The Man Who Won." Wellman's skillful directionship, coupled with an absorbingly interesting story, promises an ex-

At St. John in "A Tropical Romance." This comedian has a legion of followers among fans and his popularity is growing fast.

(Continued on page 70)

Scene from "The Governor's Lady," the David Belasco stage success which Fox is producing for its 1923-24 program of specials.

"The Silent Command," a story of love and international intrigue which J. Gordon Edwards will produce for the new Fox program.

Popular Casts Selected

Gallagher and Shean at Top of List of Players

A bevy of motion picture favorites has been engaged to enrich the forthcoming Fox specials for 1923-24.

Topping the list is Ed Gallagher and Al Shean, who will be seen in a special comedy production, "Around The Town." This inimitable pair are now starring in the new edition of the Ziegfeld Follies. Treading close on the heels of these favorites are the following players:

Ann Forrest, who plays Nona in the screen version of "If Winter Comes."

Gladys Leslie, who plays Effie in "If Winter Comes," with Margaret Fielding, Sidney Herbert and William Richey Hatch also in the cast.

Walter McGrail and June Eldridge in "The Eleventh Hour," in support of Charles Jones and Shirley Mason.

Alan Hale and Richard Tucker who play the heavy roles in "The Eleventh Hour," and appear also in "Cameo Kirby."

Jean Arthur, beauty selected in a contest for new screen talent, who appears in "Cameo Kirby" and in "The Temple of Venus."

Phyllis Haver, who has a prominent role in "The Temple of Venus."

Ernest Truex, prominent stage comedian who will appear in Elmer Clifton's Fox production of "Six Cylinder Love," Florence Eldridge, Broadway favorite, plays opposite Truex.

(Continued on page 70)
The Men
Who Have
Come Up
from the
Ranks in
Fox
Organization

R. A. WHITE
General Sales Manager

CLYDE ECKHARDT
Assistant to General Manager

E. N. McCaffrey
Crescian District Manager

Howard J. Sheehan
Pacific Coast District Manager

George Allison
Southern District Manager

Jacob Sichelman
Contract Department Manager

Harry Campbell
New England District Manager

Louis Rosenbluh
New York District Manager

Sidney Meyer
Chicago District Manager

Clayton P. Sheehan
Eastern District Manager
Practical Advertising Is Prepared

Litho Stock Is Elaborate
Paper Is to Supplant National Ads, Says Producer

William Fox, realizing that advertising is to the film industry what irrigation and fertilizer are to agriculture, has determined that not only must he adhere to his motto of continual improvement each season, but, to compete against his great “quantity production” with the “quality entertainment” of Fox pictures, he must cooperate with Fox customers by placing at the exhibitor’s disposal the finest line of lithographs obtainable. This in order to furnish the showmen ammunition to fight successfully the competition that yearly becomes keener and keener.

Mr. Fox recently decided, after careful analysis of the situation, that, rather than spend thousands of dollars in national advertising—the value of which at best is difficult to determine—he would provide the exhibitors of Fox pictures with the surest five business getting lithographs known to the show business; the snapshot line ever supplied for the promotion of any enterprise under the sun; thus making it easy for the exhibitor to “circuit” his Fox special and make it stand out like a house afore all through the business section of his locality.

Competition among the exhibitors has perforce waxed hotter and hotter in reselling their purchases to the motion picture fans. Now, the fans have become the world’s most notorious lobby and window shoppers. Regardless of an intelligent and well-thought-out advance campaign, they have turned away at the box office before buying their tickets because of some fatal weakness in the lobby or litho display which has failed to put over the final knock-out blow.

(Continued on page 68)

Exploitation to Be Intensive
Specials Offer Ballyhoo Possibilities—Stunts Are Planned

It looks like a year of intensive exploitation for the twenty-five new William Fox specials, most of which have extraordinary ballyhoo possibilities. Unusual stunts will be suggested to every live showman upon looking over the Fox lineup.

Complete and exceedingly practical advertising campaigns and new angles of exploitation will be prepared for each picture by the Fox advertising and publicity staff of experts.

The public fancy at present appears to favor screen versions of the famous novels and successful stage plays. The title of most of the Fox specials alone have great advertising value. The list of authors whose work has been transcribed to the screen reads like a section of a literary who’s who.

Hutchinson’s “If Winter Comes” heads the list of the season’s product. Then there is “This Freedom,” that other famous Hutchinson story. Two plays by Lincoln J. Carter, whose melodramas are remembered wherever a theatre exists in America, will be exploited to the limit. Among the outstanding titles are, “Six Cylinder Love,” “St. Elmo,” “The Governor’s Lady,” “Gentle Julia,” “Monna Vannia,” “Cameo Kirby,” “The Shepherd King,” “Shadow of the East,” “Around the Town,” with Gallagher and Shean, who are known in every hamlet in the country through their humorous topical songs—and “The Blizzard,” by Selma Lagerlof, winner of the Nobel Prize in literature.
Literary Notables Contribute to Program

Roy Norton is author of "The Plunderer," which will be a Fox special.

A. S. M. Hutchinson, whose "If Winter Comes" and "This Freedom" are on the 1923-24 program of Fox Film Corporation.

George Scarborough wrote the melodramatic special "Hell's Hole" for Fox production.

Maurice Maeterlinck whose "Monna Vanna" is brought to the screen by Fox.

Harry Leon Wilson is co-author with Booth Tarkington of "Cameo Kirby."

Mark Edmund Jones is one of the prominent men on the Fox scenario staff.

Peter Milne is a member of the Fox staff which is adapting big things for the screen.

Anthony Paul Kelly is considered one of the most successful of screen writers.

John Russell has prepared the scenarios for "Hoodman 'blind'" and "The Plunderer" for the big fall and winter schedule.

William Anthony McGuire wrote "Six Cylinder Love," which Fox is making.

Howard Irving Young is another of the Fox scenarists of wide prominence.

PROMINENT SCENARISTS ON FOX STAFF
Two Clever Horses in Fox Films

Arabia Is New Equine Star
Tony Will Continue in Support of Tom Mix in Star Series

William Fox, who proved that the horse is equal to the popular human actor as a box office attraction when he exploited "Tony," Tom Mix's famous cow pony, announces that during the forthcoming season another equine star will do his "stuff" before the camera in Fox productions. He is "Arabia," the horse beautiful, who is a milk white Arabian steed of the highest pedigree. He will make his debut in "The Temple of Venus," directed by Henry Otto.

"Tony," the equine prototype of his master on the screen, a daredevil, thrill-provoking stunt-maker, "Arabia" is the aristocratic, subtle, well-educated high-brow screen horse-actor, who has been privately tutored by a noted trainer to put the finishing touches on his education.

"Tony," being a wonderful stunt artist, removes his saddle and bridle. He opens gates with his nose, poses for artists and sculptors, says his prayers, plays dead, unites knots in a rope, climbs stairs, and does many other tricks.

Mix bought "Tony" when a colt for $12.50. Today he is insured for $100,000.

While "Tony" will be electrifying with his stunts, "Arabia," the horse beautiful, will entertain motion picture fans by his remarkable array of accomplishments. It is declared that "Arabia" knows more dance steps than Pavlova and can shimmy with as much abandon as Gilda Grey. He knows more about the technique of close-ups, medium and long shots than most film stars. When "camera" is called he stands at attention ready to perform any histrionic feat the scene requires.

Mix Plans Are Ambitious
Appears in One Special and Six Starring Vehicles

The 1923-24 plans of Tom Mix comprise the most ambitious schedule of vehicles that this popular star has ever attempted. Little in the way of expense and energy have been spared in the selection of suitable stories and expert directors.

Every resource at the call of the Fox studios and management has been marshalled in a unified array that the demands of an insistent public and exhibitor might be thoroughly met.

That Mix is one of the most popular of the male stars is indicated by the extensive survey conducted by the Russell Sage Foundation among the students of schools in eighty-one cities. Final compilations proved that Tom Mix ranked as one of the three most popular males on the screen, and that in many localities, especially the New England states and the middle-west, he stood above the others by many votes.

In the forthcoming program of Fox productions Mix will be seen in one special and in a series of six starring vehicles. This is in line with the recently announced general policy of the Fox Corporation to eliminate the program picture.

The special in which Mix will appear is "Soft Boiled," directed and written by Jack Blystone, who has been responsible for many of the best comedies during the past few years.

The first of the Tom Mix pictures in the star series is "The Lone Star Ranger," adapted by Lambert Hillyer, who will direct the picture from the story by Zane Grey.
Truex to Star in “Six Cylinder Love”

CLIFTON TO DIRECT SPECIAL FOR FOX PROGRAM

“Six Cylinder Love,” which has been one of the most successful comedies of recent years and which played on Broadway for fifty-three weeks and in Chicago for an extended run, will be produced by Fox as one of its special offerings during 1923-24. Ernest Truex, the clever comedian, whose acting was responsible to a great degree for the success of the stage production, will appear in the leading role in the screen adaptation.

To direct this picture, Fox engaged Elmer Clifton, who will be remembered as the director of “Down to the Sea in Ships,” a current photoplay which is going big at the box office.

Florence Eldridge, popular leading woman of Broadway plays, will make her screen début in this William Anthony McGuire play.

In addition to Mr. Truex, Fox has engaged three male members of the original cast for the screen version. They are Donald Meek, Ralph Sipperly and Berton Churchill.

Fox is confident that “Six Cylinder Love” will be one of the big comedy hits of the new season.
Variety in Comedies Is Offered

Educations Are Popular

Several Units to Make Short Subjects for New Year Schedule

"Let a little sunshine in" will be a good policy for exhibitors to adopt for the coming season when they are considering comedies, if one may judge by the announcement from William Fox. Twenty publications are promised that, it is said, will excel anything heretofore attempted by Sunshine comedies. It's an old wheeze about not being able to get along with the girls or without them. But it is as true as truth can be that Fox will not forsake the policy of decorating these screen mirrors of mirth with lots of feminine pulpititude.

Fox also announces a new brand of special two-reel comedies for the coming season, to be known as Imperial comedies. According to Fox officials, every effort will be bent toward making Imperial comedies deserving of their name. The best stories, directors and "gag" experts obtainable will be enlisted to produce them. Because of the high standard set for these productions the distribution schedule is limited to twelve releases for the season.

Among the short subjects will be the Fox Educational Entertainments, the value of which is shown by letters received from exhibitors in various parts of the United States and Canada. Edwin F. Allman of the Pike Theatre, Dover, O., writes: "Our customers enjoy Fox Educational Entertainments because they are different and interesting. Our patrons also like the educational value. I have found out from the heads of various welfare departments here that they are a strong agency in promoting various public causes, as well as furnishing high-class entertainment. The subjects are just long enough and help to round out a program." G. D. Cameron, who operates theatres in Lang, Wilcox, Lumsden and Milestone, all in Canada, writes: "Undoubtedly Fox Educational Entertainments are valuable 'ballast,' and will go a long way toward giving prestige to a program. They are really worthwhile, and seem to hold the interest even of those who, as a rule, are not fond of anything labeled 'educational."

For the new season the Fox News staff of 1,532 cameramen have launched a new drive to scoop all competitors in pictorial presentation of the news. Daily they are facing peril in all parts of the earth, and during the storms of the seven seas to bring to the theatre screen bright, interesting, worthwhile facts in pictorial form. In addition to the field staff there are trained newspaper men who edit the reel. It is their business to make Fox news clean, fair and truthful. But they do more than this, working continually to obtain perfect prints and to give exhibitors the speediest service possible from the laboratory to the theatre projection room.

Gallagher-Shean Are Signed

Jones to Have Opportunity to Display His Varied Histrionic Ability

William Fox has delivered another of his well known strokes of showmanship by signing up Gallagher and Shean, that famous pair of comedians from Ziegfeld's "Follies," as stars in one of the Fox specials announced for the new season.

For the film debut of Gallagher and Shean a special novelty, comedy-drama has been written by Louis Sherry. It is to be titled, "Around the Town With Mr. Gallagher and Mr. Shean."

Gallagher and Shean have made one of the sensational successes of the amusement world. Comparatively unknown a few years ago, although playing in vaudeville and musical comedy for years, they have carved a large and lasting niche for themselves in the theatre's hall of fame. With their original, funny and seemingly inexhaustible supply of jingles and ditties, sung to the catchiest of tunes, they became the pets of the vaudeville world almost overnight.

During the coming season, Charles Jones, the robust daredevil of Fox pictures, will have ample opportunity to display his varied talents. In the two big specials in which he will appear Jones has an assortment of hair-raising stunts, hand-to-hand combat and hectic situations that will tax all his resources. "The Eleventh Hour," the Lincoln J. Carter thriller in which he will be aided by Ray Mason, is a ten-minute melodrama of love and pirates.

In "Hell's Hole," a 1924 special and punchy story with a surprise climax, this two-fisted star will be in a role that calls for some breezy comedy and high-voltage action.

Since star series productions in which Jones is scheduled to appear have been selected with a view to exploit his versatility, and will enable him to surpass even his enviable record of the past year.

Aside from his appearance in the specially produced version of Augusta Evans' renowned romance, "St. Elmo," William Fox has planned a series of six star appearances for John Gilbert for the 1923-24 season. Of emphatic importance to the trade in general, this announcement comes supported by the public's increasing regard for this star's fine talents.

Since his appearance in the title role of the Fox special, "Monte Cristo," John Gilbert's popularity as a romantic lover in vehicles filled with dramatic suspense has been growing apace. His forthcoming productions, supplementing "St. Elmo," will be of a nature destined to add materially to his ever increasing popularity.

Furthermore, the nature of these productions will add more weight to the box office appeal of the Gilbert features. Stage successes and novels have been reviewed, and these standing at the top for popularity and wide circulation have been selected.
Successful Plays to Be Filmed

Books that have been read by millions and plays that have filled the coffers of stage producers, have been culled by William Fox for photoplay production the coming season.

Two novels that have headed the list of best sellers within the past two years, "If Winter Comes" and "This Freedom", by A. S. M. Hutchinson, are due to duplicate their success on the screen.

"Gentle Julia", by Booth Tarkington, and "Cameo Kirby", which the distinguished Hoosier novelist wrote in collaboration with Harry Leon Wilson, are on the Fox list.

Fox Eliminates Program Productions

That the so-called "program picture" soon will be a thing of the past is evidenced by the recent announcements of various motion picture producing organizations. The latest to state that it will release no more of this type of photoplay is Fox Film Corporation, which during the coming season will distribute special productions and "star series" photoplays adapted from stories of known value by authors of recognized ability, and directed by men whose records should be a guarantee to Exhibitors that the picture will contain real box office merit.

William Fox will release six Tom Mix attractions, six John Gilbert productions and seven Charles Jones vehicles; and in addition, there will be one William Farnum, two Shirley Mason, three Dustin Farnum and two William Russell attractions. These photoplays, however, will not be distributed as program pictures but as special starring vehicles.

Never before have such great efforts been put forth, according to announcement from Fox Film Corporation, to provide vehicles that will give these stars exceptional opportunities to display their talents. For their use many of the current best sellers will be translated into screen form during the coming season.

Scene from "Monna Vanna," which, according to Fox, has been produced in a spectacular manner. This picture is a screen version of the Maurice Maeterlinck drama. Lee Fary has the leading role. It is said that thousands of people appear in some scenes.

Charles Jones and Shirley Mason in a scene from "The Eleventh Hour," a Lincoln J. Carter melodrama which Fox is producing.

Scene from "This Freedom," another of the A. S. M. Hutchinson stories which Fox will produce. Denton Gilf will direct the photoplay.

Scene from "The Blizzard," the Dr. Selma Lagerlof story which Mauritz Stiller will direct as a Fox special for the 1923-24 schedule.

Two characters in a scene from "The Governor's Lady," an Alice Bradley story which Harry Millerde directed for Fox.
al St. John who will appear in a series of special comedies for Fox.

Short, is a Charles Horan production from a story by Garrett Parker.

A 1924 drama of mystery and thrill is "The Net," written by Maravene Thompson, scenario by Olga Linek Schell. This is a J. Gordon Edwards production of unusual power and tense action.

"Hoodman Blind," a John Ford production with scenario by John Russell, made from the stage play by Henry Arthur James and Wilson Barrett; "Soft Boiled," written and directed by Jack Blystone and featuring Tom Mix, completes the ambitious schedule of special productions.

writer who twice won the Nobel prize for literature, is a stirring romance. A stampede of a herd of reindeer features this novel production, which was directed by Mauritz Stiller.

"The Temple of Venus," a spectacular film of youth and romance, with Jean Arthur, David Butler, Vivotts Haver, 1900 American beauties and "Arabia," the miracle horse, which was produced at Santa Cruz Island in Pacific, is a Henry Otto production.

"Shadows of the East," by E. M. Hull, author of "The Three Musketeers" with scenario by Frederick and Fanny Hatton is a Rowland V. Lee production. It is a vivid highly-colored drama typical of this writer.

"Does a Boy Pay?" a drama of modern life, with Hope Hampton and a notable cast including Robert T. Haines, Mary Thurman, Peggy Shaw and Florence

has added to the security of her position by doing scenario for "The Shepherd King." Louis J. Sherwin, who had established an enviable reputation as dramatic reviewer on the New York Globe when he took up the writing of scenarios, has handled the scenarios for "The Eleventh Hour" and "Around The Town." Other well-known scenario writers employed by Fox are Jules Furthman, who did "North of Hudson Bay," and "St. Elmo"; Olga Linek Schell, who did "The Net"; Bernard McConville, "Hell's Hole"; Charles Kenyon, "The Grill"; Robert N. Lee, "Cameo Kirby"; Howard Irving Young, Peter Milne and Mark Edmund Jones.

Scenarists of Skill Are Signed to Adapt Stories (Continued on page 54)

Dr. Lagerlof won the Nobel prize for literature in 1909. One of her greatest novels has been adapted to the screen and will appear as a Fox special under the title "The Blizzard.

Among the other great authors and playwrights whose names appear on the Fox list are: Henry Arthur Jones and Wilson Barrett, co-authors of "Hoodman Blind." Wright Lorimer and Arnold Reeves, authors of the great stage success "The Shepherd King," made into a spectacular screen drama; Garrett Partch, who wrote "Does a Boy Pay?" Rufus King, who is responsible for "The Silent Command," a melodrama of love, intrigue and the high seas; Lilian Mortimer, author of "No Mother to Guide Her," a stage success; and Jules Furthman, who wrote "North of Hudson Bay," the big special drama of the vast white wilderness in which Tom Mix will enact the leading role.

William Russell has finished work on another picture at the Fox West Coast Studios, "Time Have Changed," in which Mabel Julianne Scott is opposite him. James Flodd directed.

Jack Richardson has been engaged in a prominent role in "No Mother to Guide Her," now being made at the Fox New York Studios under the direction of Charles Horan.

Three Dear sisters are among the bevy of charming girls playing in "The Temple of Venus," being directed by Henry Otto at the William Fox West Coast Studios—Katherine Dear, Avis Dear and Margaret Dear. They are Kentucky society girls.
Men on Fox Sales Staff Advanced from the Ranks  
(Continued from page 50)

New Branches Will Open Abroad by First of Year  
(Continued from page 58)
ation and are competent to supply the wants of every land as fast as they are presented, furnish the background for an efficiently organized department. The personnel includes natives to make the adaptation of all pictures meet the characteristic needs of each territory.

To supplement the existing Fox channels of distribution abroad, it is contemplated to open new offices in the next few months, several new offices in different parts of the world. All of these new links to Fox expansion will be equipped with the latest and best Fox productions, among which are such photoplays as "Over the Hill," "Queen of Sheba," "A Yankee in King Arthur's Court," "Nero," "Monte Cristo," "A Fool There Was," "The Fast Mail" and "The Town That Forgot God," and many more in the extensive list of Fox successes.

The first of the new offices to be opened will be in Tokyo, Japan, where suitable quarters have been engaged and a Fox representative put on the ground ready for business. The radius of operation for this office will cover the Empire of Japan, Manchuria, and Korea. Bombay, India, headquarters will have been established by the end of July. The territory to be covered from this center includes the whole of India, Burma and Ceylon.

Next in the line of offices to be started in the near future is that in Amsterdam, Holland, to take care of the requirements of The Netherlands trade. As a subsidiary of the London office, and therefore under the supervision of Lewis S. Levin, managing director for Great Britain, the Amsterdam house will be in full operation by the middle of July. Also some time in July an office at Rome will be in complete operation to care for the needs of the Italian peninsula: at Barcelona, Spain, to cover Spain and Portugal; at Stockholm, Sweden, which will serve all of Sweden, Norway and Denmark; offices at Paris, which will be opened to accommodate the Scandinavian countries more expeditiously; at San Juan, Porto Rico, with that island and Santo Domingo for a territory; and at Mexico City.

The Auckland, New Zealand, office will be functioning shortly, making the seventh subsidiary in Australasia; and a new house is soon to be opened at Rio Grande, de Sul, Brazil, which will be the third office to be set up in the Republic and will serve the southern part of the country.

Big Directors Signed by For for Special Pictures  
(Continued from page 56)

John Ford, who helped make the "Village Blacksmith" and "Silver Wings," has either completed or is engaged in making the following: "Cameo Kirby," "Hanging a Blind," and "North of Hudson Bay."

To Rowland V. Lee, screen veteran, has been given the direction of "Gentle Julia," "Shadows of the East," and "You Can't Get Away With It."

Charles Horan is scheduled to direct "Decoy" November, 1917, after the Fox organizational trip in 1918. These, with the capable and conscientious service landed him at the head of the department.

Twente-seven Pictures Listed in Star Series  
(Continued from page 60)

cptional photodrama, Masonic lore and fascinating in her ingenue characterizations, will be offered in two features.

William Russell is at work on two productions. They are "Alias the Night Wind," and "Times Have Changed."

William Farnum, veteran Fox star, will be presented in "The Gunfighter," that kind of picture that has been largely responsible for his success. It will be directed by Lynn Reynolds. Doris May will support Farnum.

Perry Marmont, the Mark Sabre in the forthcoming William Fox screen version of A. S. M. Hutchinson's novel, "If Winter Comes," has left for the coast where he will play the leading role in Rowland V. Lee's feature, "You Can't Get Away With It," which has just gone into production at the Fox West Coast Studios. Marmont has often been called Richard Barthelmess' double.

Genevieve Tobin, who has been appearing for many years in featured roles of that Broadway hit, "Polly Preferred," returns to the screen in "No Mother To Guide Her."

Barbara La Marr will be seen in "St. Elmo," as will Bessie Love.

Hope Hampton, who formerly headed her own company, is seen at the featured player in "Does It Pay?"

Robert Haines, Broadway favorite, has the leading male role in "Does It Pay?" and "The Governor's Lady."


Peggy Shaw has a charming ingenue role in "Does It Pay?" and appears opposite Dustin Farnum in "The Grill."

Alma Tell and Edmund Lowe are to be seen in leading roles in "The Silent Commissar," in which Florence Martin and Marcella Mansfield are featured.

Mabel Julienne Scott plays opposite William Russell in "Times Have Changed," in which Allene Ray also appears.

Barbara Castleton interprets the leading feminine role in "The Net," with Albert Rosee in one of the leading roles, Raymond Bloomer, who is in "If Winter Comes," shares honors with Rosee.

For Compton, in his English success, has the feminine lead in "This Freedom."

Other newcomers include Ann McKet-trick and Helen Morgan, beauty winner of a Canada prize contest, in "Six Cylinder Love"; Kathleen Key in "North of Hudson Bay"; Violet Mersereau in "The Sacred King"; "La Vanna"; Ruth Clifford in "Hell's Hole"; Jacqueline Gadsden in "The Man Who Won"; Lloyd Whittick, also in that feature; Richard Headrick, Alma Mort, Leon Barry, and Frances Hutton in "The Grill."

Cathy Allen and Eleanor Daniels, who supply the comedy in "If Winter Comes," and appear also in "The Governor's Lady." Ann Luther has an important part in this special.

Other youthful talent recently signed by William Fox includes Ruth Dwyer, former leading woman for Eugene O'Brien; Trilby Clark, Dolores Rousse, and Betty Young.

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EXHIBITORS state.

EXHIBITORS FROM MANY parts of the country are landing the selection of Kenneth Harlan for the title role in "The Virginian" according to a statement by Al Lichtman. This story was purchased by B. P. Schulberg from Douglas Fairbanks who had intended making it himself. Doug, too, agreed that Harlan is admirably fitted to portray the leading character.

DAN FISH, WHO HAS recently been connected with Goldwyn-Cosmopolitan in Ohio and Indiana, has resigned to become foreign representative for Preferred Pictures. He will take up his duties at the Walturdaw office in London.

HARRY LANGDON has commenced work on his first comedy for Principal. The first subject is an aeroplane story and is being directed by Al Cohn, who made many of the Baby Peggy pictures. The Langdon subjects will be in two reels and, according to Sol Lesser, will be produced on a big scale.

IRVING LESSER, GENERAL MANAGER of Principal recently gave a banquet to several franchise holders of the company. Among those present were Harry Charnas of Standard Film Service, Cleveland, Gene Marcus, Twentieth Century Film Company, Philadelphia and Harry Segal, Pioneer Film Company, Boston. Harry Rotherman acted as toasting master.

"ENEMIES OF WOMEN" MADE a big hit in England. This is indicated in reviews from various London papers, which applaud the lavishness of the production and the work of the cast.

OSCAR SHAW, WHO HAS BEEN featured in popular Broadway musical successes, has been engaged by Cosmopolitan to play opposite Anita Stewart in "Cain and Mabel," a picturization of H. C. Witwer's fight story.

THE QUARTET RESPONSIBLE for "When Knighthood Was in Flower," Marion Davies, Robert Vignola, director, Luther Reed, scenario writer and Joseph Urban, designer of sets, will start work in July on "Yolanda," by Charles Major, author of "Knighthood."

NITA NALDI, AFTER A VACATION following her work in "Lawful Larceny" has gone to the West Coast to play in Cecil B. DeMille's "The Ten Commandments." Thomas Meighan will also go to the West Coast to film "All Must Marry."

MARY EATON OF THE FOLLIES and Hale Hamilton, stage star and screen star, have been added to the cast of "His Children's Children," a Sam Wood's production from Arthur Train's novel. George Melford is cutting "Salony Jane," featuring Jacqueline Logan, George Fawcett and Maurice Flynn. He is also preparing to make "The Light That Failed" from Rudyard Kipling's story.

EDWARD HORTON HAS been chosen for the title role in "Raggles of Red Cap." The Harry Leon Wilson story to be directed by James Cruze Errol Fore- rence and Lois Wilson will also have prominent roles.

Jackie Coogan

THE LATEST ACQUISITION to the cast in support of Jackie Coogan in "Long Live the King," his first Metro production is Raymond Lee, it is announced by Jackie Coogan Productions. Lee has had parts in a number of stage and screen productions and played with Jackie in "The Kid."

"LONG LIVE THE KING" is a story that is laid in a mythical Balkan kingdom and an interesting sidelight in connection with the story is the fact that the film will intimately portray the customs and manners of the people of the Balkans. Jackie has the support of such players as Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Allen Forrest, Walt Whitman and others.

E. A. BIBY, STUDIO MANAGER of Jackie Coogan productions has been approached by a prominent publishing concern to write an intimate history of the motion picture. Bibly has been active in the business since the days when a three-reeler was a feature and Mack Sennett was turning out a score of comedies each week.

Educational

EDUCATIONAL'S LATEST SPECIAL, "Golf, as Played by Gene Sarazen," will play fourteen of the Finkelstein & Rubin houses and twelve A. H. Black theatres, it is announced. The picture is said to be meeting a hearty reception at first-run theatres.

THE CHRISTIE COMEDY "I'll ot Wer" with Neal Brewster and the Mermaid comedy "Casey Jones, Jr." with Lige Conley will both appear on the program of Loew's New York theatre, July 14. A number of instances of the same comedies will appear on the bill at other Loew houses.
A FAR-REACHING EXPLOITATION campaign for F. B. O.'s "Daytime Wives" has been launched under the supervision of Nat G. Rothstein, director of exploitation, advertising and publicity of F. B. O. Tying up with the Hearst Sunday magazines propaganda in connection with "Daytime Wives" organizations, being formed in many cities, is holding a stage of wide interest.

MAL ST. CLAIR, DIRECTOR of the first group of the "Fighting Blood" series, has withdrawn to take a rest. Henry Lehrman has begun the second series of twelve stories; Dan Mason, star of the F. B. O. "Plum Center" comedies, has become a Los Angeles resident and arrangements are under way to make a new series.


JUDGE JOHN W. SUMMERFIELD, famous California divorce jurist, has endorsed the Jane Novak picture, "Divorce." Judge Summerfield has consented to appear with the star in a special trailer for the feature.

THE FIRST OF A SERIES of thirty-six comedies are beginning to come from the Grand-Asher studios. The series comprises twelve two-reelers each from Monty Banks, Sid Smith and Joe Rock. Directors making them include Al Golubing, Harry Edwards, Gil Pratt, Archie Mayo, Hugh Fay, Herman Raimaker, Arvid Gillstron, Grover Jones and Charles Lamont.

AMONG THE COMEDIES ALREADY completed are "Always Late," starring Monty Banks and Harry Edwards; "Hats" a Sid Smith comedy directed by Hugh Fay; and "One Dark Knight" directed by Gil Pratt. Archie Mayo has started "Don't Play Hookey" with Sid Smith and Arvid Gillstron is ready to begin another Joe Rock comedy including Billie Rhodes in the cast.


MANY FIRST RUN BOOKINGS are reported by Vitagraph on "The Man Next Door," from Emerson Hough's novel. The New Century, San Francisco, among other houses, has contracted for the feature.

CULLEN LANDIS AND ALICE CALHOUN have been chosen for the cast of "Pioneer Trails," the David Smith production which is one of twenty-six specials to be published by Vitagraph during the coming season.

"THE MAN OF MIGHT," a William Duncan serial, which was issued in fifteen two-reel episodes, has been re-edited to six reels and will be issued by Vitagraph. "Smashing Barriers," another serial with the same star, has also been edited to a feature length production.

"IN THE PALACE OF THE KING" is going to be one of the year's greatest pictures, James R. Grainger, general manager of sales for Goldwyn telegraphed the company while he was on the West Coast. Marshall Neilan has gone to New York where arrangements will be made for the premiere of his "The Eternal Three."

ANITA STEWART's first Cosmopolitan picture, "The Love Picker," will be issued soon by Goldwyn. It is from a story by Frank R. Adams, Faire Binney has been cast for a role in the Distinctive Pictures production "Second Youth," which features Alfred Lunt and Mimi Palmer. Rupert Hughes has completed the continuity for "Law Against Law," an original story he will make.

HERMAN HALL, who directed Distinctive's "The Steadfast Heart," has finished preliminary cutting of the film. Thomas Morasha has gone seven votes from Michigan for the role of "Ben Hur" in Goldwyn's production of that story. The coveted part is still unassigned.

TWO OF THE NEW SERIES of Mack Sennett two-reel comedies have been released by Pathé. They are "Nip and Tuck," featuring Billy Bevan, and "Sky-Larking," with Lila Leslie, Kewpie Morgan, Alberta Vaughn and others.

CONCURRENTLY with the publication of the final chapter of the serial "Her Dangerous Path," featuring Ethel Murphy, Pathé will release the latest Ruth Roland serial, "Ruth of the Range," in fifteen episodes.

SCHEDULED on the program which Pathé will issue July 15 is the eleventh episode of "Haunted Valley" and "Kill or Cure," a Hal Roach one-reel comedy with Stan Laurel.
Producer Advises Exhibitors to Be “Home Town Moguls”

President Carl Laemmle, of Universal Pictures Corporation, in a letter to an exhibitor, urges a course of activity which this department believes is a basis of closer relationship between the theatre and the public. His letter follows:

"Are you getting all the good results you should get from your newspaper advertisements?"

"If not, maybe you have let them grow stale. Maybe you have been doing nothing but filling your daily newspaper space with words or uninteresting announcements.

"Why not try a different plan, at least for the summer, to see if you can't build up such an interest in your ads that people will turn almost automatically to see what you have to say?"

"For instance:

"Run little editorials boosting your town or your county or whatever community you are most interested in. Make suggestions on how to improve your home town. Become just as much of an authority on this subject as the editor himself. The only thing that makes an editor more powerful than you is the fact that he has some way of spreading his thought among the public. You have a way, too. You can not only spread your own ideas through the medium of your regular paid advertising space, but also on your screen.

"Make use of both. Build up a reputation for yourself as a leader and as a thinker. Do everything you can to arouse everybody's civic pride and keep it aroused. Now and then, if you are gifted with a sense of humor, express yourself in a semi-humorou s way.

"Make your ads human.

"Make them express your personality. Inject something into them that will simply compel people to look for everything you say. Get them into the habit of looking up your ad the minute they pick up the paper.

"Believe me, you will accomplish much good by this method.

"First, you will make yourself a power for good to your community.

"Second, you will stimulate interest in your advertising and therefore in your theatre.

"If you are not already the leading citizen in your community, you can make yourself the leading citizen. You have the ways and means. All you have to do is to use them for the general good and therefore for your own good."

Copy for Your Program

From Newport News, Virginia, Press, April 22, 1923.

BLAMING IT ON THE MOVIES

"A Philadelphia lecturing lady says that Americans are too sentimental, and she blames it on the movies. Of course, the reformer must have something or other to blame. A little while ago it was liquor that was the root of all evil. Now it is the motion picture shows. The motion picture shows have their faults, the same as the newspapers and the reformers and uplifters. But they teach geography, they teach history, they give their patrons the benefit of travel, showing them countries they could never visit, the dwellers in strange lands in action and current events as natural as life. And they teach far more good than evil. They are the poor man's recreation, and not the poor man's alone, for everybody enjoys the movies. They are restful and they take one's thoughts away from the cares of the day, and put one in a better frame of mind for sleep. They are gloom-killers, and that is why the joy-killers are forever picking on them. They are censored and emasculated and denounced, and never a word of praise do they receive from their critics. But for all that they are a public blessing, and if they make the people sentimental, that is to say, if they promote good sentiment, and they do, they are a public benefit."

Public Opinions

President Sydney S. Cohen of the M. P. T. O. A., in his report read at the annual convention in Chicago last week recommended that some medium be devised whereby exhibitors could keep producers accurately posted on the public's demands in screen entertainment. As Mr. Cohen was addressing the assemblage the Herald was on the press with last week's issue which introduced "Public Opinions," a sub-department of the Public Rights League, the purpose of the new department being to serve the industry as recommended by Mr. Cohen. Blanks on which patrons may write their opinions of pictures or types of pictures viewed will be forwarded to theatre owners filling in this request and forwarding it to Public Rights League, Exhibitors Herald, 407 South Dearborn street, Chicago, Ill.

Please Send Me Sample of "Public Opinions" Blanks

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

Theatre.......................... City and State......
To say that I am pleased to be here with you again tonight would really be putting it too mildly—the truth of the matter is—I am delighted.

When I spoke before this club in December, 1921, you were meeting at Sanders & Thompson's Cafe.

I notice that you have prospered since that time. You have prospered along with Long Beach, the heart of the west.

There is no question about the fact that Long Beach has prospered. And why has she prospered? Climate? Perhaps. Oil fields? Also perhaps.

The real facts are that she has gone ahead because of oil. Oil advertised by those who came here and went back east—advertised by those who came here for a visit and after inhaling the ozone of the glorious Pacific and after they passed the taille of their friends that is in the handshake given to the stranger, they went down to the end of the pier, took their return ticket, tore it into shreds, and after scattering the winds of heaven, exclaimed "This is my future home!"

They are the ones who have been advertising this city. They are the ones who are writing back to the old home town saying, "Pack up, and come out here to God's country."

And the best part of it is that in his advertising he spake the truth. Long Beach can and does live up to the advertising she receives.

We, as business men and women of this city, must do likewise. When we advertise we must be certain that our goods will back up the advertising we give it.

My business, the show business, does a great deal of advertising and in my own way I do my share. I have always made it a point to be truthful in my advertising.

If anyone meets me and asks me how my show is, I tell him the truth. I tell him what I heard others say, and what my own opinion of it is, then I let him use his own judgment. I tell you, my friends, it pays in the end.

In my newspaper ads, I weigh each word carefully before I send it to the typesetter. I figure to be ever so much on this advertising and in my own way I do my share. I have always made it a point to be truthful in my advertising.

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If anyone meets me and asks me how my show is, I tell him the truth. I tell him what I heard others say, and what my own opinion of it is, then I let him use his own judgment. I tell you, my friends, it pays in the end.
Endorses a Box Office Production

EXHIBITORS HERALD, WITH MARTIN J. QUIGLEY.—BOYS, THE BEST TRADE PAPER IN THE U. S. A. ADVICE: If a theatre does not co-operate in this picture, do not go in at all. It will be a great loss to the trade.

F. B. O.

Westbound Limited, with Ralph Lewis.—A sure-fire picture with a great deal to offer. The public will be thrilled by the story of the trip. The picture is well produced and will be a big money maker. In every way, a picture of the highest order.

A Woman Love Twice?, with Ethel Clayton.—A sure-fire picture with a great deal to offer. The public will be thrilled by the story of the trip. The picture is well produced and will be a big money maker. In every way, a picture of the highest order.

Crashing Through, with Harry Carey.—Good picture with plenty of action. Seems to please.

EXHIBITORS HERALD, 407 S. Dearborn, Street, Chicago.
Welcome to the Circle Of Workers

We want to write and tell you that since we have been receiving your paper we enjoy every copy of it and think that it is the best trade journal published.

We especially enjoy your "What the Picture Did For Me" and will endeavor at different times to tell you our experience with the different pictures that we run.

M. H. MCDONNELL,
Badger Opera House,
Merrill, Wis.

one of Jackie's best pictures to date, but the price seems also to be keeping up according to Jackie's better acting. Played a well and got in enough for its purposes, and should not flick.—R. Navary, Liberty theatre, Verona, Pa.—Neighborhood patronage.

Daddy, with Jackie Coogan.—In my opinion the very best of all Jackie Coogan pictures to date. Not drawing quite as well as Oliver Twist, but absolutely sat- isfactory in every way. Played a full week to increasing business daily, as every person who saw it became a booster. Used newspapers, window cards and bell-boards only.—Frank L. Browne, Liberty theatre, Long Beach, Cal.—General patronage.

The Bright Shawl, with Richard Barthelmess and Virginia Brown.—We pleased all on it a week to good business.—J. A. Flournoy, Criterion theatre, Macon, Ga.—General patronage.

Skin Deep, with a Rose, with a special cast.—A wonderful picture. Will stand advanced prices. Please all who saw it. Played during flood and lost money, but with 145 in the house, for an average of ten and thirty cents. Bought for $35.00.—W. H. Harris, Electric theatre, Dan- burgh, Pa.—General patronage.

Mighty Laks a Rose, with a special cast.—Mighty fine picture dealing with the re-generation of crooks. Might have been a better picture if F. K. Kriehbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Dangerous Age, with a special cast.—A real good picture for mid-week, but the title kept the country people outside.—B. C. Brown, Temple theatre, Virginia, Wis.—General patronage.

The Hot Shot, a Thomas H. Ince production.—A picture that has pleased very much my audience. A good comedy, A. Langston, Gaite theatre, Sorel, Quebec, Can.—General patronage.

The Hot Shot, a Thomas H. Ince production.—A picture that has brought back returns on our investment.—G. P. Plot- ner, Princess theatre, Scandia, Kans.—Rural patronage.

The Dangerous Age, with a special cast.—A real good picture for mid-week, but the title kept the country people outside.—B. C. Brown, Temple theatre, Virginia, Wis.—General patronage.

The Lion's Howl, a Thomas H. Ince production.—A picture that has pleased very much my audience. A good comedy, A. Langston, Gaite theatre, Sorel, Quebec, Can.—General patronage.

The Lion's Howl, a Thomas H. Ince production.—A picture that has pleased very much my audience. A good comedy, A. Langston, Gaite theatre, Sorel, Quebec, Can.—General patronage.

The Voice from the Minaret, with Norman Kerry, was a perfect production but paid too much for it. Please my patrons, but had nothing left but the memory, after it was all over.—S. A. Davenport, Palace theatre, Neodesha, Kans.—Small town patronage.

The Woman Conquers, with Katherine MacDonald.—Plenty of snow, action and a good screen picture, the screen picture that is the best of them all.—E. C. Potter, Firemen's theatre, New Hampton, Iowa.—Neighborhood patronage.

East Is West, with Constance Talmadge.—A great picture. By far the best thing I have ever seen of any star ever yet. Fine acting and does fine work. Well liked by everybody. Played two days in one day town. Practi- cally the capacity both the second and Idie Hour theatre, Marion, S. C.—Neighborhood patronage.

East Is West, with Constance Talmadge.—While this picture East Is West has done much better. Patrons liked it about 75 per cent. We paid entirely too much for it and lost money. Business—B. C. Brown, E. H. Brinton, Illinois theatre, Centralia, Ill.—General patronage.

Star Dust, with Hope Hampton.—Patrons not like this. No stars. Fanny Hurst didn't want her name linked with it. It was as poor a picture as we have run in a long time.—E. H. Brinton, Illinois theatre, Centralia, Ill.—General patronage.

Star Dust, with Hope Hampton.—Mighty good little program picture. The railroad train wreck a good climax. Six reels. Fifth reel poor condition. Rest passable.—B. E. Fitton, Lyric theatre, Marion, Ark.—General patronage.

Passion, with Pola Negri.—A very good picture which is held up by the wonder- ful personality by Negri, but Griffith's Organisation of the Storm is so far ahead of it that it dwarfs its magnitude to zero. Griffith is certainly a master mind.—M. Hill, Pastime Theatre Reserve, Kans.—Small town patronage.

Passion, with Pola Negri.—Picture was good, but the film was in rotten shape. Don't see how First National ever gets by with the class of film it was.—J. R. Euler, Opera House, South English, Iowa.—Small town patronage.

Eggs of the North, with Constance Talmadge.—I was disappointed on the story. The star is good, but was not liked in this as she was in all other pictures.—A Lactouere, Gaite theatre, Sorel, Quebec, Can.—General patronage.

Her Social Value, with Katherine Mac- Donald.—Just a picture. Exceedingly quiet in the box office.—E. H. Brinton, Liberty theatre, Pasco, Wash.—General patronage.

Eggs of the North, with Strongheart.—A real first class picture. Business a little above the average.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Red Hot Romance, with a special cast.—A 50 cent picture. Nothing to it. Nearly all my free list walked out in third and fourth reels. This should drive patrons to city to see pictures with a reputation.—L. A. Boyd, Rex theatre, Fernandina, Fla.—General patronage.

The Woman Gives, with Nora Tal- madge.—Good picture well rendered and good acting. Full house with warm complimentary.—Harry Roberts, Electric theatre, Centralia, Kans.—Small town patronage.

The Lucky Life, a Marshall Neelan production.—Did not draw. May not please the average. If you have it booked don't "lay down," but boost it as something different. Tell 'em "You get two distinct plays. All different, like reading four good short stories. l. Can the Lemon's Change its Spots? 2. Can Ignorance Is Bliss, Ill. A Wonderful China Town Drama. 4. A Clever Story With a Laughable Finish. Number three is a comedy and the last film acting I have ever seen. That alone was worth the whole show. Discriminating patrons express their approval of the production. However, I would not book it again, as it is hard to make pay.
Woman Exhibitor Joins As Club Roster Grows

The "Herald" was the pioneer in reporting "What the Picture Did For Me" and is always more up to date. Therefore I endorse the exclusive club idea and can assure you that I will always report to the "Herald" and the "Herald Only."

JACK CAIRNS,
Brooklyn theatre, Detroit, Mich.

I'm for the "Herald" one hundred percent.

MRS. LOLA BELL
Queen theatre, Lonoke, Ark.

Listen to this, Brother Exhibitors: "What the Picture Did For Me." Exchange managers, as well as their salesmen, say, "Don't believe what you read in the 'Exhibitors Herald' on 'What the Picture Did For Me'; it's not reliable."

Here I get a letter from Vitagraph, Inc., submitting twenty-one reports clipped out of the "Herald" on "The Ninety and Nine," a special they have, and a short letter saying the twenty-one reports is sufficient to sell me the picture.

Don't buy on these grounds I am buying it. Why? Because I feel that there are enough good reports coming from the "Herald" to know it is O. K.

This is not the first time I have gotten such a letter. Believe me, Brother Exhibitors, you can depend on this for good results. I recently reported "Driven" as punk and the salesmen got angry at me. I should worry. It is so.

M. J. BABIN
Fairylan theatre, White Castle, La.

NOTE: The "Herald Only" Club roster, containing the names of exhibitors joining since last publication of the list, is presented on another page of this department.

FOX
Boston Blackie, with William Russell.—Scored a hit here. The best liked program picture we have played in some time.—C. Malphurs, Dreamland Theatre, High Springs, Fla.—Small town patronage.


The Footlight Ranger, with Charles Jones.—Very good picture, but why, Oh why, do they put these Western stars in such pictures? A few more like this one and Jones is a dead bird in this town. Fox has already killed Farnum here.—C. H. Simpson, Progress Theatre, Millen, Ga.—General patronage.

The Footlight Ranger, with Charles Jones.—Not the kind of picture my patrons like to see, star in, as patrons did not have any praises for him on this one.—A. A. Xeese, Beatie Theatre, Haw River, N. C.—Small town patronage.

The Town That Forgot God, with a spectacular cast.—A very good production in nine reels. It pleased the big majority and I thought it a very fine picture. Some of my new patrons did not care for it. Sob stuff all through with few comedy touches. Wonderful title for exploitation and paper is very good.—Abel Kohn, Pastime Theatre, Granville, N. Y.—Small town patronage.

Good Bye, Girls, with William Russell.—Light program. Pleased all who saw it. Five reels. Good film.—D. E. Pitton,
You've Been Missed; Glad You're Back

I am indeed sorry that I let my subscription to the "Herald" run out. You will find enclosed a check for which you may send me "What the Picture Did For Me" two years. I think I have missed one or two copies of the condensed reports, so bundle them up with any copies of the "Herald" I have missed and let me have it.

I hardly know whether to make this check to the "Herald" or J. C. Jenkins. He seems to own the whole thing. While this man is a long way from Alexander City, I have found his doke so good that I would make a special effort to meet him if by any chance I should drop in his section of the country. I often say that I am going to be as faithful to this part of the country as Jenkins is to his territory, but I get busy sweeping and putting up paper and remain a slacker to my fellow exhibitors.

May I never see nor hear of another special feature of from eight to twelve reels in length. Help us get rid of these business killers. The more footage that crawls through the machine, the less footsteps through the lobby.

MACK JACKSON,
Strand Theatre, Alexander City, Ala.

Lyric Theatre, Harrison, Ark.—Small town patronage.

The Face on the Barroom Floor, with Henry B. Wallis.—A picture which drew and pleased all who saw it.—C. Malphurs, Dreamland Theatre, High Springs, Fla.—Small town patronage.

Madness of Youth, with John Gilbert.—A good picture, but will please about 20 per cent. That means—you know the rest.—M. Weitzman, Lyric Theatre, Coatesville, Pa.—Neighborhood patronage.

Snowdrift, with Charles Jones.—Few more like this and Footlight Ranger and Charles will be a thing of the past. We want to see a lot of them. Five reels. Good film.—D. E. Fitchen, Lyric Theatre, Harrison, Ark.—Small town patronage.

Dreamland, with Charles Jones.—Few more like this and Footlight Ranger and Charles will be a thing of the past. We want to see a lot of them. Five reels. Good film.—D. E. Fitchen, Lyric Theatre, Harrison, Ark.—Small town patronage.

Snowdrift, with Charles Jones.—Not as good as some of Jones' pictures, but will please all of the younger sets.—C. Malphurs, Dreamland Theatre, High Springs, Fla.—Small town patronage.

Snowdrift, with Charles Jones.—Good summer picture. Plenty of snow. Ordinary program picture.—E. C. Potter, Fireplace Theatre, New Hampton, Iowa.—Neighborhood patronage.

While Justice Sleeps, with Dustin Farnum.—A good one that every one congratulated us on. Fox prints always good.—L. W. McCuan, Kozy Theatre, Dresden, Tenn.—Neighborhood patronage.

The Village Blacksmith, with a special cast.—Another good Fox special. Picture played to a favorable one day business. While in a regular picture appealing to the children, it also drew a good adult crowd.—A. J. Haley, Hillside Theatre, Chicago, Ill.—Neighborhood patronage.

The Yosemite Trail, with Dustin Farnum.—An excellent Fox program picture with some good scenery. Nothing to be ashamed of if you are using any of the smaller pictures and some of your brothers are advertising the beautiful section of your cities and towns, so I suppose I will not be out of order if I do the same. We draw from a neighborhood of about 10,000 in a city of 200,000, some highhors, some would-be highhors and others whose dones are not so high.—Wm. H. Creal, Suburban Theatre, Omaha, Neb.—Neighborhood patronage.

West of Chicago, with Charles Jones.—A dandy comedy-drama with Western settings. Better than the average as a picture program pleased. More of this sort is needed.—H. J. Longaker, Howard Theatre, Alexandria, Minn.—General patronage.

Romance Land, with Tom Mix.—I didn't try to keep any order; couldn't if I had tried. They nearly yelled their heads off. Picture started quiet and holds up to the end.—Fred M. Rich, Strand Theatre, Perry, Mo.—Small town patronage.

Romance Land, with Tom Mix.—This feature is only a little more than four reels in length, but it contains more action, comedy, and entertainment than many pictures of twice the footage. It was absolutely impossible to keep the children quiet at our Sunday matinee. They were right along with Tom and Tony in this picture every foot of the way. May all of his productions be as good.—Wm. H. Creal, Suburban Theatre, Omaha, Neb.—Neighborhood patronage.

Bucking the Barrier, with Dustin Farnum.—Poorest Dustin Farnum picture we have run. No story.—C. Malphurs, Dreamland Theatre, High Springs, Fla.—Small town patronage.

The Great Night, with William Russell.—Star in a difficult role. General pleased over all. Society stuff, but with action.—L. W. McCuan, Kozy Theatre, Dresden, Tenn.—Neighborhood patronage.

Moonshine Valley, with William Farnum.—Absolutely rotten. Lay off this one. It will not satisfy any audience.—C. V. Lewis, Lyric Theatre, Creighton, Nebr.—Small town patronage.

Love Bound, with Shirley Mason.—A good program picture, but not up to the standard of "Romance Land."—L. Freeman, Grand Theatre, Lake City, Fla.—General patronage.

Boss of Camp 4, with Charles Jones.—This is one of the best. Action. Class as one of this star's best. Please here.—Adolph Kohn, Pastime Theatre, Granville, N. Y.—Small town patronage.

Catch My Smoke, with Tom Mix.—This is the best Mix for a long while. The kind that the Mix fans delight in. It is only about four reels in length. Action and comedy in every foot.—James Ha worth, Ilo Ilo Theatre, Cumber land, B. C.—Canada neighborhood patronage.

My Friend the Devil, with a special cast.—Boys, believe me, I am one happy exhibitor, for this was the last of the so-called Fox special. Believe me, never again. If you have to run this kind of junk to get a regular Saturday program from Fox then I am through. Take my advice and if you have the "Ridin' of New York and My Friend the Devil" then pay for them, as hard as it is, and say the fault is yours. You did yourself injure by not showing them.—S. B. Johnson, Regent Theatre, Marianna, Ark.—Neighborhood patronage.

Who Are My Parents? with a special cast.—A very good program with the pictures which will please virtually all lady patrons and most of the men. Original title was "A Little Lead to the Lead," but we changed it to another, which suggested a sex play and probably kept quite a few away.—Adolph Kohn, Pastime Theatre, Granville, N. Y.—Small town patronage.

Who Are My Parents? with a special cast.—A picture that pleased all. Read unfavorable reports in Harness of past few weeks, but got back of it and went over big. Many comments even now, and played it three weeks ago. Many said best picture this season.—A. J. Haley, Hillside Theatre, Chicago, Ill.—Neighborhood patronage.

Who Are My Parents? with a special cast.—We were afraid of this, but it is a very fine picture from every standpoint. Children actors wonderful. Our most "hardheaded" patrons admitted that they had to cry. Wrong title.—J. H. Hoffman, Plainview Theatre, Plainview, Nebr.—Neighborhood patronage.

The New Teacher, with Shirley Mason.—If your fans like this star they will like this picture. Mine do, and they praised this picture. It is a good entertainment and the print was in excellent condition.—E. H. Elliott, Palace Theatre, Lynn, Ind.—Small town patronage.


The Ragged Heiress, with Shirley Mason.—Good program.—Bert Silver, Silver Family Theatre, Greenville, Mich.—General patronage.

Monte Cristo, with John Gilbert.—We consider this one of the exceptional photographs. Star does a great piece of acting, as does also William V. Mong. Business was poor, perhaps for the reason that many of the dumbbells who attend these plays could not remember the plot of "The Three Hours Ahead" and "Monte Cristo" at all.—Wm. H. Creal, Suburban Theatre, Omaha, Nebr.—Neighborhood patronage.

Monte Cristo, with John Gilbert.—We consider this one of the exceptional photographs. Star does a great piece of acting, as does also William V. Mong. Business was poor, perhaps for the reason that many of the dumbbells who attend these plays could not remember the plot of "The Three Hours Ahead" and "Monte Cristo" at all.—Wm. H. Creal, Suburban Theatre, Omaha, Nebr.—Neighborhood patronage.

Three Jumps Ahead, with Tom Mix.—Just another Tom Mix, and don't get me wrong. That means another real box office attraction. "Three Jumps Ahead" is simply O. K.—Harry Hoboth, Maxine Theatre, Imlay City, Mich.—Small town patronage.

Lights of New York, with a special cast.—Ran this one two days. Any pro-

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—A bully good picture and it drew well too. Used Boys to Board, one of the Our Gang comedies, with this and the audience pleased 100 per cent.—H. G. Martin, American Theatre, Columbus, Ga.—Transient patronage.

A Connecticut Yankee, with Harry Myers.—Personally thought this a very good show. It's a very good offering and we feel they liked it—A. A. Neece, Beatrice Theatre, Haw River, N. C.—Small town patronage.

Shirley of the Circus, with Shirley Marion.—No good. Lay off. It's rotten. Rum stories are killing this good star.—C. V. Largen, Lyric Theatre, Creighton, Neb.—Small town patronage.

Shirley of the Circus, with Shirley Marion.—A good program picture that gave satisfaction.—Adolph Kohn, Pastime Theatre, Granville, N. Y.—General patronage.

**Goldwyn**

**Hungry Hearts**, with a special cast.—A good Sunday picture. Plenty of human interest and comedy. I am sure the audience liked this.—B. C. Brown, Temple Theatre, Viroqua, Wis.—General patronage.

**Vanity Fair**, with Mabel Ballin.—About twelve or fourteen years ago I saw a picture called Vanity Fair, because I remember the three reeler was good. Goldwyn's Vanity Fair can lose money for anyone, as it does not please 10 per cent of your audience; at least, it only pleased the good teachers and a few scholars here.—Harry Hobolth, Maxine Theatre, Imlay City, Mich.—Small town patronage.

**The Stranger's Banquet**, a Marshall Neilan production.—This picture has been cut down in footage and it makes a difference. The director didn't have much to start with and he had nothing when he finished.—Wm. H. Crel, Suburban Theatre, Omaha, Nebr. Neighbourhood patronage.

**The Stranger's Banquet**, a Marshall Neilan production.—Fair audience picture, but poor box office. I placed banquets in the theater at $5.00 a seat, all seats, and made a profit. I did this to get in the theater. Turns might be better.—J. E. Crel, Suburban Theatre, Omaha, Nebr.—Neighbourhood patronage.

**The Wall Flower**, with Colleen Moore. Pronounced excellent by those who studied the stage personality. I was not much enthused, although I admit it is a good picture. Overdone in spots. S. V. Wallace, Idle Hour Theatre, Cambridge Springs, Pa.—Transient patronage.

**The Christian**, with Richard Dix.—Picture is all right as a real production, but as a drawing card it is a failure. Will get by at the box office if bought at 50 cent price asked.—B. C. Brown, Temple Theatre, Viroqua, Wis.—General patronage.

**The Christian**, with Richard Dix.—This story follows the life of Christ very closely. Our patrons seemed to like it, although the ending is very depressing. We did a very moderate business.—Wm. H. Crel, Suburban Theatre, Omaha, Nebr.—Neighbourhood patronage.

**The Dust Flower**, with Helene Chadwick.—Good picture. This star makes only good pictures. We never hesitate to play them and we usually get good comments.—Geo. J. Kress, Hudson Theatre, Rochester, N. Y.—Neighbourhood patronage.

**Broken Chains**, with Colleen Moore.—A sensational, fast moving melodrama that has an original story and much to commend it. Ernest Torrence as the brute husband does a wonderful character part. Story is overdrawn and improbable. A society molluscoding falling in love with a rough mountaineer's wife at first sight, and whips a man twice his build in a hand to hand encounter. Fight is most realistic and entirely too brutal. Story pleased for three days.—Ben. L. Morris, Temple Theatre, Belfaire, Ohio.—General patronage.

**A Blind Bargain**, with Lon Chaney.—This picture will keep the kids away for a week and scare the adults. A poor
Stahl Pays Tribute to Contributor

Mr. CHAS. H. RYAN, Garfield Theatre, Chicago, Ill.

My Dear Mr. Ryan:

Allow me to express my appreciation for the interest behind your comments on "The Dangers of Age," printed in one of the trade papers. Such frankly stated reports are always helpful, for in no way do they serve as a direct key post on what the trade and public want on the screen.

As you can easily imagine, it is rather difficult to bring into touch with the popular demand and at the same time concentrate on the magic within the four walls of a studio, so your reports to the trade papers serve the double purpose of keeping the producers and the exhibitors informed as to what type of pictures are going over.

I will be interested in learning how you like my next picture production, "The Hunger." Have just finished shooting the final scenes and am now busy on the cutting and titling. The picture shapes up satisfactorily so far. The cast is splendid and the story is sensational enough to hold a real lack for everybody, young and old, rich and poor.

Again thanking you for the way you have supported my production, and with kindest personal regards, I remain sincerely,

JOHN M. STAHL, John M. Stahl Productions, Los Angeles, Calif.

NOTE: The above letter is contributed by Charles H. Ryan, Garfield Theatre, Chicago, a pioneer reporter to this department.

EXHIBITORS HERALD July 14, 1923

Goldwyn—B. C. Brown, Temple Theatre, Viroqua, Wis.—General patronage.

Godless Men, with a special cast.—A good sea story, out of the ordinary. My people all liked it.—Fred L. Freeman, Grand Theatre, Lake City, Fla.—General patronage.

Just Out of College, with Jack Pickford.—A very good picture. Most everybody liked it, but not as well as Made in Heaven.—G. L. Blasingame, Halls, Tenn.—Neighborhood patronage.

Hold Your Horses, with Tom Moore.—These old Tom Moore programs are the best thing Goldwyn ever released for real entertainment and if you have never played them they are as good as new.—J. H. Talbert, Legion Theatre, Norwich, Kans.—Small town patronage.

The Invisible Power, with House Peters.—Tasteful setting for a small town audience. Had poor attendance due to rain.—C. A. Anglemire, "Y" Theatre, Nazareth, Pa.—Small town patronage.

The King of Hearts, with Mabel Normand.—See it before you buy. Story very weak.—W. Bailey, Strand Theatre, Dryden, Ont., Can.—Small town patronage.

Head Over Heels, with Mabel Normand.—This was so rotten that the people walked out on it and I hid in the operating room. Killed business for two days.—Fred L. Freeman, Grand Theatre, Lake City, Fla.—General patronage.

Head Over Heels, with Mabel Normand.—This was so rotten that the people walked out on it and I hid in the operating room. Killed business for two days.—Fred L. Freeman, Grand Theatre, Lake City, Fla.—General patronage.

Hodkinson

Affinities, with a special cast.—Wow, this went over with a rush here, for we are a resort town, and a lot of these people are on hand most of the time, so I am told, but it did well for me.—S. V. Wallace, Idle Hour Theatre, Cambridge Springs, Pa.—Transitory patronage.

The Kingdom Within, with a special cast.—Picture gave good satisfaction. Drawing power good.—B. C. Brown, Temple Theatre, Viroqua, Wis.—General patronage.

The Kingdom Within, with a special cast.—Fair program picture.—E. C. Potter, Firemen's Theatre, New Hampton, Iowa.— Neighborhood patronage.

Bulldog Drummond, with Carlyle Blackwell.—Some melodrama. Enough action for those who would like the other kind, though, and we did not get it over. Not the fault of the picture. Merely placed in a wrong house.—E. H. Brenn, Illinois Theatre, Centralia, Ill.—General patronage.

Bulldog Drummond, with Carlyle Blackwell.—Only a fair program picture.—Bert Silver, Silver Family Theatre, Greenville, Minn.—General patronage.

While Paris Sleeps and Second Fiddle. —Poor pictures. The first gruesome, with Lon Chaney. They just in the picture, and the second very much amateurish. The weakest Hodkinson I have had.—B. C. Brown, Temple Theatre, Viroqua, Wis.—General patronage.

The Headless Horseman, with Will Rogers.—Was lucky to sell this to the school at actual cost. At that it's not had a bad kind of a picture for a house to run.—G. P. Plotner, Princess Theatre, Scandia, Kans.—Rural patronage.

Heart's Heat, with a special cast.—Good picture, but haven't we had enough pictures taken after The Miracle Man? The public does not take to them any more. At least they drop here.—E. H. Brenn, Illinois Theatre, Centralia, Ill.—General patronage.

Slim Shoulders, with Irena Castle.—Good picture for those who like Irena Castle.—E. C. Potter, Firemen's Theatre, New Hampton, Iowa.—Neighborhood patronage.

Riders of the Dawn, with a special cast.—A rip snorter when you need Western action to wake them up. Didn't have to pay very much for it. While this picture is not so fine, too, business very good in spite of extra warm weather and Thursday half holiday when they all go to the swimming pools.—H. P. Mitchell, Grand Theatre, Columbus, Ga.—Transient patronage.

Lichtman-Preferred

Are You a Failure? with a special cast.—Go out and see it, you won't regret it. I think we make the old show house pay good the rest of the summer. It's good.—Jack Cauley, Brookfield Theatre, Detroit, Mich.—General patronage.

Thorns and Orange Blossoms, with a special cast.—An A1 picture. You don't need to hide yourself from your patrons coming out. Give us more like it.—M. Weintraub, Lyric Theatre, Coraopolis, Pa.—Neighborhood patronage.

Rich Men's Wives, with House Peters.—A good, very good picture. Holds attention from beginning to end.触摸 in places and even flappers will cry a little, but they tell you about it as they go out. Don't let them go home talking about it.—L. A. Boyd, Rex Theatre, Fernandina, Fla.—General patronage.


Shadows, with Lon Chaney.—As rated it lives up to being a first class picture but don't kid yourself about the drawing power of this one, as it is not there as a box office magnet. I have received favorable comments on the picture, but would say personally that I believe the acting of Lon Chaney is of the highest type of screen portrayal. Business poor three days.—W. H. Brenner, Cozy Theatre, Winchester, Ind.—General patronage.

Shadows, with Lon Chaney.—A very good character drama with Chaney doing one of his more pleasant parts as the chimpanzee who helps his patronage. They are very good and seem to act as if you would expect human beings to do under similar circumstances. Story pleased for three days.—E. H. Brenn, Illinois Theatre, Centralia, Ill.—General patronage.


Metro

Trailing African Wild Animals, a Martin Johnson production.—Had hard luck, as I played this one during the church revival and did not do anything with it, but the few that saw it sure did like it, and, believe me, this certainly is a wonderful picture. The best photography that I ever saw and you do not have to take into consideration that it was made in Africa. Had a dandy run on it. If Metro generally does ship me a rotten print, Play it and give them something to think about.—E. H. Johnson, Fair and Square, Marianna, Ark.—Neighborhood patronage.

Where the Pavement Ends, a Rex Import production.—Wonderful, but just a little weak, the beautiful exterior scenes will more than compensate for this.
picture that will please most audiences, especially the higher class patrons.—James Haworth, Ilo Ilo Theatre, Cumber- bland, B. C., Can.—Neighborhood patronage.

The Famous Mrs. Fair, with a special cast.—Two days to satisfactory business and rental as fair as the title. One absorbing picture picture that failed to draw.—C. Malphurs, Dreamland Theatre, High Springs, Fl.—Small town patronage.

I Can Explain, with Gareth Hughes.—Poor title. Doesn't mean anything and nothing in it. My leading lady is away the end of this week expecting some redeeming feature, but it doesn't come. Strange that a director will persist in such a box office failure at Boyd, Rex Theatre, Fernandina, Fla.—Town patronage.

The Four Horsemen, with Rodolph Valentino.—Waited for this until I could buy it at a rental enabling me to show it in a big way and get back my money. Admis sion and it was worth waiting for. Two days to fine business. Fine print and fine profit, and finest of all, a very fair rental.—C. A. Riva, Pastime Theatre, Tilton, N. H.—Small town patronage.

Toll of the Sea, with a special cast.—Beautiful picture. Will do very well in my parlour." admis sion and it was worth waiting for. Two days to fine business. Fine print and fine profit, and finest of all, a very fair rental.—C. A. Riva, Pastime Theatre, Tilton, N. H.—Small town patronage.

A Noise in Newboro, with Viola Dana.—A nice comedy drama. Much better than June Maddern and I wish she should show same. Patrons like Miss Dana in comedy-dramaas that are from a worth-while story. Mt. J. Longaker, Howard Thea tre, Alexandria, Minn.—General patronage.

Success, with Brandon Tynan.—Excellent picture, although I only took it in $400. A good picture and I wish it more. Much better than a lot of the so-called super-specials. Seven reels. Film good.—D. O. Harrison, Ark.—Small town patronage.

All the Brothers Were Valiant, with a special cast.—This is an exceptionally good sea story, although I did no business and only was no success of the picture.—James Haworth, Ilo Ilo Theatre, Cumberland, B. C., Can.—Neighborhood patronage.

All the Brothers Were Valiant, with a special cast.—This is a very good sea picture, but failed to draw.—T. A. Shea, Palace Theatre, McGehee, Ark.—Neighborhood patronage.

Peg O' My Heart, with Laurette Taylor.—Went over here good. The women like this picture the best.—C. Malphurs, Dreamland Theatre, High Springs, Fla.—Small town patronage.

Trifling Women, a Rex Ingram produc tion.—Very artistic, well acted and tense, but we have had too many an cient and some of the performers. It is good, but did not draw.—H. J. Long aker, Howard Theatre, Alexandria, Minn.—General patronage.

Trifling Women, a Rex Ingram produc tion.—We think this one as good as the best. Pleased all but a few critics and sure, a safe hard to please picture. One that every house should have. Did not draw as it should, but no fault of the picture.—A. A. Brodler, Kaypee Theatre, Mt. Gilead, Ohio.—Neighborhood patronage.

Seeing's Believing, with Viola Dana.—Not up to her usual self. Not much to it.—Fred. Freeman, Strand Theatre, Lake City, Fla.—General patronage.

Don't Write Letters, with Gareth Hughes.—Just a picture is all. A lot of good scenes with W. H. Goodroad, Strand Theatre, Warren, Minn.—General patronage.

Quincy Adams Sawyer, with a special cast.—This is one of the finest pictures in my house this spring. If it had been given proper advertising it would have ranked among the best of the year. Powerful cast.—F. D. Hendrix, Strand Theatre, Mt. Vernon, Ia.

Quincy Adams Sawyer, with a special cast.—Extra good. Finish from every one and it is pleasing every one as pleasing any place. Run it against When Night Can Was In Flower and outdraw later both pictures.—T. A. Shea, Palace Theatre, Granville, N. Y.—Small town patronage.

Glass Houses, with Viola Dana.—A good program picture that failed to draw.—C. Malphurs, Dreamland Theatre, High Springs, Fla.—Small town patronage.

I Can Explain, with Gareth Hughes.—Poor title. Doesn't mean anything and nothing in it. My leading lady is away the end of this week expecting some redeeming feature, but it doesn't come. Strange that a director will persist in such a box office failure at Boyd, Rex Theatre, Fernandina, Fla.—Town patronage.

The Four Horsemen, with Rodolph Valentino.—Waited for this until I could buy it at a rental enabling me to show it in a big way and get back my money. Admission and it was worth waiting for. Two days to fine business. Fine print and fine profit, and finest of all, a very fair rental.—C. A. Riva, Pastime Theatre, Tilton, N. H.—Small town patronage.

Paramount

You Can't Fool Your Wife, with a special cast.—We have known what the title tells us for a long time. Also that we failed to fool our customers on this one. Rental too high.—T. A. Shea, Palace Theatre, McGehee, Ark.—Neighborhood patronage.

Mr. Bigote Spen's His Dime, with Walter Hiers.—Light comedy drama a little on the burlesque type. Reminds you of Wallace Reid's "Dictator" with one of the same name. Picture is most entertaining for those who like the lighter stuff. Hiers is no Reid though and never will be. Picture has nothing about it to draw business, but the idea that it came like it. Poor for three days.—Ben D. Morris, Temple Theatre, Belleair, Ohio.—General patronage.

Grumpy, with Theodore Roberts.—This picture while it pleased most everybody that I asked, failed to draw as much as I anticipated. Played this at the first sign of cold weather and a barest of money.—C. McDonough, Majestic theatre, Milford, Ill.—Small town patronage.

Missing Millions, with Alice Brady.—A very well produced picture of program caliber. Alice is no longer young, which some say is no crime, but the box office suffers nevertheless.—Wm. H. Creal, Shubert and Omaha, Nebr.—Neighborhood patronage.

Anna Ascends, with Alice Brady.—Put this on with Lloyd Hamilton in the Paramount. Believe me, I think this the best picture we have had in some time. Much better than many that cost much more money throughout.—Fred M. Rich, Strand theatre, Perry, Mo.—Small town patronage.

Anna Ascends, with Alice Brady.—A pretty title and an ordinary picture. Did not draw and did not please. Paramount makes some mighty good ones and some mighty bad ones too.—E. H. Brient, Illinois theatre, Centralia, Ill.—General patronage.

The Ne'er Do Well, with Thomas Meighan.—Not in a class with Back Home, but a race for the second. Twelve days to poor business. Fifteen and thirty cents.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

My American Wife, with Gloria Swanson.—Fair special. Good story and cast. Star great.—Hert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Back Home and Broke, with Thomas Meighan.—One of Meighan's best if not his very best. The public thought it had a good title and was a good picture. Play it.—S. H. Borisky, American theatre, Chattanooga, Tenn.—Neighborhood patronage.

Drums of Fate, with Mary Miles Minter.—Fair program picture. No comments, good, bad or indifferent.—T. A. Shea, Palace theatre, McGehee, Ark.—Neighborhood patronage.

Kick In, with a special cast.—A very good picture but we paid too much money for it to be shown at this time of the year. This picture should please any house and would be a money maker if bought right and played any time but during the hot weather. Film in good shape outside of one long sprocket mark.—H. M. McDonnell, Badger Opera House, Merrill, Wis.

Adam's Rib, a Cecil B. De Mille produc tion.—The best picture since I played Orphans of the Storm. Well acted, beautiful scenery. Lost money, but not the fault of the picture.—A. Lacourte, Gaite Theatre, Sorel, Quebec, Can.—General patronage.

Adam's Rib, a Cecil B. De Mille production.—Positively the best De Mille production I have had. A failure. Did not have money, but picture cost too much.—T. W. Young, Jr., Frances theatre, Dyersburg, Tenn.—Neighborhood patronage.

Outcast, with Elsa Ferguson.—A good picture and with heavy advertising did a fair business. Will not hold up for more than one day, however.—E. H. Brient, Illinois theatre, Centralia, Ill.—General patronage.

Outcast, with Elsa Ferguson.—Fair picture, but title kept several people away. Film in just fair condition. Picture should pass anywhere as a program picture.—M. J. McGonnell, Badger Opera House, Merrill, Wis.

On the High Seas, with Dorothy Dalton.—Hot weather and storm kept atten tion down. Picture as good as any shown here for some time. Splendid sea story. Don't pass it up.—C. A. Riva, Pastime Theatre, Tilton, N. H.—Small town patronage.

The Siren Call, with Dorothy Dalton.—Got by with it. Outdoor fans satisfied and others did.—J. L. Doherty, Legion theatre, Norwich, Kans.—Small town patronage.

Singed Wings, with Lebe Daniels.—
A Tribute

THIRTY DAYS (Paramount), with Wallace Reid—Wallace Reid!

Many expressions of genuine regret at his passing.

Our tribute: Cover him with beautiful flowers.

Curtain.

—Clark and Edwards, Palace Theatre, Ashland, O.

Fred M. Rich, Strand theatre, Perry, Mo.

—Small town patronage.

Travél’ On, with William S. Hart—Only a fair picture. Paid too much for this one.

—Small town patronage.


Get-Rich-Quick Wallingford, a Cosmopolitan production Didn’t see it, but from reports went over O. K. No business, however. Film cost $15.00. Had fifty-five adults and five kids.—G. R. Reid, Palace theatre, Laramie, Wy.—Small town patronage.

The Men From Home, with James Kirkwood.—Very well done. Also very well the box office.—J. Reynolds, Liberty theatre, Pasco, Wash.—General patronage.

The Bonded Woman, with Betty Compson—Average good program that will please followers of Betty Compson. Good shipwreck stage scene in picture.—J. H. Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

Fool’s Paradise, a Cecil B. De Mille production.—This is one of the best pictures I ever read. Advertised with $4.98 summit sure did glow a long time—1,000.—S. L. Byerly, Ideal theatre, De Gräf, Ohio.—General patronage.

Three Word Brand, with William S. Hart—Will be sure to attract.—S. L. Byerly, Ideal theatre, De Gräf, Ohio.—Neighborhood patronage.


The Spanish Jade, with David Powell.—Poor picture. Not the kind for a neighborhood house to play. Business fell offRight after this day.—J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Testing Block, with William S. Hart—Pays the average. Dark print hurt here. This one has nothing about

It’s on eight spools.—F. W. Horrigan, McDonald theatre, Philiburg, Mont.—-Moderate patronage.

The Young Rajah, with Rodolph Valentino.—Played to better than the usual Friday and Saturday crowd and to my surprise it seemed to please. No walk-outs. Thought the picture poor myself.—Fred M. Rich, Strand theatre, Perry, Mo.—Small town patronage.

The Young Rajah, with Rodolph Valentino.—Better than I had expected and would have been better is speeded up a little.—C. F. Kriegbühn, Paramount theatre, Rochester, Ind.—General patronage.

The Old Homestead, with Theodore Roberts.—This is a story that everybody liked, adults and children. Fair attendance.—A. A. Anglemire, “Y” theatre, Nazareth, Pa.—Small town patronage.

The Old Homestead, with Theodore Roberts.—Buy it right and boost it. Did not have one kick on this one and that is something unusual. Roberts is a great favorite, and out of past times we set the whole show. Down here in the woods we think it was some show.—A. A. Brolig, Galax, W. Va.—Neighborhood patronage.

Burning Sands, with a special cast.—Good picture. As the little French dancing girl, Janet is very good. Yes.—C. F. Kriegbühn, Paramount theatre, Rochester, Ind.—General patronage.

Manslaughter, a Cecil B. DeMille production.—Ten reels. If it is possible to do a picture that please 100%. We ran it three days, something that has only been done in this house twice before. Will say that this one is all that has been claimed for it. We had to pay our top price, but it was worth it. We increased our admission prices and packed the houses that gave us a profit. Don’t think DeMille will ever beat this one, no matter how long he tries.—C. F. Kriegbühn, Paramount theatre, Rochester, Ind.—Small town patronage.

Manslaughter, a Cecil B. De Mille production.—Fine picture. It surely is a special benefit from the comments on it. Film rental a little too high. Just got an even break at ten and thirty-five cents.—E. L. Graef, Opera house, Hertoville, Wis.—Small town patronage.

Manslaughter, a Cecil B. De Mille production.—We were late getting to this one, but it proved a good puller. Will suit any kind of audience as it has a general appeal.—S. H. Borisky, American theatre, Chattanooga, Tenn.—Neighbourhood patronage.

Nice People, with Wallace Reid.—My patrons don’t want to see any more Reid’s now, as the pictures have not got the life in them that they should have. I am compelled to run these Reid’s as they were contracted for before his death, the number of films being a big loss here right now, as this one was bought as a special and paid big price for it. Worth just about one-third what I paid for it. Attendance: 130.—A. Mitchell, Justice theatre, Russellville, Ky.—Small town patronage.

The Crimson Challenge, with Dorothy Davenport.—This will do for the average.—L. G. Beecher, New Lyndoon theatre, Lyndonville, N. Y.—General patronage.

The Top of New York, with May McAvoy.—A program picture that delighted the entire audience including the two Victor Artists who appeared in person on the evening’s program. Get this.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Top of New York, with May McAvoy.—One of the old, Realstars saved over and placed in the 41. Didn’t cost much and well worth the effort. Most of the pictures in this group that you pay twice as much for.—J. H. Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

Exit the Vamp, with Ethel Clayton.—This one went over well to an average business.—J. C. McKee, Electric theatre, Bolivar, Mo.—Small town patronage.

The Impossible Mrs. Bellew, with Gloria Swanson.—Arranged a fashion show with this for three days at fifty cents each day. Combined with it was a good one. Picture a credit to Miss Swanson and her future releases should go over big for us, as all were pleased and we had an excellent business.—J. H. Briend, Illinois theatre, Centralia, Ill.—General patronage.

When Knighthood Was in Flower, with Marion Davies.—The good things previously said about “Knighthood” stand. I drew them for forty miles and would have kept them. It is a day record in my town if rain had not come the third day. Most favorable comments.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Across the Continent, with Wallace Reid.—When a cast is composed of such sterling actors as Wallace Reid and Theodore Roberts we can always expect a good picture and it was very good. Nice business at ten and twenty-five cents.—B. Moore, Roma theatre, Columbus Grove, Ohio.—Small town patronage.

Across the Continent, with Wallace Reid.—A crackerjack automobile picture which equals anything Wally ever did in this line. Book and boost, as you are missing a good one if you don’t play it. Priced at $4.98.—M. Hildreth, Pastime theatre, Reserve, Kans.—Small town patronage.

Across the Continent, with Wallace Reid.—Here is an old one, but an accounting on it for the benefit of any who may not have run it. In my estimation it is far better than many so-called specials. It is entertaining and clean. One of the kind you like to stand at the door after they are through and meet the people. Down here in my average Saturday crowd.—E. H. Elliott, Palace theatre, Lynn, Ind.—Small town patronage.

Her Gilded Cage, with Gloria Swanson.—Star brought them out and they went home satisfied, but a Harold Lloyd two-reel comedy helped do the satisfying. Admission ten and twenty-five cents.—
New Ones I Have Seen

SOULS FOR SALE (Goldwyn), a Rupert Hughes production. This picture may not be quite all that is required by the producers, but it has the elements that go to make up strong audience satisfaction—an appealing story, yes, in a way, but what of that? A little propaganda might be a good thing now and then. I believe this picture is going to be very satisfactory to every acting out of audience critics. —J. C. Jenkins, Auditorium Theatre, Neligh, Neb.

THORNS AND ORANGE BLOSSOMS (Lichtmann-Preferred), with a special cast.—Settings and local touches excellent. Acting good, story punch. Action draggy through-out. No good for audience appeal, as I viewed it from that angle. Went to sleep before end of second reel. M. Hillyer, Pastime Theatre, Reserve, Kan.

The HOTTENTOT (First National), a Thomas H. Ince production. Fine pictures but knockout com-edy drama with spectacular steeple-chase scenes. Cannot help being a money maker if First National does not play the hog on rentals. Theatre packed.—M. Hillyer, Pastime Theatre, Reserve, Kan.

MASTERS OF MEN (Vitagraph), with a special cast. This does not appear to cause a furor and set the tongues wagging when once it gets to playing the small town, then I was born in Missouri and didn't know there. There isn't a thing left out of this picture that ought to have been in it. It has some of the swiftest moving action of any picture I have witnessed in a day and the love theme running through it is just like I would have it if I went back 45 years.

Cullen Landis and Earle Williams never did better in their lives, and the fights Cullen puts up will have the audience called for by a bunch of roughnecks makes the fight in "The Spoilers" look like a Methodist love festival, and if I ever board the flight Landis, well, I'll get Jack Dempsey to take my gloves, that's all.

"Masters of Men" is bound to be a winner and Vitagraph has rung the bell with this one. It's an audience picture from any angle you are a'mind to view it, and the re-production of the naval battle at Santiago is so realistic and gives one such a thrill that you will just yell like a Flathead Indian at a pow wow, that's what you will.

To sum it all up, I wish they'd make 'em all like that.—J. C. Jenkins, Auditorium Theatre, Neligh, Neb.

BELLA DONNA (Paramount), with Pola Negri. I have always been a picture fan and never walked out of a show until this one. I had to stop over in a small city between trains and congratulated myself that I got in there in time to see "Bella Donna." The acting had led me to expect a fine show. It was so rotten that I did not stay through it, and I would not boost it for my house if it was offered to me free.—C. E. Hopkins, Hopkins Theatre, Cotter, Ark.

**EMBASSY**

not get film rental. Ran two days. Admission ten and thirty cents. Town of 2,000.—S. A. Davidson, Princess theatre, Neodesha, Kans.—Small town patronage.

For the Defense, with Ethel Clayton.—Average program. Pleased 75 per cent.—L. G. Beecher, New Lyndon theatre, Lyndonville, N. Y.—Small town patronage.

The Face in the Fog, with Lionel Barrymore.—Good picture and pleased, but for some unknown reason very small audience. Lost money, but no fault of picture.—C. A. Riva, Pastime theatre, Fillon, N. H.—Small town patronage.

The Face in the Fog, with Lionel Barrymore.—Fair program picture. Business just fair.—B. B. Benfield, Idle Hour theatre, Marion, S. C.—Neighborhood patronage.

Beauty's Worth, with Marion Davies. Better than the usual Davies pictures. Pleased 25 per cent.—C. F. Kriesbaum, Paramount theatre, Rochester, Ind.—General patronage. A Daughter of Luxury, with Agnes Ayres.—Not a type of picture they like to see as they insist on something a little better. In the Furnace, The Sheik and others like these.—A. L. Bart, Union theatre, Sorel, Quebec, Can.—General patronage.

A Daughter of Luxury, with Agnes Ayres.—Satisfactory program picture.—C. F. Kriesbaum, Paramount theatre, Rochester, Ind.—General patronage.

At the End of the World, with Betty Compson.—A fine picture. It will please.—H. A. Anderson, Allied Film, Cocod, Neb.—Neighborhood patronage.

The Call of the North, with Jack Holt.—Here is a fine picture. Good photography; good story. Went over well.—S. E. Holley, Ideal theatre, De Graff, Ohio.—General patronage.


While Satan Slept, with Jack Holt.—A good picture but not the money for me, on account of local conditions. Pleased those who came.—S. A. Davidson, Princess theatre, Neodesha, Kans.—Small town patronage.

While Satan Slept, with Jack Holt.—This one went over great for us. It pleased everybody. I would say that you cannot find a better picture.—C. H. Talbert Legion theatre, Nazareth, Pa.—Small town patronage.

To Have and To Hold, with Betty Compson.—This one went over great in this town. Should go across anywhere. Fair attendance.—C. A. Anglemire, "Y"
Joe Rock and Billie Rhodes in "Rolling Home," one of Rock's newest comedies for Grand-Asher productions.

—Seemed to like this one and it pleased one day. Good program picture.—Ben L. Morris, Olympic theatre, Bellaire, Ohio.—General patronage.

Tropical Love, with Ruth Clifford.—This is some beautiful scenery in this picture. Best Playgoers we have had. Reginald Denny is the hero. Good story.—T. R. Jesse, Gem theatre, Humphreys, Mo.—Small town patronage.

The Ruse of the Rattler, with J. P. McGowan.—Here is a Western that you cannot beat. My patrons absolutely went wild over this one, and the kids in front kept the music drowned out. Business was good on this one.—A. Mitchell, Dixie theatre, Russellville, Ky.—Small town patronage.

The Ruse of the Rattler, with J. P. McGowan.—This star does some convincing acting. Well liked by the boys. Should please both Western picture fans.—T. R. Jesse, Gem theatre, Humphreys, Mo.—Small town patronage.

Realart

The Sleep Walker, with Constance Bennett. A fair program picture. Picture played to above average business.—J. C. McKee, Electric theatre, Bolivar, Mo.—Neighborhood patronage.

Too Much Wife, with Wanda Hawley. A comedy-drama, played to 75 per cent.—L. G. Beecher, New Lyndon theatre, Lyndonville, N. Y.—General patronage.

A Game Chicken, with Bebe Daniels, Fair. The last reel may save it.—C. F. Kriehbaum, Paramount theatre, Rochester, Ind.—General patronage.

Selznick

Worlds Apart, with Eugene O'Brien. Nothing to this kind of picture. Can't see where they get such stuff together to get the title. J. W. Boatwright, Radio theatre, Ozark, Mo.—Neighborhood patronage.


Why Announce Your Marriage? with Elaine Hammerstein. A pleasing star in a peppy story that will please to show to an appreciative audience.—J. H. Talbert, Legion theatre, Norwich Kans.—General patronage.

A Woman of No Importance, with a special cast. Picture of importance for a small town. If you have to play it don't say too much. Print very good. Story O. K. for 50 per cent of audience.—Harry Hobolt, Maxine theatre, Imlay City, Mich.—Small town patronage.

The Sign of the Rose, with George Beban. Why critics raved about this one is beyond your understanding. Picture was not a bad picture, but surely nothing above the average. It did not draw film rental, and we did not pay a fortune for it either.—E. H. Brien, Illinois theatre, Centralia, Ill.—General patronage.

Quicksand, with a special cast.—A real picture. Buy it and don't be ashamed to show it. My patrons thought it was superior to that company. The paper will draw them in.—M. Weintraub, Lyric theatre, Coraopolis, Pa.—Neighborhood patronage.

A production of the Moulin Rouge, with a special cast.—Only an ordinary program picture with poor photography and very dark. Made us no money.—W. H. Harris, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.
merstein.—This is one of the most spectacular pictures I had for a long time. I recommend that picture to any house. Pleased 100 per cent.—M. Weintraub, Lyric theatre, Coraopolis, Pa.—Neighborhood patronage.

One Week of Love, with Elaine Ham-
merstein.—A very satisfactory picture to
those who came, but the box office re-
cipts were exceedingly disappointing.
In my opinion the title is exceptionally
poor.—W. J. Powell, Loew theatre,
Wellington, O.—(This report recently ap-
peared with the word "picture" errone-
ously used instead of "title" in the last
sentence. This is Mr. Powell's corrected
version. The error was made in trans-
scription.)

The Death Dance, with Alice Brady.
—Lots of money spent in this one. Star
shines up well, but not any better than
in any others she made, however, here.
—S. V. Wallace, Idle Hour theatre, Can-
brIDGE SPRINGS, Pa.—Transient patronage.

United Artists

Douglas Fairbanks in Robin Hood.—
Good. Did more second day than first,
and that is very unusual. I also got my
contract that was fair to the exhibitor.
—E. J. Reynolds, Liberty theatre, Pasco,
Wash.—General patronage.

A Tailor Made Man, with Charles Ray.
—Played this without short stuff.
Mighty good picture for any town.—M.
Bailey, Strand theatre, Dryden, Ont.,
Can.—Small town patronage.

The Three Musketeers, with Douglas
Fairbanks.—A marvelously artistic and
pleasing picture which is beautiful and
entertaining. It pleased practically 100
per cent and was sure glad I played it.
although attendance was not as good as
I wished, because it is a costume picture.
If you can get them out it will please,
and we have no complaint whatever to
make. United Artists has always given
me a square deal and I'm for 'em.—M.
Hillyer, Pastime theatre, Reserve, Kans.
—Small town patronage.

The Ruling Passion, with George Ar-
liss.—One of the best I ever showed.
A little slow getting started, but they soon
forgot that.—F. E. Barnes, Strand thea-
tre, Norris City, III.—Neighborhood pat-
ronage.

The Iron Trail, with a special cast.—A
100 per cent satisfactory production here.
Two-day run to good business with no
kicks whatever. Scenic shots are beauti-
ful and story is well handled. Very good
ending and bridge work is an achieve-
ment.—M. Hillyer, Pastime theatre, Re-
serve, Kans.—Small town patronage.

Universal

Crossed Wires, with Gladys Walton.—
Best comedy drama this season. A riot
of fun and laughter from beginning to
end. Why not put this star in more of
these Irish punch comedies?—A. J. Ha-
ley, Hillside theatre, Chicago, Ill.—Neigh-
borhood patronage.

Hunting Big Game in Africa, an H. A.
Snow production.—We did well on this
picture, but on account of high rental
and big expense in advertising same it
did not net us much. Will appeal to ru-
ral communities and to people who sel-
don't attend the movies. Admission fif-
ten and thirty cents.—L. R. Moore,

Roma theatre, Columbus Grove, Ohio.—
Small town patronage.

Hunting Big Game in Africa, an H. A.
Snow production.—Got the children
aroused over this picture and they will
all be there. Did fair business on this in
face of heavy opposition.—C. McDon-
uough. Majestic theatre, Milford, Ill.—
Small town patronage.

Hunting Big Game in Africa, an H. A.
Snow production.—A wonderful picture,
but did not draw. The women don't care
for it. Played it two days.—S. A. David-
son, Princess theatre, Neodesha, Kans.—
Small town patronage.

The Flirt, with a special cast.—Un-
doubtedly a great picture. We pleased
the women and young people but failed
to please the men.—C. Malphurs, Dream-
land theatre, High Springs, Fla.—Small
town patronage.

The Love Letter, with Gladys Wal-
ton.—A good program picture that
pleased most of those who saw it. Com-
ments favorable.—Adolph Kohn, Pasti-
time theatre, Granville, N. Y.—Small
town patronage.

The Love Letter, with Gladys Walton.
—Gladys is my best card and my how
they do come out for her lately. This
story has boosted her stock and did same
for me.—S. V. Wallace, Idle Hour thea-
tre, Cambridge Springs, Pa.—Transient
patronage.

The Flame of Life, with Priscilla Dean.
—This picture seemed to please as this
is a mining town. Do not think it would
be a popular picture in any but a mining
center so don't be talked into paying more
than a program price for it.—James Ha-
worth, No Ho theatre, Cumberland, B. C.,
Can.—Neighborhood patronage.

The Flame of Life, with Priscilla Dean.
—A real good picture of English coal
mine life and it drew very well although
not up to my expectations. Plenty of ac-
tion, and Wallace Beery deserves as
much praise as Dean. Used an all star

Is a Second Marriage Ever Successful?

Will Draw Every Man and Woman Like a Magnet

A BOX OFFICE PICTURE—AN AUDIENCE STORY—A MONEY-MAKING CAST

It's a C. B. C. COLUMBIA PICTURE Gems of the Screen
EXHIBITORS HERALD

July 14, 1923

comedy. The Busybodys, with this.—Hugh G. Martin, American theatre, Columbia, Ga.—Transitent patronage.

The Flaming Hour, with Frank Mayo.—Fair picture. Business very poor on this one.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Flaming Hour, with Frank Mayo.—Fair program picture. Not as good as some of his others. Will get well with a good comedy.—L. A. Pli olmad, Photo Play theatre, Grand Rapids, Ohio.—Neighborhood patronage.

Scrubble Desiring, with Hoot Gibson.—Just a fair program. A poor vehicle from the man.—Fred L. Freeman, Grand theatre, Lake City, Fla.—General patronage.

Gossip, with Gladys Walton.—I have seen this as a very good picture that offers good entertainment.—Adolph Kohm, Pastime theatre, Granville, N. Y.—Small town patronage.

The Absylbraute, with Reginald Denny.—Denny in another fighting special. It is sure a corker. Please a good holiday crowd.—A. J. Haley, Hillsdale theatre, Chicago, Ill.—Neighborhood patronage.

Single Handed, with Hoot Gibson.—No good for Hoot and my patronage did not mind telling me so. Hoot had better get back in Westerns, and Laemmle had better give him a better director than he had in this and Game Over or the results will be fatal.—Hugh G. Martin, American Theatre, Columbus, Ga.—Transitent patronage.

The Gentleman from America, with Hoot Gibson.—This is a real good picture and every one seemed pleased.—Adolph Kohm, Pastime theatre, Granville, N. Y.—Small town patronage.

The Ghost Patrol, with a special cast.—Somehow this last batch of Universal pictures appeal to me on the whole. They are cleverly put together as I said, on the whole they are a little better than the average program.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

The Ghost Patrol, with a special cast.—Ordinary program picture. Please another.—E. C. Potter, Fortune's theatre, New Hapton, Iowa.—Neighborhood patronage.

Trimmmed in Scarlet, with Kathlyn Wil liams, as a star that can do bit and do it well. As the society mother of the young daughter, inclined to be fast, she took a part that put over the story big time.—Olympic theatre, Bellevue, O.—General patronage.

Wolw Law, with Frank Mayo.—This is a very ordinary program picture. I find that most Universal pictures of the program type are very mediocre.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—Small town patronage.

Trimmmed, with Hoot Gibson.—Good story of returned war hero who is elected sheriff and cleans out the crooks. Bear and mustached daughter.—H. G. Stett merten, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Ridin' Wild, with Hoot Gibson.—A very good Western. Pleased 90 per cent.—Frederick Telford, Dakota theatre, Dakota, Wis.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—This picture is a good average picture, for it is a specialty they sell it for. We were oversold on this one. The action is all in the last reel where the race is. If you can buy it at a regular program rate.—Terrell, Dolton Opera house, Dolton, Wis.—Neighborhood patronage.

Eleanor Boardman in “Souls for Sale,” a Goldwyn Picture.

—A very good subject, but paper on this too high class for my trade, so I pulled a big house on Monday, and had one of the best days that I have.—Hugh G. Martin, American theatre, Columbus, Ga.—Transitent patronage.

The Prisoner, with Herbert Rawlin son.—Good program picture. Business just fair. Not action enough for Saturday program.—B. B. Benfield, Idle Hour theatre, Marion, S. C.—Neighborhood patronage.

The Prisoner, with Herbert Rawlin son.—A very good picture. Most of Raw linson's are good.—J. W. Andersen, Ringo theatre, Cozad, Nebr.—Neighborhood patronage.

The Married Flapper, with Marie Prevost.—Had to blink three times then rush for press sheet. Couldn't believe my eyes. Thought Paramount or First National had slipped in one of their very best high class society dramas into the Universal reel can, but no, it was Un iversal, and the highest class picture they ever released. Kenneth Harlan, who usually plays with Constance Talmadge was the mighty likable hero, and Marie Prevost the adorable heroine. Keep on. Mr. Laemmle, you have shown us what you can do. There is not as much comedy as one expects, but it makes up in interest. The auto race furnishes the ex citement and it's intensely interesting. Pan (Miss Prevost) drives the racer and wins the big purse. Remember that this is strictly high class stuff and good for any house in the land. The ladies will be keen for it and it will also please the men and children. Book it.—Philip Raud, Rex theatre, Salmon, Idaho.—General patronage.

Wolf Law, with Frank Mayo.—Average picture and fair story. Poor business.—H. G. at the box office, Ohio theatre, Chandler, Okla.—General patronage.

The Jilt, with a special cast.—A clean story all will like and you can guarantee

it or money back and you get it at a fair price. Old and young will compliment you on this picture.—A. Boyd, Rex theatre, Fernandina, Fla.—General patronage.

The Midnight Patrol, with a special cast.—This one is better than a lot of special programs. Plenty of action and sure to please any audience.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

The Trap, with Lon Chaney.—Not a howling success for us. Chaney in a trite role and failed to please.—G. E. Flotron, Princess theatre, Scandia, Kans.—Rural patronage.

Afrad to Fight, with Frank Mayo.—A picture that pleased very well. Plenty of action.—Jenks & Terrell, Dalton Opera House, Dalton, Wis.—Neighborhood patronage.

The Scarlet Car, with Herbert Rawlin son.—Good Sunday show and drew well. Lots of comedy. Rawlinson apparently well liked here, and no holdups on Universal reel.—Neighborhood patronage.


The Power of A Lie, with a special cast. Pictures of this class, and sold as only Universal does, are few and far between. A pleasing program. A story told in a big league style. Acting, settings, photography good. Book it and do some advertising. The picture will do the rest.—W. H. Horrigan, McDonald theatre, Philipsburg, Mont.—Mining camp patronage.

The Power of A Lie, with a special cast.—A very good, but not a good one. This is above the average and better than the cen sors, but at that you can't make money out of it.—S. V. Wallace, Idle Hour the atre, Cambridge Springs, Pa.—Transitent patronage.

The Storm, with House Peters.—This is a very good picture for house. It is a very good one. It is a good picture for any house. —F. E. Strand theatre, Harris City, Ill.—Neighborhood patronage.

The Storm, with House Peters.—Broke all records for house.—C. W. Koborg, Opera House, Elba, Nebr.—Small town patronage.

The Storm, with House Peters.—A very good picture from all angles. Patrons very well pleased. Give it more like it.—Jenks & Terrell, Dalton Opera House, Dalton, Wis.—Neighborhood patronage.

The Storm, with House Peters.—Like other reports, an extremely good special.—C. Malphurs, Dreamland theatre, High Springs, Fla.—Small town patronage.

Human Hearts, with House Peters.—Very good picture. Was well liked by patrons, but didn't do very good. Lost money.—F. L. Gracia, Opera House, Hor toville, Wis.—Small town patronage.

Human Hearts, with House Peters.—My audience was well satisfied; and can be classed as a very good programme.—A. Laverne, Dalton Opera house, Scobey, Que. can.—General patronage.

Human Hearts, with House Peters.—This picture drew well but was a trifle heavy in hot weather. Movie patrons don't seem to like the "sob stuff" any more. However, the picture is superbly acted and the lighting is good. Costumes and accessories will get the business.—W. L. Powell, Lone theatre, Wellington, Ohio.—General patronage.

Human Hearts, with House Peters—
One of the best pictures we have shown. You can book this one and boost your bank account—A. R. Jenkins, Ideal Theatre, Middleville, Mich.—Small town patronage.

Paid Back, with Gladys Brockwell.—Fair offering. Pleased only 60 per cent.—Janks & Terrell, Dalton Opera House, Dalton, Wis.—Neighborhood patronage.

Second Hand Rose, with Gladys Walton.—Pleased a well filled house. A good story well rendered—Harry Roberts, Electric theatre, Centralia, Kans.—Small town patronage.

The Galloping Kid, with Hoot Gibson.—Very ordinary picture. I can't see much or never could in Universal program pictures. My people demand a better grade of pictures.—Geo. C. Starkey, Mostor Falls, N. Y.—Small town patronage.

Out of the Silent North, with Frank Mayo.—It was a very good picture. Some said fine, some said not. I called it just medium—G. L. Blasingame, Halls theatre, Halls, Tenn.—Neighborhood patronage.

The Bear Cat, with Hoot Gibson.—Just the kind of picture to offset the spring freezes. Picture was well liked. The picture always please a full house here.—Harry Roberts, Electric theatre Centralia, Kans.—Small town patronage.

Under Two Flags, with Priscilla Dean.—Well produced and gave satisfaction. The audience treated to The Sheik with Valentino. S. R. O. Raised by admission price. The real kind. My audience likes the best.—A. Lacomte, Gaite Theatre, Sorel, Quebec, Can.—General patronage.

Under Two Flags, with Priscilla Dean.—Raised admission five cents and no kicks. Everybody pleased.—E. L. Greaf, Opera House, Hortonville, Wis.—Small town patronage.

Under Two Flags, with Priscilla Dean.—This one gave good entertainment, but not very many came to see it. Another feature, Don Juan, Villanova, Nazareth, Pa.—Small town patronage.

Under Two Flags, with Priscilla Dean.—I see where some kick on this one, but do believe the public will enjoy it. Did a nice business with it and safe in saying that it pleased 99 per cent of our patrons.—A. A. Broffier, Kaypee theatre, Mt. Gilead, Ohio.—Neighborhood patronage.

Man to Man, with Harry Carey.—Good.—C. W. Koborg, Opera House, Elba, Nebr.—Small town patronage.

The Kentucky Derby, with Reginald Daniell.—Well liked. Picture was well liked and admission five cents. No complaints.—E. L. Greaf, Opera House, Hortonville, Wis.—Small town patronage.

One Wonderful Night, with Herbert Rawlinson.—A mighty good picture. Plenty of action and the star is always good—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

Step On It, with Hoot Gibson.—Very good picture. Lots of comedy. But picture is a little dark.—M. Bailey, Strand theatre, Dryden, Ont., Can.—Small town patronage.

The Lavender Bath Lady, with Gladys Walton.—Not much of a story to this program picture. Will go over if Gladys Walton is liked.—C. Malphurs, Dreamland theatre, High Springs, Fla.—Small town patronage.

The Midnight Guest, with Grace Darmond.—A good program picture.—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

A Wonderful Wife, with Miss du Pont.—Good.—W. Koborg, Opera House, Elba, Nebr.—Small town patronage.

Foolish Wives, with Eric von Stroheim.—Well liked by some patrons. Do not know what the picture would have done under ordinary circumstances. Fair business considering competition consisting of free medicine show and Ku Klux lecture.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

A Dangerous Game, with Gladys Walton.—Laemmle says they are better than this 52. B. S. B. Women. Not much to this. The poorest Walton for some time. Nearly all Waltons are good.—J. W. Boatwright, Radio theatre, Ozark, Mo.—Neighborhood patronage.

A Dangerous Game, with Gladys Walton.—Star good as usual, but the story was very light. Didn't see much of a dangerous game in this one. Also had a Mirror, The Birth of Aviation, that was fine.—R. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Fox, with Harry Carey.—This is not the big special that it is advertised to be. Just a fairly good Western. Carey not very popular here in this, a small town.—F. E. Barnes, Strand theatre, Norwich City, Ill.—Neighborhood patronage.

Vitagraph

Masters of Men, with a special cast.—It is a day since I have pleased my patrons better than with this feature. It is a real American drama with the proper cast, direction, just enough comedy, thrills and romance to balance it. It is a relief from oriental and ancient costume stuff. It should please everywhere. Who is making Masters of Men I would recommend that the greatest publicity be given it and that all Spanish-American War veterans be asked to cooperate and with a guarantee that it will please any audience the exhibitor should clean up. I gave 100 veterans of '98 and '99 free passes and they told the whole country how good it was.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

Masters of Men, with a special cast.—Under existing conditions, which were unfavorable, we did a fair two day business on this gigantic historical production.—A. J. Halsey, Harris theatre, Chicago, Ill.—Neighborhood patronage.

Masters of Men, with a special cast.—Here is a crackerjack of a picture. Hats off to Vitagraph. Let the producers realize that the pictures they produce are worth showing. Grab it. The price is reasonable.—M. Weintraub, Lyric theatre, Corapolis, Pa.—Neighborhood patronage.

Masters of Men, with a special cast.—A very good clean picture. Something doing all the time. The press book says that Morgan Robertson, a man of the sea, knew how to write sea stories. He sure did. Cullen Landis does very good work.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

The Ninety and Nine, with Colleen Moore.—A very good business. Great breaking for many favorable comments. This is the kind my patrons like—Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—This is wonderful. Has a little of everything to make it interesting to everyone. The fire scene is simply great. Don't take a fortune to buy.—J. J. Hoffman, Plainview theatre, Plainview, Nebr.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—Proved one of the best of the season's dramas. A title that will draw and please 100 per cent. Can be bought right and boosted to make one like to have more like it.—L. G. Reccher, New Lyndoon theatre, Lyndoonville, N. Y.—Small town patronage.

The Ninety and Nine, with Colleen Moore.—Good picture that pleased our folks. Two days to best business in a long time.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

The Ninety and Nine, with Colleen Moore.—Good melodrama. Does nice business—J. R. Bohman, American theatre, Chattanooga, Tenn.—Neighborhood patronage.

The Front Page Story, with a special cast.—A good clean program that should please any audience. Went over 90 per cent here.—Fred L. Freeman, Grand theatre, Lake City, Fla.—General patronage.

The Single Track, with Corinne Griffith.—Story is interesting, but there is no heading. It simply gives your audience a poor impression on the start. Dull.—Dry Goodroad, V. W. Riley, is put up.—W. H. Goodroad, Strand theatre, Warren, Minn.—General patronage.

Little Wildcat, with Alice Calhoun.—Has some real good support and is a good feature. No comments.—C. A. Riva, Pastime theatre, Tilton, N. H.—Small town patronage.

The Wild Cat, with Alice Calhoun.—A dandy little program picture.—J. W. Andrews, Rialto theatre, Cozad, Nebr.—Neighborhood patronage.

Little Wildcat, with Alice Calhoun.—A very good program picture. Patrons well pleased.—A. R. Jennings, Ideal theatre, Middleville, Mich.—Small town patronage.

When Danger Smiles, with William Duncan.—Another as good as the others and they average about 80 per cent so book it for a program offering.—S. V.
NEVER in history has any production made such an impression as did "Human Wreckage" when it began its four-weeks' run at the Lyric Theatre, New York, on Wednesday, June 27th. The New York Tribune said: "'Human Wreckage' is intensely interesting... it is with pleasure that we announce that it is a simple story, simply told without exaggeration or sensationalism... one feels instinctively that it is all true... there are some perfectly stupendous scenes... it is difficult in a cast like this to pick one who is better than the others... His (Hackathorne's) mad taxi ride is thrillingly presented."
THE DAILY NEWS said: "'Human Wreckage' is appealing and most effective. . . well worth seeing." "There was not a dry eye in the house," said the New York American. "That there was not a dry eye can be attributed to the subject, a difficult one to handle, honestly albeit entertainingly." "Mrs. Reid resumes her old place in the first ranks of dramatic actresses," said the Morning Telegraph. "James Kirkwood gives an excellent and convincing performance. . . Bessie Love's performance is superbly real. . . 'Human Wreckage' presents a dramatic story."
EXHIBITORS HERALD
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Stan Laurel breaks a few hearts in "Cellars and Cuffs," a one reeler made by Hal Roach for Pathé.

Wallace, Idle Hour theatre, Cambridge Springs, Pa.—Transient patronage.

When Danger Smiles, with William Duncan.—If you want action, get it. It's a knock-out for small towns. Pleased 100 per cent here.—A. G. Weigang, Community theatre, Kenedy, Tex.—Small town patronage.

Divorce Coupons, with Corinne Griffith.—Six reels. A very good program picture. A little above the average.—C. W. Tipton, New theatre, Manila, Ark.—Neighborhood patronage.

Rainbow, with Alice Calhoun.—Good picture. Ran this with Larry Semon in The Bell Hop and it sure made a hit.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Where Men Are Men, with William Duncan.—A good program picture.—Adolph Kohn, Pastime theatre, Granville, N. Y.—General patronage.

The Fighting Guide, with William Duncan.—Consider this one extra good for small town patronage. Showed it with a program on which I received favorable comments.—F. E. Barnes, Strand theatre, Norris City, Ill.—Neighborhood patronage.

Flower of the North, with a special cast.—Better than ordinary program, yet not so good as the special.—Belleview patrons well pleased. Seven reels. Good film.—Small town patronage.—D. E. Pitton, Lyric theatre, Harrison, Ark.—Small town patronage.

The Little Minister, with Alice Calhoun.—I liked it fine, although in general it pleased only about 75 per cent.—A. G. Weigang, Community theatre, Kenedy, Texas.—Small town patronage.

My Wild Irish Rose, with Pauline Starke.—Rare and fragrant as old wine. A sweet breath of life, love and laughter, from an old Irish romance. The Handy Andy of the screen. Not a great super but a superbly directed picture. Not a movie but a real drama. Not a series of pictures but a finely wrought story that keeps up the interest to the end. It draws, it pays, it pleases. All praise to Vitagraph. Be sure and use the twenty-four sheet, the heralds and window cards. Also have a singer at fourth reel and at end of seventh to sing "My Wild Irish Rose." Other Irish airs should be employed. "God loves the Irish" and my patrons evidently do also. Forty and twenty cents. Sunday and Monday.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

God's Country and the Woman, with William Duncan.—I read in "What the Picture Did For Me" that this feature was just like A Woman's Sacrifice, but in the face of that I bought this picture. It is just the same and is no better, so if you buy one don't play the other. It is just a very ordinary Curwood picture. Geo. C. Starkey, Opera House, Montour Falls, N. Y.—Small town patronage.

Warner Brothers

Heroes of the Street, with Wesley Barry.—This is an excellent picture, and do not tell to your patrons about it too. If they don't like this, quit the business.—Your people are not human.—Russell Arretgent, K. P. theatre, Pittsfield, Ill.—General patronage.

The Beautiful and Damned, with Marie Prevost.—Was terribly disappointed, as I was led to believe that this was a knock-out. Even at this would consider this a pretty fair picture, but by no means a special.—James Haworth, Ilo Ilo theatre, Cumberland, B. C., Can.—Neighborhood patronage.

State Rights

Wild Cat Jordan (Goldstone), with Richard Talmahe.—Talmahe does his stunts with an ease and grace you will not find in any other star, not even Doug himself. This story is light, but full of fun, and pleased them all.—T. Ross Riley, Wigwam theatre, Oberlin, Kans.—General patronage.

The Crow's Nest (Sunset), with Jack Hoxie.—Just a fair Western.—Nothing to rave about. Pleased about 80 per cent.—A. A. Neese, Beatrice theatre, Haw River, N. C.—Small town patronage.

The Wildness of Youth (Graphic), with a special cast.—Very good hot weather picture.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

Chain Lightning (Arrow), with Ann Little.—The best race track scenes I ever saw. Showed to big satisfied audience.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

Barbed Wire (Sunset), with Jack Hoxie.—Very good with lots of action.—C. W. Kohorg, Opera House, Elba, Nebr.—Small town patronage.

Where Is My Wandering Boy Tonight? (Equity), with Callen Landis.—This is a very good picture which will please. Rather sad but I don't think we should have Westerns and comedies all the time. Teaches a mighty good lesson and is a picture every young boy in his teens should see.—Geo. C. Starkey, Opera Falls, N. Y.—Small town patronage.

Notoriet (Weber-North), with a special cast.—Oh, brothers, what razzing I got on this one. There is a preparation called "Maurine" that is good for the eyes, but Maurine Powers, the alleged star in this picture would give a blind man the croupies. The poor girl can't help her looks, but why put her in pictures? Mary Alden and Rod LaRouque are good when they have something to do, but they found out in this mess like they were trying to figure out what it was all about. There was an automobile shown in a long shot that looked like the vintage of 1912, and I think "Notoriet" was produced about that time, but Will Nigh didn't have the nerve to release it, even in that prehistoric age of two reel features. I bought this of an independent concern before I had seen any reviews on it and the exchange assured me it was a "crackerjack" picture. At this time when the independents need the business and are crying for it, why not get rid of the exhibitor who is trying to help them?—E. E. Sprague, Lyric theatre, Goodland, Kan.—General patronage.

Ten Nights In a Barroom (Arrow), with a special cast.—A real good picture with good exploitation possibilities. Pleased here. I can recommend this to other exhibitors and once is right. Adolph Kohn, Pastime theatre, Granville, N. Y.—Small town patronage.

Sure Fire (Winners), with Johnny Hines.—A splendid hot weather picture. Lots of laughs and something doing all the time. Not a picture to elicit many compliments, but surely, one that will send them out thoroughly satisfied.—W. J. Powell, Lone theatre, Wellsville, Ohio.—Small town patronage.


The Man from Hell's River (W. P. F. C.), with a special cast.—A good Northern. Curwood Northerns and like most of that type expected no mounted police. Good people seemed to like it. Run in opposition to Paramount's Mr. Billings and away out west. Barry is particularly good, as is a dog in the story. Makes fine for this hot weather.—Ben. L. Morris, Elk Grand theatre, Bellaire, Ohio.—General patronage.

Hart Reissues (Tri.), with William S. Hart.—We find the reissue Wm. S. Hart classics very satisfactory and good money had seen any reviews. (Mystic), with Johnny Hines.—A splendid hot weather picture. Lots of laughs and something doing all the time. Not a picture to elicit many compliments, but surely, one that will send them out thoroughly satisfied.—W. J. Powell, Lone theatre, Wellsville, Ohio.—General patronage.

Serials

In the Days of Daniel Boone (Universal), with Philip St. John, will show another serial, brother. If you need a serial book this one and boost it, and you'll have all the kids you want. This is the only exchange book we have in the Lyric theatre, Coraopolis, Pa.—Neighborhood patronage.

Haunted Valley (Pathé), with Ruth Roland.—This is a good serial, but I don't think it any ahead of The Timber Queen. Ruth is a favorite star here. It's worth seeing. (Mystic), with C. W. Tipton, New theatre, Maual, Ark.—Neighborhood patronage.

Winners of the West (Universal), with Art Acord.—Am now on Chapter twelve and it's getting better. Please all and
July 14, 1923

**LOIS WILSON**  **J. WARREN KERRIGAN**

**Stars of “The Covered Wagon”**

**IN**

**A MAN’S MAN**

Presented by
Paralta Plays, Inc.

Directed by
Oscar Apfel

**HERE’S** your chance to cash in on the drawing power of the two stars of one of the industry’s biggest pictures—here’s your opportunity to show your crowd the two stars they are reading about and hearing about. “A Man’s Man” is one of the few good pictures in which Lois Wilson and J. Warren Kerrigan are starred. It’s good enough to be reissued solely on its merits as an entertainment. It’s an actionful drama of red revolution and rosy romance amidst the gorgeous splendors of a South American Republic—a colorful tale of a fighting American who started things—and finished them! Many of you remember the hit “A Man’s Man” made when it was first released. It’s just as good now as it was then! BOOK IT!

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EXHIBITORS HERALD
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holds interest well in my class of patrons.
— A. G. Weigang, Community theatre, Kenedy, Tex.—Small town patronage.

Speed (Pathé), with Charles Hutchison—Not his best.—F. W. Horzigan, McDonald theatre, Philiburg, Mont.—Mining Camp patronage.

The Timber Queen (Pathé), with Ruth Roland.—A fine serial. I have run seven chapters. It's O.K. You will like it.—G. L. Blasingame, Halls theatre, Halls, Tenn.—Neighborhood patronage.

Short Subjects

Aesop's Fables (Pathé)—Uniformly good short subjects. Attract notice and receive many favorable comments. These rank as good, nearly—as a two reel comedy.—M. Hiltz, Paradise theatre, Reserve, Ky.—Small town patronage.

Buster Keaton Comedies (First National).—In my opinion the best comedy on the screen.—S. H. Borisky, American theatre, Chattanooga, Tenn.—Neighborhood patronage.

Century Comedies (Universal).—Uniformly satisfactory. Also one of the best serials.—Harold Lloyds from Pathé.—W. H. Harman, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

Educational Comedies.—Maintain a good average of comedy. Rather dependable series.—S. H. Borisky, American theatre, Chattanooga, Tenn.—Neighborhood patronage.

Fox Educational.—I have not seen any reports on these one reelers Fox is putting out, but I want to say that they are sure gems. They are interesting, instructive and can be bought at the same price as news reels and take better with my people than the latter.—E. H. Elliott, Palace theatre, Lynn, Ind.—Small town patronage.

Fighting Blood (F. B. O.), with George O'Hara.—The best two reeler on the market. The only objection I have, they don't make them fast enough. If you don't run it you're not a showman.—M. Weintraub, Lyric theatre, Coraopolis, Pa.—Neighborhood patronage.

Larry Semon Comedies (Vitagraph).—Interesting pairs and a good one.—S. H. Borisky, American theatre, Chattanooga, Tenn.—Neighborhood patronage.

Larry Semon Comedies (Vitagraph).—Four out of five can be classed as “good.” Kids will yell when Semon is announced.—L. C. Beecher, New Lyndon theatre, Lyndonville, N. Y.—General patronage.

Lyman Howe’s Hodge Podge (Educational).—Have had some of these with Lyman Howe’s road shows, but they don’t compare with the classics of the screen today. Don’t overlook these if you want to put pep in your program, and I would suggest running one a week.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Lyman Howe’s Hodge Podge (Educational).—Find them to be the most cleverly original pictures I have ever shown. Snappy and classy pictures, so vivid that it holds interest unfailingly. Consider them one of the best buys on the short subject market.—M. Hillier, Pastime theatre, Reserve, Kans.—Small town patronage.

Mermaid Comedies (Educational).—Best two reel comedies on the market.—W. E. Thowe, Colonial theatre, Ahna, Kansas.—General patronage.

Our Gang Comedies (Pathé).—The kids seem to like these, also the grown-ups, as they get the laughs and that is what comedies are for.—A. A. Neese, Beatrice theatre, Haw River, N. C.—Small town patronage.

Our Gang Comedies (Pathé).—Generally good. About the best kid stuff made and generally funny. Too much Sambo for some white houses in the South.—S. H. Borisky, American theatre, Chattanooga, Tenn.—Neighborhood patronage.

Out of the Ink Well (Winkler).—High class stuff and better than the average two reel comedy. Very clever cartoon mixed with real action.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

A Collection of Craniums (Educational).—One reel scenic. Very beautiful scenic of Philippine Islands with plenty of education in it. It ran true to title, as I saw two years of service ('28 and '29) in the Philippines and it was like going into the Islands again (to me) to watch this reel as all views were accurate.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

The Land of Tutankhamen (Fox).—Don’t let them kid you, small town exhibitors. Patrons called it a news reel and you can buy a news reel for $1.50.—Harry Hobolth, Maxine theatre,Imlay City, Mich.—Small town patronage.

Mummy (Fox).—A good comedy that brought many laughs.—M. Weintraub, Lyric theatre, Coraopolis, Pa.—Neighborhood patronage.

The Pilgrim (F. N.). with Charles Grapewin.—Not his best, but better than Pay Day. Some original stuff with very few, if any scenes that offend the churches.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

Fruits of Faith (Pathé), with Will Rogers.—If you don’t want to spoil your program don’t run this; they are not any comedy and no feature. It is a good lemon.—M. Weintraub, Lyric theatre, Coraopolis, Pa.—Neighborhood patronage.

Danger (Educational).—Some good comedy in this one. Mermaid comedies are most all good.—J. W. Andresen, Rio Alto theatre, Cozad, Neb.—General patronage.

Man vs. Beast (Educational).—A good two reeler about hunting game in Africa.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

So This Is Hamlet (Hokkonston).—There is absolutely no comedy in these so-called comedies. They come nearer making the audience cry. Exhibitors, lay off unless they improve them. They are the poorest comedies we receive from anyone.—C. R. Hatcher, Grand Opera House, Meridian, Miss.—General patronage.

Oh Nurse (Universal).—A rotten two reel comedy. They walked out on this one.—Fred L. Freeman, Grand theatre, Lake City, Fla.—General patronage.


Ouch (Educational).—Another rotten one reel comedy. They said it a plenty about it.—Fred L. Freeman, Grand theatre, Lake City, Fla.—General patronage.

Dandy Dan (Fox), with Sid Smith.—Fair comedy. Not as good as the usual comedy this star makes.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Get Your Man (Pathé).—Will pass as a single reel comedy. Ran this with Par- don, it is a good comedy.—F. C. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

Treasure Bound (Educational), with Lige Conley.—Just fair.—C. F. Krieg- baum, Paramount theatre, Rochester, Ind.—General patronage.

Giants vs. Yanks (Pathé), with Our Gang.—One of the best Our Gang comedies I’ve shown.—Harry Hobolth, Maxine theatre, Imlay City, Mich.—Small town patronage.

Grandfather’s Clock (Vitagraph).—Single reel classic. Fine for any theatre. Must be put over with proper music.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

The Haunted House (Metro), with Buster Keaton.—This one brought the house down. If they played it they sure got the lookdown.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

The Reporter (Fox), with Lupino Lane.—I think I ever played of this star, but he is a good one.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Passing the Buck (Vitagraph), with Larry Semon.—As good as any of the Semons and I have failed to play a poor
A constant supply of good comedy is just as important to the success of any theatre as a constant supply of good features. Often a good comedy will save an otherwise poor show. For good, DEPENDABLE, week-in-and-week-out-standard comedies you can't beat Plum Center Comedies. Every one of them is sure-fire, and you can depend on them often to MAKE your show. If you want to quit worrying about your comedy material—BOOK PLUM CENTERS NOW!—ALL OF 'EM!!

Directed by ROBERT EDDY

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Sales Office, United Kingdom: R-C Pictures Corporation, 16-17
D'Arblay St., Wardour St., London, W. 1, England
EXHIBITORS HERALD  
July 14, 1923

FORGET SUMMER

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Producer</th>
<th>Remarks</th>
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<tr>
<td>Twin Husbands (F. B. O.), with the De Havens — A real comedy that is funny. — Bert Silver, Silver Family theatre, Tilton, N. H. — Small town patronage.</td>
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<tr>
<td>The Counter Jumper (Vitagraph), with Larry Bement — A chuckle, a laugh and a roar. This sure was one funny comedy. — One of Semon’s best. If you have not shown it yet, book it. — C. A. Riva, Pastime theatre, Tilton, N. H. — Small town patronage.</td>
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<td>The Steeple Chaser (Educational). — More punch and pep in this comedy than any Mermaid I have shown. — Book it and advertise it as a feature. — T. W. Young, Jr., Vaudette theatre, Dyersburg, Tenn. — Neighborhood patronage.</td>
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<tr>
<td>Burning Words (Universal), with Roy Stewart — I cannot say too much good for this picture. Positively his best. A picture good enough for any house. Book it. It will get you money and please your patrons. — T. W. Young, Jr., Vaudette theatre, Dyersburg, Tenn. — Neighborhood patronage.</td>
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<td>The Uppercut (Pathé), with Paul Parrott — Good comedy. For a single reel this one can’t be beat. — Geo. J. Kress, Hudson theatre, Rochester, N. Y. — Neighborhood patronage.</td>
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<td>A Pleasant Journey (Pathé), with Our Gang — Two reels. These are the best comedies I have ever run. I have never got a bad one yet. Prints good. It’s a real comedy picture. — C. W. Tipton, New theatre, Manila, Ark. — Neighborhood patronage.</td>
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<tr>
<td>A Game Hunter (Universal), with Lee Moran — Good comedy. This star is making some very good comedies. Lots of action in this one. — Geo. J. Kress, Hudson theatre, Rochester, N. Y. — Neighborhood patronage.</td>
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The Tin Broncho (Fox), a Sunshine comedy. — One of the best Sunshine comedies I have run. Full of laughs and new stuff. Book it. — F. W. Horrigan, McDonald theatre, Philipsburg, Mont. — Mining camp patronage. |

Puppy Love (Fox), a Sunshine comedy. — A good kid comedy. Very funny and very clever. — L. A. Pilliod, Photo Play theatre, Grand Rapids, Ohio. — Neighborhood patronage. |

Doggone Torchy (Educational), with John Hylors — Pretty good comedy concerning kidnapped baby. — H. G. Stettmud, Jr., Odeon theatre, Chandler, Okla. — General patronage. |

The Weak End Party (Metro), with Stan Laurel — A dandy comedy. As good as the best. — Jack Cairns, Brooklyn theatre, Detroit, Mich. — General patronage. |

The Kink (Essanay), with Charles Chaplin — About the best two reelers he ever made. Please all. — J. A. Flournoy, Criterion theatre, Macom, Ga. — General patronage. |

The Tourist (Vitagraph), with Jimmy Aubrey — Good comedy. — G. Strasser Sons, Emblem theatre, Buffalo, N. Y. — Neighborhood patronage. |

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Eye Catchers

81½% of the sign flashing of the country is done by RicO FLASHERS. Let’s tell you how economically and reliably they would flash for you.

REYNOLDS ELECTRIC COMPANY

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NEW YORK
THEATRE CONSTRUCTION
AND EQUIPMENT

Theatre Construction News

$6,360,000 Theatre Building Program Set for Los Angeles

Ten theatres to cost $6,360,000 will be started in Los Angeles this year as additions to the numerous playhouses that now dot every section of the southwestern metropolis. All but one of the $60,000,000 building permits total for the first six months of 1923. These new theatres will be as follows:

A legitimate theatre on Highland avenue, adjoining the Hollywood hotel, to be built by an eastern and local syndicate at a cost of $750,000.

A playhouse for the West Coast Theatres, Inc., on Seventh and Vermont avenue to cost $1,000,000.

A $1,000,000 theatre to be erected at Hollywood boulevard and Hillhurst avenue for the Community Building Corporation.

The Douglas Fairbanks and Mary Pickford theatre on Hollywood boulevard; cost, $1,000,000.

The $1,000,000 Biltmore Theatre at Fifth street and Colorado avenue.

The Playhouse Theatre on Olive street, between Seventh and Eighth streets, to be erected for an eastern and local syndicate at a cost of $1,000,000.

A playhouse for the West Coast Theatres, Inc., on York boulevard that will cost $1,000,000.

A $500,000 theatre for Walter H. and Nat Carr at Vine street and Hollywood boulevard.

A theatre and office building at the northeast corner of Hollywood boulevard and Cherokee street that will cost $500,000.

The Music Box, to be built on Calabuenga avenue, north of Hollywood boulevard, at a cost of $250,000.

This activity for the first six months of the year indicates that unusual prosperity attends the theatrical business in Los Angeles, which long has held the record in the West for taxes paid on theatre admissions. Most of these new theatres are in the downtown business section and in Hollywood, while a few are scattered in the residential districts such as both of the West Coast playhouses, which will increase the already lengthy string of theatres owned by this concern.

Plans Completed for Big St. Louis House

For William Goldman

Plans for the $1,000,000 Grand theatre, which is to be erected for William Goldman, owner of the Kings theatre, St. Louis, have been prepared by Architect Preston J. Bradshaw, International Life Building. Construction will be pushed so that the house, which will seat 4,000, will be ready not later than the first of the year.

Goldman recently purchased 146 feet on Grand boulevard and 198 feet on Morgan street for the theatre building. The site cost about $35,000. Twenty feet will be cut from the north side of the lot for the widening of Morgan street to make a connection with Delmar boulevard.

The new house will have a number of unique features including a disappearing stage and machinery. J. Webster operated by hydraulic lifts, to permit speedy changing of scenery, etc. The balcony will be arranged to eliminate the high-up rear seats that are rarely used by motion picture patrons. As on the first floor the view from every balcony seat will be the same. Special attention will also be given to the box seats arrangement.

$250,000 House to Be
Built at Auburn, N. Y.

J. N. Schwarzwalder, manager of the Universal theatre, Auburn, N. Y., announces that he will erect a theatre to cost $250,000 in Auburn. Plans call for a seating capacity of 1,450 with a balcony scaling 500.

Installs New Projectors

Ben Rover of the Amuse-U theatre, Springfield, Ill., purchased two Simplex machines from the St. Louis Exhibitors Supply Company. * Webster of the Star theatre, Steeleville, Ill., has just installed his new Simplex equipment.

Made Simplex Agents

The Precision Machine Company, manufacturers of Simplex projectors, have named G. A. Doering and J. L. Lynn Smith as distributors for the Texas and Oklahoma market with headquarters at 1810 Main street, Dallas, Texas.

Las Vegas, Nev.—Cragin & Pike, owners of the Majestic and Airdome theatres, have acquired property here on which they will erect another new and modern theatre.

Ephraim, Utah.—Plans have been drawn by Architect R. E. Watkins for a new theatre for this city.

Garden Grove, Cal.—A 350 seat theatre is under construction here for George Smiley of Placentia.

Dallas, Tex.—A. J. Urbish has been granted permit to construct a theatre in Oak Lawn, a suburb of this city.

Texarkana, Ark.—Contract for the erection of the Souvenir Amusement Company's new $200,000 theatre here has been let to Harris & Echoes of this city.

Enid, Okla.—Plans are under way for the erection of a vaudeville and picture theatre in this city. Work has already been started on the rebuilding of the Criterion.
Wisconsin Units to Change Headquarters
Secretary Baumann to Make Extensive Tour of State in Behalf of League

July 15 is going to be moving day for the Motion Picture Theatre Owners of Milwaukee and Wisconsin. Both units, which have occupied adjoining offices in the Alhambra building in Milwaukee for three years, will transfer their quarters to the West Alps building, which was recently vacated by the First National exchange. First National has removed to Eleventh and Wells streets.

The Toy building, situated in the heart of the downtown district and for years has been the center of the film exchange business.

The present rooms in the Alhambra building are too small for the needs of the twin organizations, according to Walter F. Baumann, executive secretary of the Motion Picture Theatre Owners of Wisconsin.

The principal object of the tour, according to Mr. Baumann, will be to "sell" his organization to exhibitors.

"An organization must be sold not only to non-members, but to those who have been enrolled with us for years as well," said Mr. Baumann. "I will endeavor to obtain closer cooperation and harmony between exhibitors and the organization. Many showmen are unaware of the advantages at their disposal through membership in our unit. I will point out to them what they may expect from us in the way of aid."

Mr. Baumann's first stop will be in the Prairie du Chien district, including Eagle and Palmyra. From there he will proceed northward. The trip is expected to take him two months.

Stanley Swartz, who has conducted Chicago Theatre at Brodhead, Wis., for several years, has opened the Dorthy, a new 300 seat house.

Briefs
The Crane theatre, Carthage, Mo., conceded to be one of the finest theatres in the smaller towns of Missouri, has become affiliated with the Capitol Enterprise today. The house, built by George W. Bays last year, has a seating capacity of more than 1,600.

Mr. Bays will remain as manager of the theatre.

The Isis theatre at Brunswick, Mo., has been acquired by W. M. Westcott, while H. Owens, former manager, will operate the former of that city. The Isis is now the Strand theatre at Independence, Kas., formerly the Quality theatre, which has been purchased by Mark Wilson.

Celebrities Visit City in Past Week
Mrs. Wallace Reid, Harold Lloyd Are Given Ovations Here

Mrs. Dorothy Davenport Reid, en route to New York City for the premier of the Film Booking Office—Thomas Ince's introduction to "Human Wreckage," crashed into the windshield of a car paused between trains in Chicago last Tuesday and was interviewed by newspaper photographers and trade press representatives at the Blackstone.

Mrs. Reid was accompanied by Mrs. Niles Welch, who is also in pictures.

The star of "Human Wreckage" was met at the Sante Fe station by a battery of cameramen and a host of Chicago friends. William J. Sinek, exalted ruler of the Elks presented Mrs. Welch with a bouquet of flowers and escorted her to her hotel.

Gets Results in Drug Fight
"We are getting results," Mrs. Reid declared, speaking of her fight upon "drug rings," and it is her duty, along this line that has prompted her to make a personal appearance in New York in connection with the film in which she is starring.

Another celebrity from Los Angeles stepped off the same train on Tuesday. It was none other than Mrs. Reed and her charming wife, Mildred Davis, both en route to New York on a short honeymoon trip. Mr. Lloyd said he would leave his horn-rimmed spectacles behind and make no speeches on this trip and he stuck faithfully to his program while in Chicago. Through the efforts of press agent Ben Garretson, however, he met the Mayor, was given the key to the city and almost christened the West Alps building clock. About three thousand anxious picture fans assembled on Michigan boulevard to witness the latter stunt but at the last moment, with the bosun's chair all ready and the bottle of champagne on ice, word came from Elmer Pearson, general manager of Partho, that he would not allow his star to risk his life.

Dinner at Edgewater Beach
In the evening H. O. Martin, local Pathé manager, arranged a dinner at the Edgewater Beach hotel, for the star, his wife and about thirty guests, including prominent exhibitors hereabouts and the press. An enjoyable evening was spent with the star and his wife.

His next picture, which is called "Why Worry?" is not a stunt picture, Lloyd informed the press representatives, but has for its theme a South American plot and background, with an immense giant playing opposite him. The couple left on Wednesday for New York, accompanied by John Ragland, his general manager.

Rescues Theatreman
A real movie rescue with a motion picture theatre man in the leading role was a feature of Evanston, Ill., last week, when Ralph Oden, manager of the Evanston Theatre, on the radiogram from the sensational murder trial in California, rescued Clyde F. Elliott, manager of the new Evanston theatre from drowning last Tuesday.
Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

EASTMAN
POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.


**CHICAGO PERSONALITIES**

By J. R. M.

C. J. HOWARD, representing "Fun from the Press" the Hodkinson short subject, is in town.

Tom Delaney, well known salesman hereabouts, packed his family and himself in his Reo last Monday and left for Omaha where he has joined the Metro sales staff, under Mr. McGuire.

James Chrissis, who conducts the New Regent and the Charm theatres was married on Sunday. The wedding was followed by a reception at the home of Mr. and Mrs. Horace Warner, a few blocks away.

And speaking of wedding bells, we hear they will be in tinking soon for a popular Fox salesman. How about it Kuttner?

The Elite theatre, Golconda, Ill., has been sold to Tom Tovey, Mr. John H. Wexler, the First National exchange manager, St. Louis tells us.

Jack Howland, First National salesman, Chicago, is still confined to his roost at the Mayo Bros. hospital, Rochester, Minn., where he went several days ago to undergo treatment for stomach trouble.

L. Dumond left on Sunday for Cleveland, Ohio, for a few weeks' vacation. He will be to Warner Bros. headquarters in New York before returning to Chicago, and the new exchange.

Bill Brumberg, all tanned up, is back on the job at First National.

Harry M. Berman, general sales manager, F. B. O., is in town, having arrived last Saturday. He will be with us about a week. He is enthusiastic over the reception accorded "Human Wreckage" in New York.

Grady Sears, of First National sales spent a week in St. Louis, his home town, while on vacation, and couldn't resist the temptation to hang around the film exchanges. Grad, also spent some time on the golf links, playing 36 holes every day, report has it.

"Bill" Beynon, of the Opera House, Davenport, Ill., celebrated the Fourth of July on the high seas, en route to the old country. He expects to be back in September. Here's one exhib, who spent a Glorious as well as Fourth.

Leon H. Cox has purchased the Pythian theatre, Marshall, Ill.

F. Ditzenberg, of the St. Clair theatre, East St. Louis, Ill., is en route to California and touring the West.

E. W. Hammons of Educational Films and Al Christie of the Christie comedies, called on local representatives last Friday.

Walter D. Nealand, the Goldwyn exploiter, put one over for "The Spoilers"

the Roosevelt theatre attraction, when he got an army plane to distribute circulars advertising the coming film all over the loop, on Independence Day.

L. B. Goulsen, Indianapolis manager of Celebrated Players exchange, was married last Wednesday evening to Miss Esther Wolfe.

E. Evans is remodeling his theatre at LaGrange, increasing the seating capacity.

A. Wallestein, of the Tivoli theatre, Michigan City, introduced a novelty in his new house last week when playing "The Girl of the Golden West" by having a tenor sing inside the organization.

Harry Ascher, of Ascher Bros. and Harry Beaumont, of the Chateau theatre, put it all over L. W. Ulrich and Frank Schaefer of Pathe, like a blanket I hear last Friday, in a friendly game of golf. At five a hole it's an expensive game.

The Better Pictures League held its second annual banquet last Thursday at the Union League Club, where Universal pictures were shown following the luncheon.

Paul Ruthshausen is one exhibit, that doesn't shirk during the hot weather. Perhaps the Virginia theatre proprietor is hiding something, or is it the suspenders?

At last Howard Orlach, of Metro forces, has donned a belt. Howard is the last word when it comes to fashions.

J. S. Posner, Metro's Illinois salesman, has taken out additional insurance so 'tis said. He needs it now that he's driving a four-door Twin-twelve Lancer.

Louis B. Kramer, exploitation man F. B. O., addressed the populace at Dick Healy's south-side house the Monogram last Wednesday night, to tell them to get into the movies. A large crowd was on hand to meet Kramer.

S. Zeigfried of the Bijou theatre, Decatur, Ill, will close his house July 4 for a period of three weeks. He was a visitor at the local Universal exchange last week. The house will be redecorated, a new ventilation system installed and new seats. Mr. Zeigfried is one of the oldest vaudeville and picture theatre managers in the station and is a personal friend of Carl Laemmle's having used his service since Mr. Laemmle opened his first exchange. Paul Witte is manager of the Bijou theatre and has served in that capacity for 25 years.

Henry Igel, who runs the First National and Universal projection rooms, is thanking his lucky stars that he escaped a serious accident last Monday evening when a run-away team of the Consumers Ice Company nearly wrecked his Buick. In the car with Henry were Daniel Dever, son of the Mayor, Seagram Grinnel, of the Juvenile court and Harry Igel. The horses dashed out of an alley near the Drake hotel and crashed into a Packard car driven by Miss Anna Barrett which was just ahead of them, wrecking the Packard.

To remedy this, scores who have spent years in "putting over road attractions" were put to work in the Fox publicity department to give to the lithographers ideas which experiment had convinced them were certain to "sell" the public.

Sometimes it is necessary for these experts to submit many sketches to General Manager Sheehan before getting just the right selling angle before him—for Mr. Sheehan is giving the lithographs his personal attention and is himself a master publicist.

To summarize: The twenty-four sheets for the approaching season will combine a color scheme which will catch the eye of the autoist and make him stop his car to read if necessary, but with a message so evident that it may be easily interpreted at fifty miles an hour. The six-sheets and the threes will artistically present an easily understandable explanation of the picture by a drawing which brings out the highlights to just the point where curiosity has been satisfied without divulging the secret of the plot. The one-sheets and cards will carry the thought with such a beautifully sketched and colored drawing that not only will the merchant be glad to add them to his window display for the extra attraction which he thereby gains, but they will also carry such dramatic appeal that no one seeing them can escape the insistent lure that carries him to the Fox picture.

* * *

**Fox Theatre Circuit Is Now Nation-Wide**

(Continued from page 58)

Mr. Fox has taken over Barbee's Loop theatre, Chicago, and changed the name to the Monroe. Approximately $100,000 will be spent this summer in remodeling it. The seating capacity of the theatre will be 1,200 when completed, the Monroe will be among the best first run houses in Chicago.

The new Fox theatre at Lynbrook, Long Island, located in the very heart of the millionaire colony, has just been opened.

Several hundred thousand dollars have been spent by William Fox in making this one of the most luxurious and beautiful theatres in the country. Catering to the most fashionable audiences in America, the interior decorations, lighting effects and mode of presentation of pictures are the ultimate in luxury.

The cooling and ventilating system in this model theatre will make for its popularity with the elite during the hot weather, while the class of entertainment will be in keeping with the highest standard of the theatre equipment.

It is rumored that B. C. Young will open a new theatre at Lexington, has the home town of Colonel Henry B. Warner.

* * *

Buck Wakefield is the new manager of the Rialto and Empire theatres, Fortkawa, Okla. He reports that business is very pleasing at both houses.

* * *

G. D. Hughes is now the manager of the Liberty theatre in Havener, Okla.
About Release Prints

It's as important to the exhibitor for the director's theme to be followed in the making of negative and prints, as in the arrangement of the musical score for the picture's presentation. The character of the photography has as much to do with putting the audience in the proper mental state to appreciate the film program, as the music or the lighting effects of the theatre. All these things make up the "atmosphere" that increases the public's enjoyment of a motion picture. Experience has shown many prominent producers that the best results are obtained when the laboratory developing the negative also makes the release prints.

This means that the responsibility for good prints is then undivided. The director's ideas are carried through from camera-to-screen. His work reaches the public photographically as he intended. There is a uniform standard of photography in every print.

That's the way STANDARD PRINTS are made. They are not a factory product, turned out mechanically in quantity lots. Each individual STANDARD PRINT is the finished work of an organization of photographic experts. That's why some of the West's foremost producers—and the list is constantly growing—not only want STANDARD SERVICE during production, but want their work to reach the exhibitor and public through STANDARD PRINTS. They realize that the name STANDARD PRINTS is the exhibitor's guarantee of satisfaction.

Standard Film Laboratories

John M. Nickolaus
Seward and Romaine Streets
Hollywood, California
"Rupert of Hentzau"
"The Common Law,"
Pictures of great merit.
Made under the personal
Supervision of Myron Selznick.
Negative developing and
Prints done in Hollywood
At Rothacker-Aller Lab.
Distribution by Selznick.
This Issue: “Better Theatres” for July

EXHIBITORS HERALD

Now playing to capacity houses at Balaban & Katz’s Roosevelt-Chicago-

The SPOILERS

Rex Beach's epic of lawless Alaska!
A JESSE D. HAMPTON PRODUCTION
Directed by Lambert D. Hillyer
A GOLDWYN PICTURE
CRITICS SHOULD BE CHALKED UP AS ONE OF THE MOST ENTERTAINING PICTURES OF THIS OR ANY OTHER SEASON. SHOULD PACK THEM IN EVERYWHERE. PLAY IT UP BRIGHT AND FAR IN ADVANCE. IT IS WORTH IT.

Laurence Reid in MOTION PICTURE NEWS.

It certainly is a whale of a picture. It is real screen entertainment. Will hold any audience. In MERRY GO ROUND the exhibitor can find a picture that his audiences will not only enjoy but praise, provided he goes out and makes them believe the picture is as big as it is.

—Fred, in VARIETY.

MERRY GO ROUND is one of the best pictures that has adorned the screen, that imposing palace (Rivoli). It serves very high in every respect. It is typical of the Universal pictures, most emphatically to see more of them.

—Robert E. Sherwood

N. Y. HEARTS

IT IS BIG; IT IS ENORMOUS AND IT IS QUITE IMPRESSIVELY CONSTRUCTED. WE ARE WILLING TO PLAY MERRY GO ROUND ON OUR LIST OF WORTHWHILE THIS BECAUSE IT WILL MORE THAN SATISFY THE GREAT MAJORITY OF FILM PATRONS. GO AND SEE IT. WE CONSIDER IT FIRST RATE SCREEN ENTERTAINMENT.

—Quinn Martin in N. Y. WOR

PLAYING

UNIVERSAL HAS THE PICTURES
From an editorial by Wm. A. Johnston
in the Motion Picture News
of July 14th.

"What a picture is Universal's 'Merry Go Round!' They've carried a slogan in conjunction with this fine achievement which read You'll Be Surprised. Well, we are surprised.

"We predict great success for Merry Go Round.' It is lavishly human, dramatic and rich in its story-telling quality.

"Surely Mary Philbin has arrived. Lillian Gish, emotional as she is, could not have done any better. This newcomer (after all she is a newcomer) extracts the deepest sympathy and the most compelling admiration in her virtuous and pathetic study of the organ-grinder. Her child-like expression — her youthful naivete — her suggestion of deep humility covering wounded pride — these are but a few of her shadings. And nearly keeping pace with her are players, thoroughly in character, such as George Hackathorne, Norman Kerry, Cesare Gravina and George Seigmann.

"'Merry Go Round' palpitates with real heartbeats. It sings a colorful swan song. It moves with real, dramatic strokes through scenes which never clash. How deep are the humanities and how finely expressed. Universal has reason to feel immensely proud. Incidentally this company has several prizes which it will take from its magic box before another year has been chalked upon the calendar. With 'Merry Go Round' and 'The Hunchback of Notre Dame' it is setting a dizzy pace."

All in all this is the best thing of its kind that Universal has ever done. It is a picture vastly worth while. By her work in this picture, she (Mary Philbin) deserves stardom.

N. Y. SUN AND GLOBE.

"MERRY GO ROUND" IS A BIG PICTURE IN EVERY WAY. IT IS ONE OF THE YEAR'S FINEST ACHIEVEMENTS AND SHOULD PROVE A TREMENDOUS BOX OFFICE SUCCESS. IT SHOULD APPEAL TO EVERY TYPE OF AUDIENCE.

C. S. Sewell in
MOVING PICTURE WORLD.

MERRY GO ROUND is a scintillating, fascinating picture. Running through the film is a charming love story and although the production is 10,000 feet long, the action is so swift and the interest so well sustained that it hardly seems half that length. The sets are wonderfully realistic.

N. Y. TIMES

Let it be said in the beginning that MERRY GO ROUND is an exceptionally fine production. The complete effect is impressive and convincing.

—Joseph Mulvaney in
N. Y. AMERICAN.
"The Cheat" has a happy ending. Pola Negri plays (for the first time in her career) a sympathetic role, a character that audiences will take to their hearts. Her temptations and struggles, her little weaknesses, and in the end her strength of character based on real, honest love, will hold audiences in a spell of enchantment.

And then the really marvelous beauty of Pola Negri at last—in this sympathetic character—finds its own. "The Cheat" is 100% more of a box-office success than any Pola Negri picture ever released. (Incidentally, the gowns worn by Miss Negri, at least a dozen of them, will absolutely draw thousands of women by word of mouth advertising.)

All in all, "The Cheat" is without exaggeration one of the real, big pictures of the last six years. We only ask you to see it for yourself.

But great as "The Cheat" is; great as "Bluebeard's 8th Wife," "Hollywood," and the others of Paramount's new policy for 1923-24 are, they are going to be topped by the coming Paramount Productions.

The next block of pictures to be announced (19 releases for November, December, January and February) make up, we really believe, the greatest line of motion pictures ever offered by any company.

They cannot be announced prematurely—for the proper protection of the exhibitor who books them—but we can assure you, honestly and sincerely, they will mighty well be worth waiting for.

Adapted by Ouida Bergere from Hector Turnbull's story.

George Fitzmaurice
Production
GOING LIKE WILDFIRE
PRINTS, PRESS SHEETS, ONE AND THREE SHEET POSTERS
NOW READY!

FIRST PICTURES OUT OF RUSSIA IN TWO YEARS

WILLIAM FOX PRESENTS

RED RUSSIA REVEALED

FOX FILM CORPORATION

Soon—“IF WINTER COMES”—MIGHTIER THAN THE BOOK
Send your box-office records up with the thermometer!

YOUR FRIEND AND MINE

Directed by CLARENCE D. BADGER
Scenario by WINIFRED DUNN

WITH A CAST OF SUPER-EXCELLENCE
Including
ENID BENNETT
WILLARD MACK
ROSEMARY THEBY
HUNTYL GORDON

ARTHUR HERBERT SAWYER
LUBIN
Special Production

Metro Screen Classic
WILLARD MACK'S MOST NOTEWORTHY DRAMA

YOUR FRIEND AND MINE

ARTHUR SAWYER & HERBERT LUBIN
Special Production

The greatest hot weather entertainment that any exhibitor can offer

Metro
Screen Classic
WE ANSWERED WITH PICTURES, NOT TALK

No. 340. Straight-From-The-Shoulder Talks
By CARL LAEMMLE
President, Universal Pictures Corporation

THERE has been a lot of talk about BIGGER AND BETTER pictures. And there has been a widespread attempt to cash in on this talk. Many a picture which is no better than the product of five years ago has been advertised as "bigger and better" in the hope of hooking up to the talk of the hour.

Universal has taken the "bigger and better" slogan seriously. It has deliberately set out to make bigger and better pictures than were ever made before—not only better than we ever made but better than anybody ever made before!

Our first answer to the popular demand for bigger and better pictures is "Merry Go Round"! Boy, it's a picture!

On the trial trip of the great ocean liner Leviathan, this picture held in its thrall five hundred American business men of all types — bankers, newspaper men, merchants, senators, congressmen, young and old—and made the greatest hit of the whole trip.

Many of the men who were familiar with Vienna would hardly believe that "Merry Go Round" was not actually produced in Vienna, but was made from beginning to end in Universal City, California, U. S. A. So faithful was our reproduction of well known places in Vienna that they made the positive statement they recognized every inch, even to the lamp posts.

So much for accuracy and lavishness of reproduction. As for the acting, you never saw anything better in your life. The story, as I have already told you, is one of the simplest love stories ever told—the kind your audience loves but so seldom sees.

The sensationally successful run of "Merry Go Round" at the Paramount’s Rivoli Theatre on Broadway in the heat of July is history, but it proves several things:

First, that when you have the right picture, you can pack your house regardless of weather conditions.

Second, that "Merry Go Round" is one of the "bigger and better" pictures you have been hoping for.

Third, that Universal has the pictures. "Merry Go Round" is only the first shot out of our big gun. Every shot that follows will be of the bigger and better variety. AND YOU CAN STAKE YOUR LIFE ON IT.

The coming season will be the greatest in the long, successful history of Universal and it will be the greatest in the history of those faithful theatres who have stuck to Universal through thick and thin.

Universal has the pictures, not the talk. And they are BIGGER AND BETTER!
Anthony J. Xydias announces a Series of Eight
COMEDY-DRAMA WESTERN SUPER-FEATURES

Starring

J.B. WARNER

First Release
"THE MAN GETTER"
Ready for September 1, 1923

We can promise you a distinct innovation in this series of Western features, a series of pictures which are something besides the flashing of guns and fast riding cowboys and subtitles.

Yet filled with action to that point where nothing is left to the imagination.

Clean, satisfying, only the highest type of western stories by well known authors will be filmed.

Always grippingly interesting and popular with the audience, the star needs no introduction to followers of the Western Drama. Strong, active, a splendid horseman.

Always a favorite with any audience.
Anthony J. Xydias announces a Series of Six COMEDY-THRILL-O-DRAMAS starring the World’s greatest exponent of Daredevil stunts

Kenneth McDonald

Realizing that what the public wants is fast moving thrilling stories well balanced with human appeal and love interest, we are offering for the Independent Market a series of six five-reel Comedy Thrill-O-Dramas starring

KENNETH McDONALD

Produced by

SUNSET PRODUCTIONS

7425 SUNSET BLVD
HOLLYWOOD CAL.

We predict a bright future for this star and his pictures. It will be our endeavor at all times to secure first class stories by well known authors and to inject in them the pep and punch of fast action and thrilling stunts. Mr. McDonald has no equal in the performance of dare-devil stunts, and we can promise you a distinct innovation — something entirely new in each subject.

Here is your opportunity to clean up!

This star has every requisite to commend him for that position — youth, good looks, a splendid physique and the ability to perform the most daring and thrilling stunts with an ease and grace that will astound you.

“What Love Will Do”

the first subject of the series is now ready for release.
See him in

"Ruggles of Red Gap"

a

HE-MAN in a

HE-ROLE!

Now in Production at the Lasky Studio

Loaned
By
"ANCHOR"
To
PARAMOUNT

Under Contract to Star in
EIGHT FRONTIER PHOTOPLAYS
Produced by
Rocky Mountain Prod., Inc.
for
Anchor Film Distributors, Inc.

"The Battlin' Buckaroo"

is the first

Ask
Morris R. Schlank—

He Knows!
A story about people like these

B. P. SCHULBERG presents

"DAUGHTERS OF THE RICH"

A picturization of Edgar Saltus' famous novel. Adapted by Olga Printzlau and Josephine Quirk.

The New York paper with the largest morning circulation—The Daily News—says:

"DAUGHTERS OF THE RICH"
A Film to Please Children of Poor.

By P. W. GALLICO

The feature at the Capital this week is what is known as an "audience" picture. The exact definition of an audience picture is still sought after by movie magnates, but the nearest approach to it is "a movie that the critics pan and the audience flocks to see and enjoys thoroughly."

It has a good box-office title, "Daughters of the Rich," designed to lure all of us children of the poor through the theatre portals to live for an hour or so with the plutocrats. It has been given a most lavish production. It has been directed by a native Frenchman who knows his Paris, and includes a generous display of lingerie and nether limbs, luxurious settings, beautiful gowns, a handsome hero, a clever actor in the person of Mr. Stuart Holmes, and a complicated plot covering intrigue, first and second class, the marriage mart and the innocent hero accused of murder.

Miss Miriam Cooper plays a charitable minded rich man's daughter engaged to and in love with a wealthy chap acted by Gaston Glass. Miss Ruth Clifford plays a society girl sold by her mother to a decadent Count Malakoff, who is interested only in his mistress, Mme. Giselle, a neat bit of work by Ethel Shannon.

Director Gasnier has succeeded best in his picturizations of a phase of French life. Here then is your audience picture, big, expensive, beautifully photographed, wallowing in luxury. Hundreds of thousands of people are going to like it, be entertained by it.

Produced by
PREFERRED PICTURES-Inc.
B.P.Schulberg - Pres. J.G.Bachmann - Treas.

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

Miss ASTOR
Miss MORGAN
Miss Du PONT
Miss CARNEGIE
Miss VANDERBILT
Miss ROCKEFELLER

Miss FORD
Miss GOULD
Miss SCHWAB
Preferred Pictures **Coming**

Directed by
**GASNIER, FORMAN AND SCHERTZINGER**
under the personal supervision of
**B. P. SCHULBERG**

THE FIRST YEAR
(of Married Life)
By Frank Craven

THE VIRGINIAN
By Owen Wister

THE BROKEN WING
By Paul Dickey and Charles W. Goddard

POISONED PARADISE
By Robert W. Service

THE BREATH OF SCANDAL
By Edwin Balmer

FAINT PERFUME
By Zona Gale

APRIL SHOWERS
By Hope Loring and Louis D. Lighton

THE MANSION OF
ACHING HEARTS
By Harry Von Tilzer and Arthur J. Lamb

THE BOOMERANG
By Winchell Smith and Victor Mapes

MAYTIME
By Rida Johnson Young

WHEN A WOMAN
REACHES FORTY
By Royal A. Baker

MOTHERS-IN-LAW
By Frank Dazey
and Agnes Christine Johnston

THE TRIFLERS
By Frederick Orin Bartlett

WHITE MAN
By George Agnew Chamberlain

MY LADY'S LIPS
By Edward Locke

---

Preferred Pictures **Now Showing**

DAUGHTERS OF THE RICH
ARE YOU A FAILURE?
POOR MEN'S WIVES
THE HERO

RICH MEN'S WIVES

THE GIRL WHO CAME BACK
THORNS AND
ORANGE BLOSSOMS
SHADOWS

DISTRIBUTED BY AL LICHTMAN CORPORATION
SOMETHING TO CROW ABOUT

GRAND-ASHER WILL RELEASE IN THE SEASON 1923-24 A MINIMUM OF TEN BEN WILSON PRODUCTIONS - - FIRST TO BE RELEASED EARLY IN SEPTEMBER - -

A REEL TIP OFF

Watch for the forthcoming announcement of these wonder productions -

The Pride of Possession
The Satin Girl
After Marriage
Man Made Law
Other Men's Daughters

Soul and Body
I Am the Man
Leave It to Betty
Mine to Keep
The Love Trap

Following List of Exchanges Who Have Purchased
GRAND-ASHER PRODUCTIONS

APOLLO EXCHANGE, INC.
400 BROADWAY, NEW YORK CITY

CELEBRATED PLAYERS FILM CORP
1510 WASHINGTON AVE., CHICAGO, III.

MASTERPIECE FILM ATTRACTIONS
1215 WILL ST., CHICAGO, ILL.

STANDARD FILM SERVICE COMPANY
SIEBEL BLDG., CLEVELAND, OHIO

FED. FILM DISTRIBUTORS
210 TOWER BLDG., NEW YORK CITY

UNITED FILM SERVICE
200 W. 55th ST., NEW YORK

CRESCENT FILM COMPANY
1007 W. 26th ST., CHICAGO, ILL.

BOND PHOTOP LayS CORP.
625 TRAFALGAR ST., BUFFALO, N.Y.

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

DISTRIBUTED BY
GRAND-ASHER
15 W. 64th ST., NEW YORK CITY

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
400 BROADWAY, N.Y.
PRESENTED BY
SAMUEL V. GRAND

SID SMITH
PRODUCTS INC.

IN
TWELVE
TWO-REEL
SIDE-SPLITTING
COMEDIES

TO BE
RELEASED-
EARLY IN
AUGUST

BALANCE-YOUR SHOW WITH THESE
WELL WRITTEN-WELL DIRECTED
FULL OF FUN COMEDIES...
HARRY ASHER PRESENTS

HILTY BANKS

YOU CAN BANK ON EVERY-ONE OF THE TWELVE WHIRLWINDS... OF FUN AND LAUGHTER-COMEDIES TO BE RELEASED EARLY IN AUGUST...

THE "MONARCH OF MIRTH"

WATCH FOR THE COMING ANNOUNCEMENT

HAPPY SNAPPY PEPPY

DISTRIBUTED BY
R. D. ASHER
307 W. 43 ST. NEW YORK CITY

STUDIOS
1432-38 GOWER STREET
LOS ANGELES, CAL.

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP
1400 BROADWAY, N.Y.
At the CAPITOL, New York
Week of July 1st

"THE CHASE"
The Film Sensation of the Year

FOR PARTICULARS ADDRESS
Jacob Fabian
729 Seventh Avenue
NEW YORK CITY
Bryant 8191
"I hate you! I love only Billie!" she cried. "No, you love me!" And Trilby felt her senses slipping as the evil eyes of Svengali bored through her.

RICHARD WALTON TULLY presents his screen version of George Du Maurier's famous novel

"TRILBY"

with the celebrated French star ANDREE LAFAYETTE

Directed by JAMES YOUNG - Scenario by RICHARD WALTON TULLY
Wilfred Ruckland - Art Director - George Benoit - A.S.C. - Cinematographer

A First National Picture

More newspaper publicity than any other picture
First National appreciates the leadership conferred by the exhibitors of America, and keeps faith by presenting the greatest stars, producers, directors, stage successes and best-sellers in pictures admittedly supreme among the coming season's product.

Depend upon First National
Just what the box-office wants
—and just when the box-office wants it.

"Penrod and Sam"
There's a woman at the bottom of it.

Aimed straight at the millions of men and women who laughed Tarkington's 'holy terrors' into world renown. And here, for every laugh there's a heart-hit. It's a showman's picture! It gets them!

J. K. M. Donald presents

"PENROD AND SAM"
Never a Penrod like Ben Alexander! Rarely a supporting cast to parallel Mary Philbin, Rockliffe Fellowes, Gladys Brockwell, Gareth Hughes, Wm. V. Mong and Buddy Messinger. We're proud to present it!

A First National Picture

"There ain't much left for me now Pa"

Lead but to the barn!

And when Duke died -

Booth Tarkington's Sequel to "Penrod"

Scenario by Hope Loring and Lewis Lighton

Directed by William Beaudine
Booth Tarkington likes it best of any film based on his own writing —

My dear Mr. William A. —

I wish to thank you for the pleasure your production of "Penrod and Sam" gave to Mrs. Tarkington, my sister-in-law and myself. We have been laughing over the picture today, which is a very good test of real humor. When people laugh the day after, as well as during a performance, it's generally conceded that there is a success going.

I believe I can say I liked and enjoyed this film better than anything else founded on my own writing, that I have seen on the screen. Now, this is not because you kept closer to my story than other films may have come (I am too old to be delighted with my own viewpoints getting reproduced) but it is because your film told a truthfully human story of children and grown folks, in a humorous and pathetic way —with the humor rightfully more in evidence than the pathos, which was nevertheless very true and moving.

I think you may congratulate yourself on your work. I have as little part in the result that may be permitted to enjoy an instant success to pay tribute to myself. Your picture is immensely skilful, it is really designed as an immense run of action which is no reward to patience and must be white laugher almost continually.

Foreign Rights Controlled by Associated First National Pictures Inc.
383 Madison Avenue, New York

A First National Picture

"Penrod and Sam"

(Signed) Booth Tarkington.
EXHIBITORS HERALD
The Independent Film Trade Paper
Vol. XVII
July 21, 1923
No. 4

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Production Costs

Exhibitors would do well if they would realize that the big worry of producers at this time is concerned with the question of the rising cost of production and the necessity for decreasing this production cost.

We urge exhibitors to realize this for these two reasons:

First, the exhibitors' cooperation is essential if production costs are going to be brought down to reasonable levels and kept there.

Secondly, because the whole question of lower rental prices depends on what can be done toward lessening production costs.

This general subject—film rental prices and lower production costs—represents just one more powerful argument on the urgent necessity of an industry-wide cooperation—a cooperation that actually embraces, in letter and in spirit, the three most important factors of the business, exhibitor, producer and distributor.

Exhibitors seem to be frequently unmindful of the fact that it is their voice that the producers constantly listen to on production matters. For instance, during the past season the exhibitor was demanding large casts of well-known names. The "all-star cast" picture was the picture that the exhibitor favored and however good a subject may have been its revenue suffered materially if it did not have a cast of well-known names.

This demand of exhibitors resulted in the keenest competition the industry has ever seen for the services of well-known players. It increased the salaries of these players beyond all reasonable limits and it created a condition in which the cost of the cast assumed proportions never previously figured on.

The producers, acting on the expressed demand of exhibitors, went ahead, paid the huge salaries required by the artists when they were being sought after so strenuously and the producers then proceeded to pass this huge burden of exorbitant salary costs on to the exhibitor in the form of increased rental charges.

There is nothing at all obscure in the exhibitor's connection with and responsibility in the matter of unreasonable production costs. His influence on this—and on every other feature of production—is very great. Likewise, his cooperation in the work of solving the problems of productions amounts to a very great influence.

Admission Charges

The subject of increasing admission charges is again in the limelight. And once again the authorities differ as to which course shall be pursued.

As we see it, no general increase in admission charges can be put into effect successfully at this time. There is no doubt that there are many individual instances in which an increase is justifiable. But higher admission rates should not be adopted as an industry policy at this time.

Many of the very big theatres are conducting perennial bargain sales. This is not economically sound. These theatres should get their admission scales more in keeping with the comparative value of the amusement they dispense. They should quit under-selling amusement—which they have been able to do by virtue of being in a commanding position on the rental question.

With respect to the vast majority of the medium size theatres of the country, prices are now scaled up just as high as it would be safe to put them. Any advance for this type of theatre would mean to restrict the size of the motion picture public. And, on the contrary, it should be the aim of the industry to add constantly to the size of the motion picture public, getting increased prosperity through appealing to larger numbers of people, rather than to compel the present motion picture public to pay more for what it gets.

Re-Takes

J. R. M.

A NOTHER one of the staff, this time Bill Weaver of "The Theatre" and "What the Picture Did For Me" de-

partments, is enjoying "this freedom." Oh, well, our turn will come. Then we'll laugh.

** * *

Bill's golling out in the "open spaces" of Jackson Park, so we hear. And they do say he shaves a nasty niblick.

** * *

Real Liars

I see out in California the real estate men are hiring press agents. And they're recruiting 'em from the film ranks. King Vidor lost his recently, the said p. a. having turned his typewriter to writing copy for Rainbow Valley or some other attractive subdivision. Any time a press agent can outtalk a real estate agent he's going some.

** * *

Force 'em In

Down in Jersey they must have some tie-up with Henry Ford. They're arresting Jay-walkers and fining them $25 apiece.

** * *

Where's the Joke?

That title "The Covered Wagon" certainly started out as an epidemic of joke titles for comedies, didn't it? There's "The Covered Pushcart," "The Uncovered Wagon" and a half dozen others. What's so funny about it, anyway?

** * *

Timely

"Wandering Daughters" ought to get a lot of publicity by radio. Then you won't have to tune-in until after the third assistant electrician or art director has been unreeled.

** * *

Everybody's Writing

Chicago has a chef who has written a mystery play. No, it doesn't concern the hash this particular restaurant serves. That's another mystery.

** * *

A Killing Vogue

A Chicago husband almost murdered his wife because she bought too many fancy slippers. She purchased eight pairs in two weeks, which was going a step too far. No wonder they saw red, etc.

** * *

Lucky

The tax payers who didn't go on that Leviathan pleasure trip can get some satisfaction out of the figures perhaps. It only cost a million for the joy ride.

And, as Buster Keaton says, Harding's administration saved $200,000,000 in one year, so the congressmen celebrated by taking the $1,000,000 trip.

** * *

Not So Bad

Buster sends us the low-down on the news high spots from the coast, every week. He says, "San Francisco Federal agent says the price of opium is going up. On the hop, as it were."
Worked Two Years on
Brief to Be Presented
At ‘Music Tax’ Trial
(Special to Exhibitors Herald)

KANSAS CITY, KAN., July 10.—When the case of the Society of Authors, Composers and Publishers vs R. G. Ligg-
ett of Kansas City, Kan., and R. L. Hooper of Topeka, Kan, exhibitors, is called in October, Samuel Handy, attor-
ney for the M. P. T. O. Kansas, will submit a brief upon which he has spent two years' preparation; a brief which, he says, will further silence the aggressiveness of music tax interests.

Mr. Liggett, president of the M. P. T. O. of Kansas City, who attended a meeting of Minneapolis exhibitors, re-
turned to Kansas City confident that exhibitors of Minnesota would stand firm, as had been urged by the two Kansans, until a "show down" on the music tax question is obtained. No one, not even executives of Kansas organization, have seen the brief compiled by Mr. Handy, who asserts that the outlook for the exhibitors never was brighter.

Eastern Pennsylvania
To Convene in August
(Special to Exhibitors Herald)

PHILADELPHIA, PA., July 10.—The Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware will hold its annual convention at Atlantic City on August 6, 7 and 8, simultaneously with the meeting of the national officers and the board of directors.

President H. J. Schad of Reading, Pa., will preside. This will be a very important session, as matters associated with national legislation in conjunction with the program of the M. P. T. O. A. to effectuate the admission and seat taxes will be considered.

70 Per Cent of Films In Denmark from U. S.
(Washington Bureau Exhibitors Herald.)

WASHINGTON, D. C., July 10.—About 70 per cent of the motion pictures in the Danish market are of American origin, declares Consul General M. L. Fletcher, in a report to the Department of Commerce. Danish tastes are similar to American, and the stars that have a popular following in the United States are also usually popular in Denmark.

There are approximately 300 theatres in the country, only four of which have a seating capacity of over 1,000. In addition there are two producing companies and 21 distributors and exchanges.

Gain in Patronage Is
Shown in California
(Special to Exhibitors Herald)

LOS ANGELES, July 10.—More than 100,000,000 seats in Southern California theatres were occupied by one or another adult persons during the first six months of this year, according to Rex B. Goodcell, collector of internal revenue, who has adopted admission taxes for the first six months of 1923 that nearly $90,000,000 was spent for theatre admission without tax in Southern California. This figure compares with $17,000,000 for the same period of last year.

Formation of Canadian Unit
Included in Cohen’s Program

Exhibitor Leader Launches His Campaign for the Repeal of Admission and Seat Taxes and Modification of Copyright Law
(Special to Exhibitors Herald)

NEW YORK, July 10.—President Sydney S. Cohen of the Motion Picture Theatre Owners of America has taken steps looking to the repeal of the admission and seat taxes and the modification of the copyright laws, which would result in elimination of the music tax, and has announced his plan for the organization of a Canadian unit of the national, exhibitor league.

The initial move in his legislative program is the broadcasting of a questionnaire on the admission and seat taxes among theatre owners of the country with a view of gathering specific data on which to base the arguments presented to congress. This questionnaire, which exhibitors are urged to fill out immediately and return to national headquarters, is published on this page.

Officers and Board to Confer on Legislative Matters

The campaign will be furthered at a meeting of the national officers and the board of directors at Atlantic City on August 6, 7 and 8. Definite arrangements concerning the legislative work to be carried on during the ensuing year will be made. Plans will be made also for combating, should the occasion necessitate, any move for national censorship and national Sunday closing.

Formal launching of the Canadian divi-
sion of the M. P. T. O. A. will take place in one of the principal cities of the Dom-
inion in September. This will give the organization a scope covering the greater portion of the North American continent.

Formation of the Canadian unit comes as a result of proposals made following the Chicago convention which was at-
tended by a representative of the Dominion exhibitors.

Business Manager in Charge

President Cohen and other officials will be present at the Canadian convention, which is expected to be attended by theatre owners from all provinces of the country.

The Canadian organization will be un-
der the direct supervision of the M. P. T. O. A. business manager will be employed and stationed there. A business manager in Michigan and former newspaper editor, and Ernest Horstman, Worcester, Mass.

These who are expected to attend the Atlantic City meeting of the national officers and board of directors are:


The M. P. T. O. A.
Questionnaire

Following is a reproduction of the legislative questionnaire, explained in the following article, which has been forwarded to theatre owners of the country by President Sydney S. Cohen as an aid in fighting for the repeal of the admission and seat taxes:

Request for Information
Dear Exhibitor:

Please answer the following questions and mail immediately to the office of the Motion Picture Theatre Owners of Amer-

1. Do you want the Admission and Seat Tax removed from the motion picture business? Yes or No

2. If so, who should become your Congress-

3. Are you in a position which will save you a substantial amount of money on your insurance premiums?

4. Are you receiving your films now by Parcel Post or by Express...

5. Average amount paid for Parcel Post per week.

6. Average amount paid for Express per week.

(Note: This information is necessary for the purpose of compiling statistics with a view toward obtaining a de-
cision in raising rates.

7. What is your weekly cost of Advertising

8. Are you interested in receiving reviews of motion pictures?

9. Are you interested in receiving confiden-
tial information regarding pictures and are you willing to give such information for the benefit of other theatre owners?

10. Do you desire to be furnished with non-taxable music by the Music Department of the Motion Picture Theatre Owners of America without cost, and will you acknowledge receipt of same to the Publisher?

9. THIS WILL ACKNOWLEDGE RE-
CEIVED OF MUSIC REQUESTED CARD.

10. Theatre

Seat Capacity

Mailing Address

City

State

Date Signed

July 21, 1923

E X H I B I T O R S H E R A L D 21
Screen Popularity Necessitates Larger Suburban Houses

West Coast Company Changes Policy—Neighborhood Theatres to Increase Seating Capacity to 2,000

(Los Angeles, July 10. Attendance demands in suburban and neighborhood districts of this city have brought about a radical change in policy by West Coast Theatres, Inc., the Gore Brothers, Ramish and Lesser combine. A statement just issued by the company expresses the optimism with which the officials of this organization view the future of the screen. The announcement follows:

"THE policy of theatre construction to be pursued during the coming year by the Gore Brothers, Ramish and Sol Lesser chain contrast vividly the programs of last year. Instead of erecting theatres seating not more than 1,000 in the rapidly growing residential and neighborhood sections the forthcoming year will witness the construction, upon a more elaborate scale, of at least five theatres with a seating capacity of in excess of 2,000.

"Following an important conference of the management of West Coast Theatres, Inc., the decision was arrived at that the time loomed not in the far distance when the growing city of Los Angeles would be a network of several great individual industrial, business, and residential centres, and that each district able to support the theatre through its centrally located commercial houses, department stores, markets, etc., would be equally able to support a first-run large theatre.

"In most instances the sites have already been selected and others are now under consideration. On the corner of Washington and Vermont Avenues now over forty minutes ride by automobile or streetcar from the center of town, the first of these new West Coast houses will go up. This theatre is to be one of the most magnificent in California, a seating capacity of 2,500 having been decided upon. The total cost of the investment, including building, stores, theatre, etc., will be in excess of $1,000,000."}

Britain Decides Not To Place Embargo on American Productions

NEW YORK, July 10.—No embargo will be placed on American pictures entering Great Britain, it has been learned. A measure introduced in the house of commons asked whether the trade board would consider a 25-per cent impost on American pictures. The reply of Viscount Wolmer, parliamentary secretary of the board of trade, was that he did not think the course suggested would achieve the desired results.

It has been pointed out that the British film industry was being destroyed, 90 per cent of the pictures showing in Great Britain being of American origin. Only one-eighth of one per cent of the pictures in the United States were British productions, it was also cited.

Burr Moves Office to Studio at Long Island

NEW YORK, July 10.—C. Burr, president of Mastodon Films, Inc., has moved his personal offices from the company's headquarter, 133-135 West 44th street, to the Burr Glenade studio on Long Island. Under this arrangement, Mr. Burr is in close touch with the production activities now under way, including the Comedies of Charles "Chic" Sales features for Associated Exhibitors distribution.

William T. Lackey, treasurer of Mastodon, is now handling the New York business office, with Lester F. Scott, Jr., in charge of sales.
Samuel Harding Adds Seven Theatres to His String of Playhouses
(Special to Exhibitors Herald)
KANSAS CITY, MO., July 10.—Samuel Harding, of Kansas City, president of the Capitol Enterprises Company, has acquired seven motion picture theatres to add to the chain of film houses now operated by the company in the Middle West, according to Earl Nesbitt, advertising director of the organization.

The company now controls fifteen houses. Mr. Harding, besides interests in the Liberty theatre, Kansas City, also owns interests in the Vine, Columbus, and four others in the vicinity. Managers of motion picture theatres are opposing the pastor’s “theater.”

French Look to U. S. For Nearly All Films
(Washington Bureau Exhibitors Herald.)
WASHINGTON, D. C., July 10.—French exhibitors are dependent upon foreign sources for 90 per cent of the pictures they show. Approximately four-fifths of their films, according to information just received in Washington. It is declared that of 100,000 meters of films shown in France during February of this year, only 10,000 meters were French. A total of 102,850 meters of film were shown during the month of March, of which only 14,350 meters were French, while of the 79,800 meters shown in April, only 11,600 meters were French, the other 68,200 meters being nearly all American.

Operators to Be Given 10 Per Cent Increase
(Special to Exhibitors Herald)
KANSAS CITY, MO., July 10.—At a meeting this week in Kansas City of committees representing the Kansas City Division of the M. P. T. O. A. and the Allied Amusement Crafts it was agreed that a 10 per cent increase in the wages of the operators be granted. The union’s attempt to “unionize” all Kansas City suburban houses proved a flat failure and it was brought about the compromising attitude of the union committee that the increase in operators’ pay be allowed.

Enjoined From Interfering With Competitor’s Bookings
Advance Theatrical Company, Loew, Inc., Nicholas Schenck Hit in Drastic Ruling by N. Y. Court; Singer Brothers Granted Injunction
(Special to Exhibitors Herald)
NEW YORK, July 10.—By action of the appellate division of the supreme court Joseph and Louis Singer, owners of the Peckskill theatre, were granted an injunction against Frank A. Peckskill, which has been in the courts for the past year. The court order is drastic and restrains Advance Theatrical Company, David Bernstein, Fred Mitchell, Nicholas Schenck and Loew’s, Inc., from interfering with the Peckskill theatre in its efforts to get pictures and causing contracts made with distributors to be broken.

Former Decision Is Reversed by Justice Smith
The court order, which was made by Justice Smith with the concurrence of his five colleagues, reverses a decision of the lower court which refused to grant the injunction sought by Singer Brothers. The latter, in their complaint, charged that they had paid $150,000 for property on which they built a $90,000 theatre, for which through the actions of the defendants, they were unable to get desirable pictures.

Little Theatre Films Completes Formation Of Its Advisory Board
(Special to Exhibitors Herald)
LOS ANGELES, July 10.—With the addition of Douglas Fairbanks and Mary Pickford to the advisory board of Little Theatre Films, Inc., is complete, according to officers of the organization.

The organization, formed by members of the motion picture colony with the intention of doing for the films what the Little theatre movement is doing for the theatre, has acquired “Molly’s Husband,” a picture directed in Sweden by Victor Seastrom, Robert E. Sherwood, Oswald Garrison, Villard and Rob Wagner.

Officers chosen are: Curtis Melnitz, president; Aubert Lewin, vice president; Joseph Jackson, secretary, Mildred Dorris Lewin, treasurer. Kenneth Mac Gowen and Myron M. Sterns have been appointed New York representatives.

Film Man Writes Book On Nation’s Leaders
(Special to Exhibitors Herald)
PORTLAND, ORE., July 10.—Melvin G. Winstock, manager of the offices of Kwality Pictures, Inc., is author of a book called “Making a Nation,” containing a number of articles by the greatest leaders which he has compiled over a course of years.

In addition to his film work Mr. Winstock is noted as a lecturer on topics pertaining to the industry.
And We Thank You!

A Threat—
But Worth It

Editor,
Exhibitors Herald,
Chicago, Ill.

Dear Sir:

Please don't get out any more anniversary numbers of the HERALD; I had just got back from a 600-mile drive to Petosky and back—six hours sleep in three days—dragged in hoping to hit the hay for a week—picked up the HERALD for July 7—couldn't drop it till I read every word from the front cover to Rothacker's ad on the back—another night's sleep all shot. If this happens again I'll have to stop my subscription.

Seriously, how do you do it? You've got more stuff of interest to the exhibitor in this edition than some of the alleged trade journals scare up in a year. What worries me is this: Will you print everything under the sun this week—where are you going to find copy for the rest of the year?

Yours,

Roy W. Adams,
Pastime theatre, Mason, Mich.

Greatest Issue
Of World's Greatest

Editor,
Exhibitors Herald,
Chicago, Ill.

Dear Sir:

Congratulations on the July 7 issue of EXHIBITORS HERALD. It is the greatest issue of the world's greatest paper.

I feel highly honored that this great paper carried a picture of my mug. You gave me the thrill of a lifetime.

It is always a 100 per cent knockout and boy the work must have taken to get up an issue like the July 7.

EXHIBITORS HERALD represents more than honest labor—it represents a labor of love for exhibitors. Some time for your many thousands of exhibitor friends to watch a great big picture of M. J. O. and W. R. W.

Long live the HERALD, the exhibitors' friend and three cheers for the "Herald Only" club. Watch it grow.

Good luck and regards.

Yours Very Truly,

George Rea,
Colonial Theatre, Washington C. H., O.

She's a "Pippin,
Says Jenkins

Exhibitors Herald,
Chicago, Ill.

To the HERALD Staff:

Boys, how in thunder did you ever do it? She's the greatest little pink-eyed baby that ever came off the presses, that "Eighth Anniversary" and "Studio Number." She's got everything in 'er that anybody can think of from "Bull" (Montana) to Stone Hatchet, Maine, and back by way of Bad As, Ariz., with stopover privileges at Hamilton, O., and Salmon, Idaho. She also furnishes conclusive evidence that the Grasshopper guy out in Kansas has come to life. Glory be. (Send me a bill for my subscription at once.) But why did you publish that picture of mine? The one that looks like I had the green apple colic? (That's the reason I lost that "beauty contest" because of that darn picture.)

Phil Rand looks like he had just closed the services and was about to pronounce the benediction without taking up a collection. And that Washington Court House guy is trying to imitate Harold Lloyd, and 'tain't fair. And William H. Creel seems to want us to believe that he's the prosecuting attorney of Douglas county, Nebraska (when he isn't), and nobody can tell me that Fred Meyer isn't trying to launch his boom for president, for he is, and his picture is propaganda pure and simple. The idea of running against that bunch in a beauty contest. Why, I'm ashamed of our-

selves. Outside of that she's a "pippin" and she'll make the other trade papers look like a circus throw-away.

Yours very truly,

J. C. Jenkins.
Auditorium theatre, Neligh, Neb.

Best Wishes for
Others to Come

Editor,
Exhibitors Herald,
Chicago, Ill.

Dear Sir:

I have always been an ardent follower of your publication and I want to congratulate you on the splendid "Eighth Anniversary" issue that I have just received. The article on the "Better Theatres" movement is especially interesting because of its frankness.

Another supplement that interested me greatly is the seven rotogravure pages done in blue and yellow from pages 198 to 207. If it were possible I should very much like to have cuts or ways of the different subjects appearing on these pages as I think them very useful for theatre publicity and very interesting to the public. Pictures from a Chinese studio and the pioneers are especially interesting. With best wishes for the next seasons and others to come, I am

Gilbert P. Josephson
Strand theatre, Bayonne, N. J.

It's Done Right
In the Herald

Editor,
Exhibitors Herald,
Chicago, Ill.

Dear Sir:

Will you please accept my heartiest congratulations on the splendid edition dated July 7, 1923, the "Eighth Anniversary and Studio Number." It is without a doubt one of the finest trade paper publications ever gotten out.

Once more it is proven, without exception, that when the HERALD does it, it's right.

With best wishes for your continued success, I am

Very truly yours,

Frank L. Browne
Liberty theatre, Long Beach, Cal.

Looks Forward to
58th Anniversary

Editor,
Exhibitors Herald,
Chicago, Ill.

Dear Sir:

Congratulations upon your "Eighth Anniversary" edition. It is without a doubt one of the finest trade paper publications ever gotten out.

More power to the HERALD and those connected with it. And may we all live in good health to enjoy its 58th edition.

Very truly yours,

Fred S. Meyer
Palace theatre, Hamilton, O.

Is Epochal in
Trade Paper Field

Editor,
Exhibitors Herald,
Chicago, Ill.

Dear Sir:

I rise to remark, and my language is unequivocal, your "Eighth Anniversary" was a fine piece of work. It is epochal in the trade paper field.

Yours very truly,

A. L. Parker, Publicity Director
Rothacker Film Manufacturing Company.

Chicago, Ill.
Sunset to Make Two Series for New Year
McDonald to Star in Comedy-Drama Stunt Films and Warner in Westerns (Special to Exhibitors Herald)

LOS ANGELES, July 10.—Sunset Productions, one of the live local independent producing concerns of this city, will make two following series of pictures during the season 1923-24 according to an announcement just made by Anthony J. Xydias, president of the concern. The western series will feature Kenneth McDonald in six comedy-drama stunt pictures while the latter will star J. B. Warner, in eight comedy-drama Westerns.

Will Be Lavishly Staged
The productions in which the two Sunset stars will appear will be given lavish settings and capable supporting casts. Only the stories of well known writers will be pictured, according to President Xydias and no expense will be spared in filming the selected scenarios.

In his most recent Sunset production, "What Love Will Do," Kenneth McDonald is starring in a notable cast which includes such well known players as Joseph Dowling, Margarette Clayton and Edith Allen.

Warner Film in September
J. B. Warner's first starring vehicle for Sunset Productions has been titled "The Man Getter." It will be ready for September première. The scenarios is adapted from the story, "Certain Lee," by Keene Thompson, and carries an interesting tale of love and adventure.

U. S. Interests Aid
Censor Fight in Cuba (Washington Bureau, Exhibitors Herald)

WASHINGTON, D. C., July 10.—In creating a Cuban market by American producers and distributors of motion picture films has practically killed the agitation for censorship in that country, according to a report from Consul General C. Hurst to the department of commerce.

American companies recently have taken a decided interest in the possibilities of the Cuban market and American companies now manage two of the largest picture theatres in Havana, and capital has been invested in smaller distributing companies. A movement for censorship was recently started and the government made some plans to meet the demand, but this movement has gradually ceased, due, it is reported, to the increased dominance of the market by American films which have passed censorship in the United States.

Ace Berry Heads the Circle, Indianapolis (Special to Exhibitors Herald)

INDIANAPOLIS, IND., July 10.—Ace Berry, who has spent fifteen years in the motion picture business of the theatrical nature, has been appointed general manager of the Circle theatre here, succeeding Ralph W. Lieber, resigned. The immediate change in management in policy was a result of the appointment of Mr. Berry. Mr. Lieber was connected with the Republic Theatre Company before he assumed the management of the theatre several years ago and has again become associated with that firm.

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Universal Policy on Specials Announced
Premiere Presentations to Be Held in Dramatic Theatres
(Special to Exhibitors Herald)

NEW YORK, July 10.—"The Hunchback of Notre Dame," the forthcoming Universal-Jewel adaptation of the Victor Hugo novel, has been given premiere presentations in dramatic houses in many of the larger cities of the country prior to its distribution to the motion picture theatres.

This policy has just been announced by Carl Laemmle, president of Universal, who believes that such a plan, worked out properly, will create a ready-made patronage for the motion picture houses.

Campaign to Last Year

According to an official of the organization, the picture will be given a premiere in every key city and in every important city in the country. This campaign, says the official, will extend over a period of a year perhaps, before the picture reaches the exhibitor. In further commenting upon the plan, the official says:

"The contemplated presentations will in no sense be like the average first run of a photoplay. They will have all the dignity and exclusiveness of a legitimate attraction. The admission price will be high—too high to attract the bulk of patronage of the average motion picture house. This means that the 'explosion presentations' will be in an entirely different class from the later showings by the regular photoplay theatres in the various cities. Actually, the value of the picture to regular exhibitors will be enhanced many times over, by reason of the general exploitation, the word-of-mouth publicity and the high tone established by the film in its initial presentations.

Explains Value of Plan

"This means that the exhibitor who books 'The Hunchback of Notre Dame' will not be taking a chance with a picture he has never seen. He will know about it. He will not have to go to great expense to exploit the picture so as to make sure he makes a profit out of the booking. On the contrary, he will be booking a picture for which there already will be a big popular demand.

"The presentations absolutely will be on a plane with amusement presentations of the highest order, such as grand opera or the highest type of theatrical production."

Mr. Laemmle believes that this premiere presentation plan will become general on big attractions.

Puzzles Over Suit
(Special to Exhibitors Herald)

ALTON, ILL., July 10.—Alton Theatre Company, owners of the Grand theatre here, a few days ago was served with a notice that suit had been filed against it in the Federal District Court for Western Illinois at Springfield for $5,000 damages and injunction against playing on a certain date in the theatre a song called "Merry-Go-Round." The suit was brought by the employees of the Grand theatre, who claimed that they heard the song in question and that the song had not been played at the Grand theatre.

Likes Herald Advertising Survey

After declaring that the HERALD is "the best trade journal published," M. H. McDonnell, manager of the Badger Opera House, Merill, Wis., writes the following document on the national advertising survey recently conducted by the HERALD:

"We liked the reports that your paper carried on the national advertising survey by the producers, and if you keep up the good work and make them put that money in the several local papers it would help us. As small-studio exhibitors a great deal more. In fact, we like a good many things that your paper endeavors to do, and we are with you at all times."

Star Received With Open Arms in East
Mrs. Wallace Reid Is Guest Of Prominent Women

In New York
(Special to Exhibitors Herald)

NEW YORK, July 10.—Prominent women of New York have taken Mrs. Wallace Reid under their wing during her stay in New York. The successful and highly acclaimed picture "Human Wreckage," distributed by Film Booking Offices, their unqualified support, but they are giving dinners and receptions for the widow of the film star and are displaying a deep interest in her fight against drug addiction.

"Human Wreckage" is having a record run at the Lyric. The attendance for this time of the year smashes anything yet hung up for the Lyric. The average is more than $1500, and the crowds are increasing as the run goes on.

Makes Personal Appearances

At the request of the Los Angeles Anti-Narcotic League, Mrs. Reid has been making a personal appearances at the afternoon and evening performances, where she has received an enthusiastic reception.

After her arrival in New York she was the guest of honor at a luncheon given by the Exposition Committee of the National Board of Review. Then came a luncheon to the trade papers and newspaper representatives at the Hotel Astor. On the following day she was the guest of the Committee on Public Health of the Women's City Club. The New York Theatrical Hospital Association also gave her a luncheon.

Mrs. Reid attended the weekly luncheon of the Associated Motion Picture Advertisers by special request on Thursday.

Talks at Sing Sing

In the evening Mrs. Reid was the guest of honor at the monthly dinner of the League of Professional Women, of which Elizabeth Sears is President. More than 400 business and professional women attended, among them being Ethel Barrymore, Zelda Sears, Mrs. Charles Sabin, Mrs. Otto H. Kahn and Mrs. Job E. Hedges.

On Saturday Mrs. Reid went to Sing Sing Prison at the invitation of the Welfare Society there and spoke to the inmates. She delivered a speech on the screening of "Human Wreckage." She spoke to 200 physicians and nurses at Manhattan State Hospital on Ward's Island Monday.

Warners Call Meeting Of State Right Buyers
(Special to Exhibitors Herald)

NEW YORK, July 10.—Representative exchange men handling Warner Brothers classics will convene at the Davis hotel, Chicago July 16. The purpose of the meeting, says Abe Warner, is to discuss exploitation, exhibition and handling of forthcoming series of eighteen Warner productions.


Some time ago the matter was brought to the attention of the Will H. Hays organization with the result that the fund for the new plant are assured.

Hays Raises Funds for "Screen Struck" Girls
(Special to Exhibitors Herald)

NEW YORK, July 10.—The great influx of Hollywood talent and the necessity of taking care of them has caused the producers and others in the industry to form a fund. At present there is approximately $100,000 to the Y. W. C. A. for the purpose of enlarging its Hollywood housing plant so that 100 girls may be given temporary homes.
Jesse L. Lasky, first vice-president of Famous Players-Lasky, driving one of the sand sleds which were the sole means of transportation on Cecil B. DeMille's sand dune location for the Biblical prologue to "The Ten Commandments." Mrs. Louis Gordon, Mrs. Arthur Gaines and Mrs. Henry DeMille, mother of Paramount directors, are in the sled. At right is Theodore Roberts as Moses in the production.

"Welcome home," says Abraham Lehr, vice-president of Goldwyn, to Helene Chadwick, one of the company's featured players, on her return to the studios after an absence of several months due to legal difficulties over her contract. Miss Chadwick's first vehicle has not yet been announced by the producing-distributing company.
Architect's sketch of the museum which is being built at Oakland, Cal., to house the specimens brought from Africa by H. A. Snow, producer of Universal's "Hunting Big Game in Africa." Snow's collection will be presented to the City of Oakland.

Two stars—one a journalist and the other a stellar light of the screen. Recently Cornelius Vanderbilt, Jr., visited Jackie Coogan on one of the big sets for "Long Live the King," first of the Coogan productions for Metro. Jackie's new picture will not be published until fall.

Left to right: Sam Dembow, Jimmy Grainger, Emmet Flynn, Dave Bershon, West Coast Theatres representative, and Eddie Boons, watching construction of one of the sets for the Goldwyn-Cosmopolitan special, "In the Palace of the King." This set when completed will be 280 feet high.
Battery of press photographers caught Mrs. Wallace Reid as she stepped from the train in Chicago, en route to New York to attend the premiere of "Human Wreckage," which F. B. O. is distributing. Standing with the star is William J. Sinek, exalted ruler of the Elks, who was her escort while in Chicago.

Evelyn Campbell, author of "Yesterday’s Wife," which has been produced as a C. B. C.-Columbia picture, and "Suspected," which C. B. C. will produce as "The Marriage Market."

Adam Hull Shirk, formerly a member of the Lasky publicity department, has joined the recently organized Grand Productions, located on the Coast, as scenario editor.

Lloyd Hughes, cast as a camp cook in First National’s "The Huntress," found that while on location in the Sierras he had to be a real chef or forego a mess of succulent trout. And he shows experience in preparing this game fish for the frying pan.
Among the new faces in the 1923-24 Century comedies, which are distributed by Universal, is Marjorie Marcel. She will adorn the Century product as a leading woman opposite the company's stellar comedians.

Huntley Gordon, signed by Louis B. Mayer after his success in "The Famous Mrs. Fair," has just finished an important role in First National's "The Wanters."

Roy C. MacMullen, recently with Aschers Palace at Peoria, Ill., has taken over the management of the Merrill theatre, one of Milwaukee's downtown houses.

Louis J. Gasnier, in whom B. P. Schulberg has just expressed great confidence by turning over to him the making of "Maytime," one of the biggest productions yet attempted by Preferred. Gaston Glass has been chosen for the leading male role.
Baby Peggy, little Universal-Jewel star of "Whose Baby Are You," celebrated the Fourth of July in a big way. Baby Peggy is for a sane Fourth, and she insists that it be safe, but above all she must have some racket around the studio.

"The dumbbell stare" as exemplified by Constance Talmadge in "Dulcy," her forthcoming First National attraction produced by Joseph M. Schenck for the distributing company.

William Desmond, whose latest attraction for Universal Pictures Corporation is "McGuire of the Mounted," which is the story of the Northwest mounted police.

When a boy from the West visits a girl from the East, the boy from the West must be shown the sights of Coney Island. Lucy Fox pilots Max Graf, producer of Metro's "The Fog," through the crowds of the Eastern resort.
L E A V E it to Harry Reichenbach. Feb. 22 is Washington's Birthday, but Harry can talk on any other old day and tell the truth. That's his act. He never lies, except when he lies down to go to sleep—and a live wire like Harry doesn't sleep much.

Anyhow, the other day Mrs. Reichenbach told him he was working too much and had to go away for a little vacation. Harry's hair-trigger brain responded at once.

"We'll motor to my old home at Cumber-land and have a quiet time," he said. "I intend giving out a few scholarships there. We won't have much excitement, dear." Friend wife told him he was one sweet, obedient publicity and exploitation man. She didn't know that no matter where Harry goes something always happens. They got to Cumberland, all right, and Harry gave out scholarships to the Columbia School of Journalism, made thirty-two talks, wrote some pieces for the local papers and enjoyed a fine rest.

But on the way back! Wow! They motored through the Cumberland Mountains, and it was raining and the roads sloped like the Coney Island "shoot the chutes." Going down one hill which was 20 feet high, they saw an automobile ahead of them skid, turn turtle and imprison its three passengers. The road was so slippery the Reichenbachs couldn't stop. A little farther down two more cars ahead of them skidded off the road. Further down a fourth one turned turtle and Harry's wife suggested that it would be fine to sleep in some nearby farm house. They couldn't stop 'till they got to the bottom of the mountain—and that was a barren wilderness.

While climbing the next mountain they saw a limousine coming at them helter-skelter—and the Reichenbachs were driv- ing on the edge of a precipice. Harry offered a prayer to the gods of publicity, advertising exploitation and good luck. Suddenly the limousine disappeared. It skipped over the precipice and fell about 3,000 feet. That's what Harry says. All together, the Reichenbachs saw twelve cars wrecked.

Verily, the era of automobiles is a "Dangerous Age," Harry.

After considerable advance preparation, actual "shooting" on "Yolanda" has been begun by Robert C. Vignola at the Cos-mopolitan studio in New York. This is Mr. Vignola's first production since his return from a six months' tour of the world. Marion Davies is the star and the production is being made for Cosmo-politan.

According to present plans, "Yolanda" will be made on a scale equally as gi-gantic as "When Knighted Was in Flower." The story by Charles Major offers the same big possibilities for scenic splendor and effects as "Knighthood," besides being a romantic drama of unusual appeal. It is expected that this production because of its magnitude will be several months in the making.

HORACE JUDGE wants a job. Everyone hereabouts thought he had a pretty good one, but evidently that bird is never satisfied and now he's looking for more. Here's his letter:

"I see as how (Ex. Hn. Vol XVI, No. 26, Page 42) the Ampas have agreed (for once) on a nominating committee for some new election or other. It strikes me these Amner tellers is always having elections. What's the matter with the last one I helped them have? They can't make up their minds. He ain't had time to make 'em tired with the few times he's been present to handle the gavel.

"But anyway, that's not what I started to write about. What I want is a job and you are to help me get it. The Ampas have a fellow who's supposed to go to Washington and regulate the Chamber de Commerce and he never goes, but he has the latest title (and longest) in the Ampas—something like Imperial Delegate only longer.

"After a soft job and why can't the Amps make me United Kingdom Rep-representative, U. S. A. at Westminster? I could work just as well as Doctor Pal-mer does who never goes to Washington and as for emolument I'll accept the same figare as Sam plus 250 per cent to take care of income tax.

Probably the most unique luncheon yet given in motion picture annals was one of Hawaii Luana and his won- dful bride at the Ritz last Friday. No one made a speech. No one even tried to. More power to whoever planned that luncheon. Let us hope that a new vogue has been set. Pathes was the host and suspension points to Vic Shapiro.

The guests to the number of more than forty gathered in the Crystal Room and just sat around in groups wherever they pleased and visited with whomever they pleased. The debonair young hero of a hundred comedies and his talented young wife who had visited around in Hollywood was this visiting that before the buffet luncheon was all consumed, they were just Harold and Mildred to the guests, and the guests didn't seem like guests at all, but just friends.

And as Herb Crooker remarked: "A good time was had by all."
New Distribution for Hodkinson in Canada

Canadian Educational Films Ltd., to Handle Product Throughout Dominion

(Special to Exhibitors Herald)

NEW YORK, July 10.—Since the announcement of the formation of W. W. Hodkinson Corporation of Canada (Ltd.), a corporation formed to handle the sale of Hodkinson pictures in the Dominion of Canada, a change in the physical distribution of the product has been announced.

Will Have Representatives

According to the new plan, the physical distribution for Hodkinson Pictures will be handled exclusively for the entire Dominion by the Canadian Educational Films, Ltd. This organization maintains offices in Toronto, Montreal, St. John, Winnipeg, Vancouver, and in each office there will be at least one, and maybe more, Hodkinson representative.

For example, the physical distribution arrangements in Canada does not change the original plans and future arrangements of the newly formed W. W. Hodkinson Corporation of Canada (Ltd.), with principal offices located at 21 Dundas Street E., Toronto, Ontario, Canada. Selznick, writer and producer, has placed the handling of Hodkinson productions in the hands of the new organization.

Domestic Officers in Control

The same officers of the W. W. Hodkinson corporation will act in their official capacity over the affairs of the new Canadian company.

Goldwyn Branch Chief
Given Farewell Dinner
On Leaving Omaha Post

(Special to Exhibitors Herald)

OMAHA, Neb., July 10.—A farewell dinner was tendered at Hotel Fontenelle to Harry L. Hollander, Goldwyn branch manager in this city, by his various friends in film circles here. Mr. Hollander is leaving for Chicago to take charge of the second largest Goldwyn exchange in the United States.

Among those present at the dinner were James S. Anderson, assistant manager; F. M. DeLong, manager; Selznick; S. MacIntyre, Metro; Carl F. Senn, Educational Pictures; Al Kahn, Crescent Studios; O. N. Hanson, Pathé; L. J. Jacques, Selznick; Louis Fryberg, Goldwyn Cosmopolitan; W. N. Strine, independent; Mr. Waterhouse, Fontenelle; I. Schrank, F. B. O.; Phil Monsanto, Liberty Pictures; W. E. Selznick, S. J. Baker, Associated Exhibitors; Eugene Blazer, Attorneys for the New York board of Trade; C. O. Lynch, Goldwyn Cosmopolitan; Charles K. Gillmore; C. A. Passbolt, F. L. Hendricken, J. E. Kirk, S. G. Bialas, Earl A. Bell, L. N. Prince, and C. R. Blume, independent.

Mr. Hollander has had charge of the Iowa and Nebraska territory for Goldwyn, for the past six months, and under his management C. Lyon has succeeded him in the Omaha office and has been promoted to this position from a salesman in the Iowa territory.

Calls Meet in South

(Special to Exhibitors Herald)

NEW YORK, July 10.—Henry Ginsberg, sales manager of Preferred Pictures, left for New Orleans last week to head a conference of southern branch managers and executives, where plans for an extensive exploitation campaign for next year's product will be discussed.

Task Confronted in Making
Bible Film Told in Pictures

"Herald" Presents On This and Following Pages
Production Stills and Figures to Illustrate
DeMille's Location Achievement

In "Facts and Comment Affording Closeup of West Coast Production Situation," published in the March 17 issue of the "Herald," Martin J. Quigley wrote: "Production is progressing on a bigger scale, more substantially and more costly than at any time in the history of the industry. The so-called little picture is hardly being given any consideration at all. The hearts and minds of the personnel of the studio are set upon making big stuff—and heaven and earth are being moved to accomplish that end."

Big pictures, as forecast by Mr. Quigley after a careful survey of the West Coast situation, are becoming a fact and one of the biggest of these will be Cecil B. DeMille's Paramount attraction, "The Ten Commandments."

Mr. Quigley said that "heaven and earth are being moved" to produce "big stuff," and that statement is literally borne out by the location achievement performed by DeMille. The production of the Biblical prologue to the story written around "The Ten Commandments" by Jeanie Macpherson.

In order that exhibitors might have some conception of the task confronting directors in the production of special attractions, the "Herald" presents statistics supplied by the Lasky accounting department and stills taken during the construction of the mammoth sets in the picture and actual scenes which have been filmed.

Produced 900 Miles from Studio

The Biblical prologue was produced on the sand dunes at Guadalupe, Cal., 200 miles north of Hollywood, where Camp Cecil B. DeMille was established.

One of the first tasks for dancing the studio organization was that of transporting to location 2,500 people and more than 3,000 actual animals, including thirty camels, 200 burros and hundreds of sheep, goats, cows, oxen, chickens, ducks, guinea hens and dogs, and there maintaining them for a period of two weeks. The area utilized covered twenty-four square miles of sand dunes.

Three hundred and fifty carpenters, plasterers and other craftsmen started construction of the camp and the set, which represented the ancient city of Rameses, on April 27. The entire job was finished and the filming of the picture was started on May 27. The scenes were completed June 3.

Two special trains were required for the transportation of the people, including actors, carpenters, plumbers, plasterers, hydraulic engineers, telephone line men, electricians, stenographers, doctors, artists, architects, dressmakers, musicians and cooks.

The camp comprised 550 sleeping tents, two mess tents, each seating 1,000 diners; a big recreation tent, and other amusement tents forming a camp hospital with a capacity of thirty patients, in charge of a U. S. Army medical officer with two soldier assistants and a civilian doctor with four assistants; twelve tents for the guards of the animal exhibits.

Complete telephone and electric light systems were provided. Five miles of wooden sidewalks were laid. Water was brought one mile by means of the camp pumping system which consisted of two pumps with a capacity of 100 gallons a minute and four tanks, which provided 36,000 gallons of water daily. Thirty shower baths were provided for the men and twenty-four for the women. There were 300 cots and bunks. A car would be available, and pillows, requiring more than 30,000 blankets, sheets and pillow slips. The commissary department had to take care of more than three times as many people as the largest traveling circus.

"Takes" Are Developed Daily

Thirty-three thousand yards of cloth were required for the 3,000 costumes and $18,000 worth of special harness of ancient design, had to be made. Transportation over the heavy sand, where motors and horse wagons were out of the question, was accomplished by means of twenty sand sleds. Three cars provided fast film transportation to and from the studio. Los Angeles, a car would leave and return at 7 a.m. and would arrive at the studio labor camp by midnight. At 2 p.m. the next day the driver would return for Guadalupe with the developed film, arriving in time to show the film to Mr. DeMille and his assistants after dinner.

The big set representing the ancient walled city of Rameses was 750 feet wide and 109 feet high. It was approached by an avenue of twenty-four sphinxes, each of which weighed nearly four tons. This avenue was designed by and built under the direction of Paul Iribe, Mr. DeMille's art director. To make the huge set required 55,000 feet of lumber (enough to build sixty five-room bungalow), 500 tons of plaster, 25,000 pounds of nails and 75 miles of cable and wire for bracing.

Four enormous statues of Pharaoh decorated the entrance to the walled city. Each of these was 25 feet long and five feet high. To build them and the sphinxes took fifteen tons of modelling clay and 100 tons of plaster.

Immediately following the departure of the players on June 10 the big set was pulled down. Part of the salvaged lumber was sold to Father Francis Pecoraro, rector of the old Catholic church at Guadalupe which was built in 1841. Six of the statues were saved and presented to the city of Santa Maria, at the request of the city officials.
Actual scenes from the Biblical prologue of Cecil B. DeMille's next Paramount attraction, "The Ten Commandments," which illustrate, as words cannot, the bigness of this production. Scenes on this page represent the Exodus of the Israelites from Egypt; Moses facing the Pharaoh; a mishap during the Exodus, and the musicians of the Pharaoh.
Producing "The Ten Commandments"

Workmen building the huge head of Ramesis II as a throne for Charles DeRoche in his interpretation of Ramesis in "The Ten Commandments." Comparison of workmen and head shows relative size of set.

In the foreground is one of the 24 five ton sphinxes which will form an avenue of sphinxes before the palace of Ramesis II, construction of which is shown in background of picture.

A portion of the army of carpenters, plasterers and laborers going to work upon one of the largest exterior sets ever built—a reproduction of the Palace of Pharaoh, for Cecil B. DeMille's Paramount attraction, "The Ten Commandments." This set was erected on the sand dunes 200 miles north of Hollywood and will appear in the Biblical prologue to the special. Jeanie Macpherson prepared the story.
Some conception of the task confronted in producing the Biblical prologue for “The Ten Commandments” at Guadalupe, Cal., may be gained from these figures. There were 2,500 people and 3,000 animals at Camp DeMille. What is said to be the largest set in a motion picture—750 feet wide by 109 feet high—was built. There were 12 miles of telephone and electric light wiring. 3,000 costumes were used. 250 sets of special harness were needed. 5 miles of wooden sidewalks were constructed. School was maintained for 60 children, with 7 teachers.
Building of DeMille Sets a Location Feat

Top, right, shows truck and trailer hauling two of the mammoth sphinx to location 200 miles from Hollywood. Picture at top, left, shows one of the sphinx being assembled at Camp DeMille. At the right are workmen constructing a skeleton of one of the big sets. Below are two scenes from "The Ten Commandments."
Powers Plant Busy

On F. B. O. Product

Many Big Pictures Are Now in Production for the Coming Season

(Special to Exhibitors Herald)

LOS ANGELES, July 10.—Production on F. B. O. productions for the coming season is keeping the Powers studios in Hollywood at a great height of activity. Film Booking Offices is but a year old but an imposing array of pictures is promised on this company's schedule if films now being made serve as a criterion.

Pictures Mail Man's Life Film

Emory Johnson has just begun work on his next big production. Like his recent successes it will deal with a branch of the public service. This time he will dramatize the life of the mail man, to be portrayed by Ralph Lewis. Many of the Johnson favorites, including Johnnie Walker, Dave Kirby and Josephine Adair, will be in the cast. The story was written by Emilie Johnson, Mr. Johnson's mother, who also wrote the scripts of "In the Name of the Law," "The Third Alarm" and "Westbound Limited.

James Wesley Horne is hard at work on "Alimony," which booms up as one of F. B. O.'s big successes for the autumn. It is a story by A. T. Locke and the cast includes Warner Baxter, Grace Darmond, Ruby Miller, Volza Vale, Jackie Saunders and others.

Henry Lehrman has supplanted Mal St. Clair as director of the popular "Fighting Blood" series, a second series of twelve having just been launched. George O'Hara will continue to star in these productions. Mary Beth Clifford, a recent recruit from the Music Box Revue and Louise Lorraine, as the two girls.

Jane Novak in New Film

Chester Bennett has begun filming "Lollibaby," starring Jane Novak. It is an original story by Lillian Ducey with a Spanish setting. Robert Anderson will play opposite Miss Novak. Johnnie Walker, with William Worthington directing, is putting the finishing touches to "The W orm." Frederick Stover will direct the film. Mr. Walker purchased the story from Charles Ray who originally intended to picturize it. Mildred Jane is playing opposite Walker.

History of World Is Replete With Screen Stories Say Producers

(Special to Exhibitors Herald)

LOS ANGELES, July 10.—In the histories of nations and great men are to be found some of the screen pictures. The supply is virtually endless and life that has really been lived makes screen material that is not only entertaining but instructive as well.

This is the belief of Al and Ray Rockett of Rockett Lincoln Film Company which is producing "The Dramatic Life of Abraham Lincoln." The company declares that it is through original screen stories and best stories, and henceforth will draw inspiration from history and the life story of mankind.

Who has told the wondrous stories of Charles XII and Charles the Fifth of John Sobieski, of Peter the Great, of Bruno, Savonarola, Luther, Hypatia, and thousands and thousands of other events of the world's history and the Renaissance; of the world discoverers and pioneers? There are questions, the producers say, in pointing their ideas on future productions.

U. S. Offers Films to Non-Theatrical Bodies

(Special to Exhibitors Herald)

PITTSBURGH, PA., July 10.—Eighty different industrial films are now in the possession of the Department of the Interior, Bureau of Mines. These films were produced at small cost to the government, practically the entire cost being borne by the various industries filmed. Each film is made in the manufacture and marketing of some well-known American product wholly or partly of mineral origin.

The films are loaned free by the Department of the Interior to technical societies, commercial organizations, colleges, schools, and churches. Applications should be addressed to the Department of the Interior, Bureau of Mines, Pittsburgh, Pa.

Money Making Ideas Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By SMITH & BEARD

(Lyric Theatre, Waterloo, Ind.)

Buy your films so you can make a profit. Find out what your patrons want and spend all your profit phonographing the film exchanges for every little thing. Use your head. Advertise, but do it in a way to get results. Courtesy goes a long way for a large attendance. For a week night advertise a Burgers Night. Then cut your admission slightly and give them something good. Watch your box office for results.

By L. A. PILLI0D

(Photo Play Theatre, Grand Rapids, O.)

I give the superintendent of the schools tickets and let him award them to the leaders of all the classes in his school. That is, give a pass for one admission to every class girl who leads her classes each month.

Truant Denies Right of Others to Act for Firm

(Special to Exhibitors Herald)

NEW YORK, July 10.—In a statement issued by executive officers of Truant Film Corporation and Phantom Productions, Inc., announcement is made that the only authorized negotiations for the affiliations of directors and units with the Truant art organization are carried on with the home office of the corporation in this city or with the Los Angeles office of the corporation located at the Goldwyn studio.

This statement is made, it is stated, because of alleged unauthorized announcements emanating from Los Angeles and the reported action on the part of Herman Roth and the Hollywood Productions, Inc., representing themselves as associated with and subordinate to the Truant Film Corporation. Truant states that no one is authorized to act for it with the exception of the officers of the corporation in New York and Los Angeles.
Patronize Your Down Town Theatres
See the Pictures while they're new.
See them with the best in presentation and musical accompaniment.
See them in the biggest and best theatres.
See them etc., etc., etc., . . .

The sort of advertising copy downtown theatres would employ in a "more money for everybody" campaign.

IN the thriving city of——, the normal result of an ascending mercury had brought exhibitors to the discussion of ways and means to "weather" the weather. The common cause had the usual effect and for the time being it became possible to suggest various business stimulating enterprises requiring co-operation and a pooling of interests.

A neighborhood exhibitor riding downtown on a street car with his closest business rival, an event of such rarity as to attest the seriousness of the occasion, read aloud from a car card across the aisle, "What do you use when you wash your laces? A common question. Ask your neighborhood grocer."

"I wonder," he wondered, "if these neighborhood stores make anything by advertising that way. They've been doing it so long, it must pay."

"It does," replied his rival, "but not in the way you'd expect. It brings the neighborhood store a lot of trade that it wouldn't get otherwise, but it leads the downtown stores to advertise just that much more and, of course, that takes away the advantage, for the downtown sale advertising drags the people downtown, and while they're there they buy a lot of stuff they'd ordinarly buy in their neighborhoods."

"Then it actually makes people buy more goods?" the first speaker interrupted.

"Yes. That's the way it pays. It keeps the buying idea popular and they figure that when all things are considered both the downtown and the neighborhood merchants do a bigger annual turnover and, of course, have a bigger profit left than they would without the advertising, incidentally having paid for the same."

"I wonder," the first exhibitor repeated, "if we couldn't use something like that ourselves, not only this Summer, but right along. I don't see why it wouldn't work just as well. We could afford to put up our share of the expense, and the downtown houses will be sure to do the same."

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OF course this conversation is fictitious, but the elements involved are real. In Chicago and other cities where neighborhood business districts are important these group advertising campaigns are being carried on with definite results. In fact the lines quoted above as being read from a car card are taken from a card now appearing in Chicago street cars and "L" trains. The rest of the conversation is authentic save for the fact that it never occurred.

It is quite reasonable to expect that some day in some city either the neighborhood or downtown theatres will undertake such a campaign as is suggested in the foregoing. It does work out very well for other lines of business and there are no substantial reasons why it shouldn't in the picture theatre business.

There are, however, considerations to be observed before the idea is adapted bodily. The downtown first run system must be taken care of, and it must be remembered that both neighborhood and downtown houses use the daily newspapers, whereas few neighborhood business men in other lines do so.

These things, however, necessitate but minor deflections from the original model in such adaptations of the system as may be made.

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AS to the final results of such a campaign no serious concern need be felt. So long as the copy used is of properly dignified character, and so long as the theatres advertise as a group and omit individual thrusts, such a campaign should attract a great deal of interest to the general proposition of theatre attendance and, with such attendance split up as it now is and probably will remain, all parties to the undertaking will reap direct benefit. More money for everybody should be the natural outcome.

It is unimportant whether such a campaign be launched by the neighborhood or the downtown theatres, so long as sanity prevail and the ethics of good advertising be observed.

The productivity of this type of advertising may be traced back to a fundamental of good advertising, the fact that a good clean fight is good for all parties concerned. The outstanding weakness of present day motion picture advertising is the absence of the fight element. Individual advertisers shouting "best" in describing their wares are not unlike individual warriors busily shooting barbed arrows at nothing in particular, interesting but bewildering.

In bringing this advertising stunt to the attention of the trade The Theatre wishes to make it clear that the presentation is made for neighborhood and downtown theatre alike. It is our belief that, no matter which element launches such a campaign, both will be ultimate beneficiaries.
Laundry Cards Tell Change of Theatre Name

"Say it in the laundry" may become a common phrase if as many as should adopt the lead of G. W. Carlson, Lyric Theatre, Minneapolis, who used a hundred thousand shirt cards (see specimen reproduced) to drive home the change of that theatre's name, formerly the Blue Mouse. Six laundries used the cards.

Mr. Carlson writes:

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir:

Under separate cover I am sending layout and sample shirt card used for opening exploitation of the Lyric, formerly the Blue Mouse.

Hoping you will use same in exploitation section of your paper, and thanking you in advance, I remain yours truly,

G. W. CARLSON.
Lyric Theatre, Minneapolis, Minn.

DEAR MR. CARLSON:

We consider your use of the laundry card idea admirable in every respect, especially as it features the theatre. Thank you for submitting same. Let us hear from you often. — W. R. W.

"Something for Nothing" Draws Double Crowds

"Something for nothing" still is and probably will remain an extremely potent inducement to the normal human being. Hugo G. Martin here tells how he employed it at practically no cost and in a manner that many other exhibitors may profitably duplicate.

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir:

As I have stated to you before, pulling a stunt that will draw big business for a house with 5 & 10 cents admission, like mine, and then show a good profit, is a stunt to be proud of in my estimation.

I have only 317 seats and have to hustle to show a profit, after showing a multiple reel film especially, but this time I fell in luck all around as I was showing two 2-reel subjects, "Leather Pushers," Century Comedy, along with International News.

Well, here's the stunt.

It was hot weather down here now, so I planned a Chero Cola day with the advertising manager of the local plant. I gave every person visiting the theatre during the day an ice cold bottle of Chero Cola free, and it more than doubled my business for the average Friday.

I advertised the fact on my screen for a week that every person would get an ice cold bottle, and also mentioned the fact in the newspapers but did not take any extra space. The only expense that I went to was purchasing 500 lbs. of ice and the hiring of two boys to collect empty bottles as fast as they were emptied, and keep the lobby as clear as possible of cases, etc. Well, I gave away 1,500 bottles and got people that will not get out of their homes unless they think that they are going to get "something for nothing." The Chero Cola Co. decorated my lobby until it really looked good. In fact it was so different from the average picture display that it attracted attention.

Of course I could not recommend this to a large house charging an admission larger than mine, but where you cater to the working class it's a cleanup. The beauty of it all is that the Chero Cola was donated to me as an advertisement, and they certainly shared in the advertisement too, for the stunt made them many new drinkers of this popular soft drink.

Yours very truly,
HUGO G. MARTIN,
American Theatre, Columbus, Ga.

DEAR MR. MARTIN:

Our opinion of a stunt that gets the money coincides exactly with your own. And undoubtedly your stunt will do the same for other exhibitors who are in a position to try it, in other words, the majority. Many thanks for enabling us to pass it along. — W. R. W.

Freise Lauds Goldwyn's Exploitation

A number of good ideas for putting out "Souls For Sale" and similar pictures are combined with praise for the work of Charles Raymond, Goldwynner, in this, Mr. Freise's first Theatre Letter in some months.

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir:

Have just completed one of the biggest campaigns ever on "Souls For Sale," and the results were very satisfactory.

With the assistance of Charlie Raymond, the Goldwyn exploitation man, we laid out a campaign that not only gave the picture publicity but we also tried to have every stunt create a desire in the minds of the people for the picture.

To begin with Raymond came into the town with material to work with, which in itself is well worthy of special mention. He had a gown which was worn in "Souls For Sale" by Mae Busch. We secured a window in the biggest store in the city at once, which of course was on the best corner. The gown was to go into the window on Saturday, the picture opening Sunday. It was now Tuesday and we decided to make some use of the gown in the meantime so we secured a society girl and had her wear the gown on the stage of the Rivoli theatre, which is owned by the same management as the Majestic where the picture was playing.

Raymond went on with her and gave the audience a great talk on the gown and the reason for it being pink, etc., outlining generally his talk on many interesting facts that were new to the people of LaCrosse. He then gradually went into the talk on "Souls For Sale" and delivered one of the most forceful and dramatic boosts for the picture that has ever been heard in these parts.

This is what I call real co-operation. This was done throughout the balance of the week.

A new stunt Raymond pulled was the address book stunt, which kept a crowd of people in front of the theatre all the time, having the patrons or any one who wanted...
FLOAT BOOSTS “WESTBOUND”

OSCAR exploiting “Golf as Played by Gene Sarazen,” Educational, for George Rea.

to write their name and address in the book and then send it on to Eleanor Boardman, who would drop them a card or a note of thanks for seeing the picture.

Raymond also brought some stills with him which were mounted in a new way, as you will note in the picture already sent in which shows the gown. These stills kept a crowd in front of the Park store window constantly and served as a great attraction along with the gown which everyone had heard of on account of the appearances in the Rivoli theatre.

On Sunday we shot a full page ad, which was the same as that one used by the Capitol theatre, New York, the mat for same procured from the exchange.

Hope this is interesting enough to use.

WM. FREISE,
Majestic theatre, LaCrosse, Wis.

DEAR MR. FREISE:
Am very sorry that the photographs arrived in audience of your letter, as they were thus separated from the same and published in a recent issue. Doubt there will be well remembered, however, as they were particularly interesting. Thanks for the letter. Don’t let it be so long between them next time.—W. R. W.

Oscar Doesn’t Deceive, Says Able Employer

Good advertising doesn’t lie, and Oscar, George Rea’s exploiter extraordinary, is a good advertiser. On this theme his boss writes:

THEATRE EDITOR,
EXHIBITORS HERALD.

DEAR SIR:
Once each week Oscar tells ‘em that Harold Lloyd’s in town in one of his single reel reissues.

Don’t ask if this is good stuff, because there’s no deceit about Oscar and he wouldn’t tell ‘em if he didn’t know his onions.

I enclose a picture of Glorious Gloria, Harold and Oscar, and there is one coming of Gene Sarazen and Oscar.

“Golf as Played by Gene Sarazen” is the best single reel attraction I’ve seen this year.

Best regards,

GEORGE REA,
Colonial theatre, Washington C. H., O.

[Signature]

DEAR MR. REA:
We know Oscar wouldn’t deceive, in fact couldn’t, because deceit is pretty difficult when the language of pictures is spoken and that’s his subdue, incidentally a well high perfect one in the ballyhoo connection.

 Didn’t get the picture of Glorious Gloria, but the others came through and are reproduced here with. Our best to Oscar, and don’t let him see the letter about his rival. He might wax fractions.—W. R. W.

Wilson’s First Theatre Letter On “Westbound”

Admit to the Theatre Letter Circle Mr. Clyde Wilson, Martz theatre, Tipton, Ind., whose first contribution tells of his exploitation for “Westbound Limited.” Mr. Wilson writes:

THEATRE EDITOR,
EXHIBITORS HERALD.

DEAR SIR:
I am enclosing a photograph of a street ballyhoo which I used on “Westbound Limited.” I had this trailer made to carry two six sheets and on the inside of the trailer between the two six sheets I have a large Una-Fon which is played from the back seat of the car.

I use this advertising stunt about every two or three weeks on big pictures and never fail to do a good business on the picture I advertise. Yours very truly,

CLYDE WILSON,
Martz Theatre,
Tipton, Ind.

[Signature]

DEAR MR. WILSON:
Welcome to the Theatre Letter Circle. We are sure your initial contribution entitles you to full membership. Let us hear from you frequently.—W. R. W.

Million Employs Script Letters on Mother Film

An admirable four-page folder, the first page done in script, was used to direct especial attention to “Madame X” by E. J. Milhon, Cozy theatre, Hazelwood, Ind. A reproduction illustrates his letter.

THEATRE EDITOR,
EXHIBITORS HERALD.

DEAR SIR:
In an effort to get away from the usual

Hand bill advertising I tried out the enclosed “script letter” on “Madame X” and found it to be a real box office stimulant. What do you think of it?

Yours very truly,
E. J. MILHON
Cozy theatre, Hazelwood, Ind.

DEAR MR. MILHON:
We think an occasional break into the finer lettering is highly advisable, indeed done too little rather than otherwise. Further, as pictures improve the value of such advertising increases. We believe more of the sort should be used—
W. R. W.

Van Noy Excels
In Exploitation
Of Animal Film

It was to be expected that Harry Van Noy would play one of the animal pictures and play it well, but he did even better than that, as accompanying illustrations show. He doesn’t state where he obtained the “live stock,” but possibly that’s an exploitation secret.

THEATRE EDITOR,
EXHIBITORS HERALD,

Dear Sir:
I enclose photos showing exploitation on H. A. Snow’s “Hunting Big Game in Africa.” I drove boys with animals around the city one week in advance. Business was fair, with weather conditions very hot. Weather kept them away. The picture will do business in cool weather.

HARRY VAN NOY,
Riviera Theatre,
Anderson, Ind.

DEAR MR. VAN NOY:
We’ll have expected something good from you on an animal picture, but you did better than we’d have foreseen. But where did you get the “props”? That’s the question that will bother most exhibitors. It’s a great layout. Tough luck about the weather—W. R. W.

What Showman
Will Provide
An Ad Dummy?

C. M. McDonough this week lays before the Theatre Letter Circle a problem which many have solved and many others still find baffling. Among those who have solved it there must be one or more who will volunteer assistance.

This department will gladly give adequate space and invites contributions from all exhibitors.

The problem:
THEATRE EDITOR,
EXHIBITORS HERALD,

Dear Sir:
I am enclosing my advertisements which I had in last week’s Milford News. One of them is a cooperative advertisement as you will note after reading.

It is very hard for me to get my display ads set up to suit me. I tell them constantly that I want more white space and smaller type on the reading matter, but they cannot seem to get it.

I am using constantly in the other Milford paper three column ten every week. I would like to have a dummy outlined for a three-column ten for type only and one which would be suitable for all of the time.

Yours truly,
C. M. McDonough,
Majestic Theatre, Milford, Ill.

DEAR MR. McDONOUGH:
We believe the most satisfactory way out of the difficulty lies in soliciting the aid of other showmen who have had the same trouble. Therefore we have presented the case to the Theatre Letter circle and are confident that other members will provide the benefit of their experiences.

Glad to give space in our columns to the solution of your problem.—W. R. W.

WHERE he got the props is not revealed in Mr. Van Noy’s letter, but the punch of this animal front is clearly in the reproduction.
MARITIME PROLOGUE POPULAR

NEWMAN'S, Kansas City, prologued "The Isle of Lost Ships." First National, effectively, as pictured in a recent issue. Here is a view of the Newman lobby during the engagement of the same.

SEA VOYAGES are much in demand at this, the vacation period, and if a miniature one may be given patrons in prologue form it is welcomed. Newman’s theatre staged the above to excellent advantage.

A NEW MOTIF was introduced in the consistently good foyer advertising display of the Ascher Merrill theatre, Milwaukee, when Marshall Neilan’s Goldwyn production, "The Strangers’ Banquet," was exploited. This space of the Merrill undoubtedly pays a big dividend, as many similar spaces elsewhere are wasted.

GENUINE signal flags were loaned the Olympic theatre, Buffalo, to exploit Vitagraph’s "Masters of Men" in the manner shown above.

STILL ANOTHER style of lobby decoration for "Westbound Limited." F. B. O., is pictorially reported from the Majestic theatre, Portland, Ore. This week’s addition to the exploitation story of the picture.

FIRST NEWS on the exploitation of Hodkinson’s "The Man From Glengary" comes from the Blackstone theatre, Pittsburgh, a downtown house, where the above display was used. It’s another summer attraction.
AND THIS IS AUSTRALIA, Newcastle to be exact, and this is the street exploitation given "The Fast Mail," Fox, by the Strand theatre. In magnitude, if not in nicety of detail, it holds the record.

NEITHER BEAUTIFUL NOR DAMNED, but potent, this exploitation float was used by E. P. Nelson, Colonial theatre, Watertown, S. D., for Warner Brothers' feature, "The Beautiful and Damned." See below.

REAR view of E. P. Nelson's "Beautiful and Damned" float, shown above. Attention to the rear view is important, often overlooked.

THE MYSTERY as to why the public likes South Sea pictures in warm weather remains unsolved, but this display, used for Pathé's "Black Shadows" at the Columbia theatre, Portland, Ore., is of the type that seems to be successful at this period. Incidentally, it's a very good display, mainly original.

THE BOOK again helped the picture when the Warner Brothers' feature, "Main Street," was showing at the Roosevelt theatre, Chicago, several department stores using book displays with tie-up.

STILL MORE about the New York Strand exploitation of "Main Street." This bus was used to convey guests to the theatre and also employed in the general exploitation campaign waged.
B ABY PEGGY, Century Comedy star, is to have her pictures and her personality exploited as have other juvenile players before her through the agency of a Baby Peggy Doll to be placed on the general market. Photographic reproduction of a window display announcing the enterprise is made herewith.

Of the dolls previously made with the exploitation of a juvenile star as an incidental objective of the manufacturer none have achieved tremendous popularity. In this case, however, the odds are on the other side. If there is a child star whose personality has won a more sincere public favor than Miss Montgomery's our observations are at fault. Most child actors must act if they are to hold audiences in pleasant attention; Baby Peggy need merely stand before the camera and smile or wink the least of her chubby little fingers to send an unbroken murmur of approval over the auditorium.

It is never possible to quite sure just what the result of any exploitation will be until it is put to the test of execution, but one sportingly inclined would have ground for laying substantial odds against the failure of this endeavor.

—Our Gang—

T HE subject of child popularity may not be passed without a word regarding the active youngsters making “Our Gang” Comedies, by reports to “What the Picture Did For Me” the series sensation of the season. Application of the doll idea in this connection would be indeed a complex matter, but many stunts as good or better can be applied— but are not. When the first successes of “Our Gang” were chronicled this department suggested local formation by exhibitors of “Our Gang” Clubs with juvenile patrons as members. Some half dozen exhibitors took up the idea and have made it a highly satisfactory source of profit. Considerably more than half a dozen exhibitors are using the comedies, however, most of them without more than a line of six point in their display advertisements denoting the fact. It isn’t good exhibition to “pass up a good thing” in this manner. The oversight must be due to the still somewhat prevalent “filler” philosophy—the short subject’s erstwhile Waterloo.

—Snow—

S NOW in pictures, it is rather generally believed, makes the warm weather seem less so and, reaching public consciousness through the eye, mercifully deceives a sweltering observer into believing himself pleasantly chill. Consequently, many exhibitors search long and diligently for feature pictures of the North Woods variety. Much less search will avail the booker of many more short subjects in which snow, real or otherwise, figures prominently. These serve as well as feature pictures—better in that their use does not throw the summer feature picture schedule into a rut of thematic similarity, always injurious to the box office.

Knocks—

A NY exhibitor who esteems his short subjects lightly should tabulate for a month or any period the “knocks” his show receives from patrons. In these tests made the average ran 7 to 1, the first figure representing the complaints registered against the feature production. Yet there isn’t a great deal of short subject advertising being done. Why?

NEWSPICTURES

PATHE NEWS No. 54: University of Washington Wins Annual Intercollegiate Regatta—Generating at Yellowstone Park Following Opening—Harding Demonstrates Ability to Drive Reaping and Binding Machinery.


FOX NEWS No. 80: Fashionable Throng at Paris Races—Trick Chimpanzee Entertains Children—Work of Forest Rangers—Shovel Army Attacks Mid-summer Snow Drifts—Estonian Wins Ohio Stakes—Risks Life to Film Etna’s Rivers of Lava.

KINOGRA MS No. 2264: Birds and Beasts Battle With Heat—Flappers Hustle as Long—shorn—Welcome General Gouraud—“The Clown” Wins Latonia Derby—The President Rides Horseback—Latin America Goes to Central—Pete—Kids Are Feature of Society Circus.


INTERNATIONAL NEWS No. 25: Crater of Vesuvius—President at Salt Lake City—Bud- dles Welcome Gouraud—Grant Liners Land Immigrants—“Clown” Wins at Latonia—Mt. Etna Buries Villages—Washington Greets Win College Classic—Vesuvius Again an Inferno.

INTERNATIONAL NEWS No. 56: Airplane Re-fueled in Mid-air—Shots of National Helice Race—Leviathan Starts Trip—Power Boats Race for Mississippi Title—President at Yellow-stone.
SEVERAL attempts have been made to make pictures
without subtitles and in at least two cases they were
fairly successful. However, the subtitle is an integral
part of motion pictures just as the spoken word is de-
pended upon in a stage production to advance the action.
Facial expression, or pantomime is not sufficient to hold
the attention of an hour at a time.

On the other hand an excessive number of subtitles,
or titles that are too lengthy, which is characteristic of
many productions, are as bad as none at all.

An example of good subtitling is presented in
“Trilby,” the Richard Walton Tully-First National pro-
duction about to be published. Here we have word
bridges that carry the action from one scene to another
in perfect English well expressed. There is not a super-
fluous title in the entire eight reels and every one is a
crisp, witty expression of just the proper length.

There is room for improvement in many of our so-
called big productions when it comes to the matter of sub-
titles. Many writers are back in the dark ages of early
scenario writing, when the verbose, flowery and oft-times
ridiculous titles spoiled an otherwise good story.

Our hat is off to Mr. Tully.—J. R. M.

“TRILBY” (First National) Richard Walton Tully’s
excellent screen version of DuMaurier’s famous novel is
destined to score a distinct hit wherever high class ent-
tertainment is welcomed. It was directed by James Young
assisted by Mr. Tully who also adapted the story and
shows extreme care and thought in its production. Miss
Lafayette, the new French star, fits the title role perfectly.
Others in the splendid cast render her excellent support.

“A GENTLEMAN OF LEISURE” (Paramount)
is Jack Holt’s latest starring vehicle, a pleasing little com-
dedy-drama adapted from the stage play of John Stapleton
and P. G. Wodhouse. It is slight in theme but affords
an hour’s pleasant diversion.

“THREE WISE FOOLS” (Goldwyn) is a splendid
screen entertainment. It was adapted from the John Golden
stage success and is an intensely human and thoroughly
enjoyable comedy-drama. Under the direction of King
Vidor it has been given good production and the cast in-
cludes such well known players as William H. Crane,
Claude Gillingwater, Alec B. Francis and Eleanor Board-
man.

“PETER THE GREAT” (Paramount) is one of the
best German-made films in which Emil Jannings, the Euro-
pean star, has appeared. The story is principally of his-
torical interest and wherever this type of screen entertain-
ment is in demand “Peter the Great” should answer every
purpose. The historical atmosphere has been well retained
and there is much good acting.

“THE CHASE” (Fabian) an imported novelty that
should prove a good attraction, especially for the summer
months. It is in five reels and contains interesting shots
taken amid the Alps of skii jumpers, with the usual thrills
incident to this sport. The photography is remarkably
clear throughout and the scenic effects are wonderful.

“THE RAPIDS” (Hodkinson) presented with Harry
T. Morey and charming Mary Astor is a good program
picture, with an unusual twist to the love story. It con-
cerns the efforts of an engineer to utilize the power of a
swift stream in a small Canadian town and an attempt
to crush him by Wall Street interests.

“THE MYSTERIOUS WITNESS” (F. B. O.) is a
Western drama in which a boy who is supporting his
mother, is misjudged by the rough ranch hands. It was
adapted from a Saturday Evening Post story by Eugene
Manlove Rhodes and while interesting contains obvious
faults in direction and staging.

Two typical scenes from “Trilby,” the Richard Walton Tully-First National production of the famous Du Maurier classic. James
Young directed and Andree Lafayette, the French actress has the title role. Arthur Edmund Carewe is Svengali and Creighton
Hale, “little Bulle.”
SPECIAL CAST IN
TRILBY
(FIRST NATIONAL)

George Du Maurier's famous story has been exceedingly well produced in this Richard Walton Tully screen version. In the capable hands of Director James Young and a splendid cast of artists it is a veritable screen classic, with real dramatic force, clean humor and pathos. In settings, titling and artistic finish it is well nigh perfect. Eight reels.

"Trilby" should spell pleased audiences everywhere.

Here is a gem in screen technique and wherever theatres cater to the better class, it should score a pronounced hit. Tully, who adapted it and assisted in directing it, knows stage values, he knows the DuMaurier humor and has succeeded in transferring it to the screen with unerring skill.

On the other hand Director Young's thorough knowledge of the Latin quarters of Paris and his careful thought in tail and dramatic development, kept the story moving and the interest at a high pitch.

In subtlety, too, "Trilby" will stand out as a masterpiece of good judgment. There is good English in every line and DuMaurier's brilliant dialogue is not lost in Tully's crisp, brief subtitles. The picture is unique in settings as well, opening in England, it moves to drab quarters of the artists' colony in Paris where most of the action takes place. The story has a little more than unkept, dirty attics, for the most part, and give the correct atmosphere to this homely, little romance.

The story concerns William Bagot, known as "little Billie" who is sent to Paris to study art. Here he meets and falls in love with Trilby, the artist's model who lives a carefree life among the artists. Svengali, who possesses hypnotic powers, plans to get Trilby into his power, so that he can exploit her as a great concert artist. She quits the studio, when "little Billie" protests and becomes shocked by her passion in the nude in a life class, and returns to work in the laundry. Billie tries to forget her but can't and returns to her friends in Paris only to find Trilby has been spirited away. Later Svengali gets an engagement for her and under his influence she sings before a vast audience. Svengali, however, dies of heart disease in a box and when she responds to an encore she cannot sing. Dejected and leaves the stage in disgrace. The ending is quite tragic.

The role of Svengali was convincingly played by Edmund Carewe, who rendered Andree Lafayette, the little French actress, splendid support in the title role. Trilby is a real Du Maurier creation. She made the part of Trilby a vivid, sympathetic and very lovable little character. Others in the well-chosen cast were: Creighton Hale, as little Billie; Evelyn Sherman, as his mother; Gertrude Olmstead as his sister; Rose Lione, as a sculptor, Duran; Philo McCullough as Taffy and Wilfred Lucas as The Laird. Francis McDonald, Maurice Canon, Martha Franklin, Max Constant, Gorgon Mullen, Edward Kimball and Clifford Saum round out the excellent cast. "Trilby" is one of the season's outstanding successes.

SPECIAL CAST IN
THREE WISE FOOLS
(GOLDWYN)

An excellent comedy-drama affording sound entertainment. The story, adapted from the John Golden play written by Austin Strong, is intensely human and natural and has been given good production from first to last. Directed and adapted by King Vidor. Seven parts.

THE CAST

Sidney Fairchild, .........Eleanor Boardman
Gordon Schuyler, ..........William Holmes
Judge Dunville, ...........William S. Crane
Theodore Findlay, .........Claude Gillwater
Dr. Richard Bywater, .....John Francis
Judge Trumbull, (in) ......Creighton Hale
Theodore Findlay, .........Craige Biddle
Dr. Gaunt, ..................Raymond Hatton
John Crowther, ...........John Saingillo
"Benny the Duck", .........Brindley Shaw
"Mickey", ....................Face Pitt
Mrs. Saunders, ............Martha Mattix
Detective Poole, ...........Fred J. Butler
Gray, .........................John Hamilton
Clancy, .......................Charles Hickman
Douglas, .....................Lucien Littlefield

Excellent in every detail is "Three Wise Fools." It is directed, acted and photographed in a manner that gives it distinction and there's a true ring to the production that will make it long remembered. The play was a success upon the stage, and we predict an even bigger success for the screen version.

Claude Gillwater, Alec B. Francis and William H. Crane are the three "wise fools," with Eleanor Boardman playing the role of the adopted child, Sidney Fairchild. Another notable person was William Haines, in the role of Gordon Schuyler. Brindley Shaw contributed a clever characterization as "Benny the Duck" and Face Pitt as "Mickey." Fred J. Butler was Detective Poole and Martha Mattix as Mrs. Saunders. All were excellent.

Miss Boardman shows that Goldwyn made no mistake in elevating her to stardom and the work of the three veterans—Gillwater, Francis and Crane—will hold any audience entranced.

The story concerns three old bachelors, disappointed in love, who have hung together and live in ease and comfort together. When word is received that the girl they loved for years had been sending her baby to them, they prepare to receive her. The girl's name is Sidney and they suppose she is a boy. She wins them over, however, and brings happiness into their gloomy routine. An escaped convict and several mysterious trips to another part of the household, until the confession of the convict clears the girl's father and all ends happily with the wedding of the nephew of one of the bachelors to Sidney.

Wherever a good, clean story, well told is enjoyed Goldwyn's "Three Wise Fools" will prove one of the season's best bets.

SPECIAL CAST IN
THE CHASE
(JACOB FABIAN)

Here is a novelty that should prove an attractable feature on any theatre's program, especially during the hot weather. Properly exploited "The Chase" should prove a more profitable booking than many of the regular line of pictures now being shown. Five reels.

"The Chase", brought over to this country from Switzerland by Jacob Fabian, and given its first American showing at the Capitol theatre, New York, last week is one of the most interesting and entertaining novelty pictures of this or any other season.

With practically no story, and in many respects to be considered an enlarged scenic, there are no dull moments in the unfolding of its events. On the contrary the picture contains more thrills than the most melodramatic of melodramas.

The entire picture was made in the Alps and the only sets used were those of wondrous beauty supplied by nature. Also the production gives a lot of new light on the joys of the popular sport of the snow-covered Alps—ski running.

The picture starts with the gathering of the champions of a ski tournament in a cabin high up in the snow clad Alps. One of the party—a woman champion—proposes a game of fox and hounds over the mountain slopes. The winner of the recent tournament is chosen as the "fox," and is given a half hour's start before the rest of the party, nearly a score in number, sets out in chase.

Then follows one of the most thrilling chases yet depicted on the screen. Up and down the sheer mountain sides goes the quarry with the pack in hot chase. Through gorges, along precipices and up and down mountain sides it continues with many narrow escapes from death or injury. The "fox," after being hemmed in by the pursuers many times, manages to elude them, only to be captured by the woman champion after his return to the cabin.

The photography is remarkable and the scenic effects throughout are little short of wonderful. All in all "The Chase" is something unique in pictures and should make money for any one who books it.

BUSTER KEATON IN
DAY DREAMS
(FIRST NATIONAL)

Not so good as some of Keaton's comedies, but good enough to juggle a semi-continuous succession of laughs out of a Chicago theatre audience—which doesn't laugh easily. It has more laughs than most Keatons, but it also has some well timed novelties.

The story (3) is about an awkward Roger who goes to the police station while his Juliet awaits his return. He doesn't do any better than expected and returns in time for the usual bittersweet finish. It's a good comedy, but people have got into the habit of expecting more than that from Keaton.
SPECIAL CAST IN

THE RAPIDS

(HODKINSON)

A good program picture and one that holds the attention fairly well. There is good acting, the characters are well drawn and the novel twist near the end saves it from being commonplace. Produced by Ernest Shipman, from a story by Alan Sullivan. Directed by M. Hartford. Five reels.

The producers of this story of a Canadian paper mill town found the tale too thin to hold together for full five reels, so they cleverly padded it with scenes taken in around iron and paper mills. These are quite interesting and instructive and do not detract from the drama of the piece in the least. There are other well photographed scenes of whirling rapids and pretty spots of the Sauble St. Marie country.

The story revolves around Bob Clarke, who conceives the idea of using the power of a swift stream in a little Canadian village as a plant with the aid of two wealthy business men, but Wall street interests try to ruin them. Clarke also discovers iron and plans extensive steel mills as well. Here interesting scenes are introduced showing the work in the rolling mills, where steel rails are made. There is an over story running through it, with a fascinating girl who mothers Clarke's adopted baby. But she realizes she loves Clarke's young superintendent in the end and marries him.

Harry Mowry made a good Clarke; Mary Astor was charming and natural as Else; Walter Miller was Jim Belding, the young superintendent, Harlan Knight, Charles Bletterly, Edna Ficker and Charles Welsley had important roles.

SPECIAL CAST IN

PETER THE GREAT

(PARAMOUNT)

This is one of the best of the German film productions in which Emil Jannings, the premier European star, has been shown in this country. While marked by a capable cast and excellent acting, as entertainment the picture does not compare very favorably with the average American production. Directed by Dmitri Buchowetzki; story by Sada Cowan. Seven reels.

In localities where good acting is appreciated as the outstanding amusement attraction, "Peter the Great," the newest German picture brought to this country by the Hamilton Theatrical Corp., may do well. Aside from the actors’ acting and the historical atmosphere which has been well retained, there is not a great deal in the picture to appeal to the average American audience.

The historic work of the cast, not only that of Jannings but of Dagny Servais, Bernard Goetze and Walter Janssen, is unusually good. The portrayal of Alexis, the weakling son of the great general, by Janssen, is in striking contrast to the rough and ready up and doing characterization of the great Peter given by Jannings.

The story follows closely the historical facts as generally understood. Peter the Great, on ascending the throne of Russia, utilizes the ship-building experiences to provide his country with a formidable navy, after which he provokes a war with Sweden, from which Russia emerges victorious. Flushed with victory after the battle of Parnawa, and with the knowledge that his only son is a coward, Peter meets a young girl refugee and falling in love, makes her his empress.

This amates the church and many nobles and, aided by the ex-empress and her son Alexis, they conspire against Peter and seek his life in order to place Alexis on the throne. This conspiracy Peter, aided by the watchful Menchikov, crushes, and in doing so kills his traitor son, and suffers a remorse which bastens his own death.

SPECIAL CAST IN

MYSTERIOUS WITNESS

(F. B. O.)

Typical mother love drama with a Western setting. Fair plot dragged out beyond its possibilities. Well photographed with a melody of Polonaise, and with the story sustained. Written by Eugene Manlove Rhodes as "Steps of Light." Directed by Ivor McFadden. Five parts.

This adapted Saturday Evening Post story is rather depressing, conventional entertainment. It is a Western story about a youth who works on a cattle ranch and sends all of his money home to his mother. He earns the name of "Miser" and when an old prospector is found dead, "Miser" is accused of the crime because he was seen riding away from the tent. There is a rescue of the wealthy rancher’s daughter, by the young rancher, a jealous foreman, and several other incidental bad men, who prey upon the boy. The youth at the murder trial asks permission to introduce his horse as a witness, claiming that he could not have fired two shots into the prospector. The horse is the mysterious witness. The old prospector’s gold is found on one of the bad men and Johnny marries the rancher’s daughter.

SPECIAL CAST IN

WHERE IS MY WANDERING BOY

This Evening

(SENNETT-PATHE)

Much of the old, familiar stuff is in this latest Sennett comedy, but there's a chuckle or a laugh in almost every foot of it. It's a broad satire on the "heavy" domestic drama, with Ben Turpin playing the innocent farmer boy. There's a "vamp" —a bewitching what a bewitching—country girl and the hired man, Ben's mother is also cross-eyed but one with this affliction is enough in a comedy. The titles are funny in spots.

BLACK SHADOWS

(PATHE)

An interesting and instructive film of Edward G. Salisbury’s expedition to Marquesas Islands, showing the various tribes on Samoa, Fiji, Solomon and New Hebrides, with a native battle between two tribes. There are many odd war dances —in fact the natives of these islands dance for almost everything, apparently, whenever ever a ship comes in, or a mail boat or a stranger arrives. The picture is in five reels and is well titled.
HOLLYWOOD has been in the throes of launching the motion picture exposition at Exposition Park, and practically all of Hollywood has taken up its temporary residence at the cinema fairgrounds. The opening Monday night was a spectacular affair with the elite of picturedom in attendance en masse, and with the rank and file of the industry equally well represented. Practically every company of any importance has its exhibit there, and is sending its stars over every other day or so. Most of the booths are under the supervision of the press agents, so that the "Wampas" have a strong delegation at the "expo" every night.

Next Monday night the "Wampas" are to be feted by Exposition officials at Brandstatter's Montmartre gardens, a bit of Paris, and in the center of the grounds for dining and dancing purposes. Every night is consecrated to a different studio, star, or production. Harry Miller, the genial maître d'hotel of Brandstatter's Montmartre in Hollywood, presides as personal representative of Eddie Brandstatter.

F. McGrew Willis, after making a fortune in real estate now feels he can accept a scenario writer's pitance of several hundred a week once more. "Mac" has closed his little shop on Sixth street and joining the scriveling crew at the Lasky studios. He wrote the screen version of Kipling's "Light That Failed" for George Melford and will do Melford's next story as well.

HARRY C. ARTHUR and Dave Bershon, two of the higher-up West Coast Theatres Company officials, are in the cast. Harry is general manager and Dave booking manager, and both are scheduled to spend much time at First National and Metro headquarters, whose productions will be booked solidly by the California company for the fall and winter season. Dave is also said to be looking for a flask he lost when he attended a First National convention at the Congress hotel, Chicago, several years ago.

If you value your life don't mention crabs to James Oyster, the Lasky director, who rose to fame on "The Covered Wagon," for this week he was arrested by a Humboldt county constable for attempting to ship several hundred of the delicious marmor crustaceans found off the coast of Eureka to his friends in Hollywood. It seems Humboldt county is so proud of its sea goliaths that they have an ordinance prohibiting their shipment out of the county. Oyster finally managed to straighten it all out, but he has been "crabby" ever since.

July 26 is the red letter date on the calendar of all Southern California exhibitors for that is the day when the annual frolic will be held at Hermosa Beach. Fred Miller, president, and Glenn Harper, secretary of the Theatre Owners' Association of Southern California, are in charge of arrangements.

The big production event of the week was the starting of "The Thief of Bagdad" at the Douglas Fairbanks-Mary Pickford studios. Even larger sets than graced

"Robin Hood" have been erected for this newest Fairbanks super-special.

PRISCILLA DEAN, vivacious as ever, was the hostess at the Wednesday night "Photoplay Boys' Frolic" this week at Sunset Inn, Santa Monica, and a goodly assemblage gathered to pay her homage.

KING BAGOT is just back from a flying fishing trip to Catalina, where the former matinee idol learned to catch the big ones under the tutelage of such masters as Hal Roach, Dustin Farnum and Zane Grey.

GUY BATES POST is preparing for a season of personal appearances which will be in conjunction with his latest Principal Pictures Corporation feature, "Gold Madness," which has been selected as the final title, the working title having been "The Man from Ten Strike."

MAURICE TOURENNE, director, and Fred Meyton, scenario editor, have returned to the United Studios from a vacation following the completion of "The Brass Bottle" for M. C. Levee—First National.

The popular French director and his associate are now engaged in the adaptation of two well known novels for early production. A decision as to which story will be Tourneur's next will be made as soon as the scenarios are completed.

W. M. H. JENNER, who for the past year has been manager of the local exchange of the American Releasing Corporation, has just been appointed manager of the Los Angeles Pathe Exchange. Previous to coming to the coast he had charge of the United Artists Exchange in Boston and is considered one of the highest powered film salesman in America. He has bought his own home in Hollywood where his hobby is experimenting on how many different flowers can be grown on one city lot.

JOSEPH M. LEVER, the West Coast Theatre publicity department has been appointed assistant manager of the Kinema theatre, according to announcement by Louis Golden, managing director of that theatre.

COAST THEATRE MEN

Leave for New York
(Special to Exhibitors Herald)

LOS ANGELES, July 10.—Harry C. Arthur, Jr., general manager, and David Bershon, booking manager of West Coast Theatres, Inc., have left for New York to be gone for three weeks.

The trip is made primarily to confer with the eastern headquarters of producing organizations upon the output of next season's pictures. While in New York Arthur and Bershon will visit the prominent motion picture theatres with a view toward comparisons between presentation standards at the two ends of the continent. They will also visit First National and Metro headquarters, the product of both being solidly lined up for the West Coast first-run houses in the northern and southern districts of their chain.

SHAVER GOES ABROAD
(Special to Exhibitors Herald)

NEW YORK, July 10.—E. F. Shauer, assistant treasurer of the Famous Players-Lasky Corporation and director of the foreign department, sailed on the Aquitania July 3 on a business and vacation trip to Europe. He was accompanied by H. M. Pitman of the company's legal department.

ABRAMS ON VACATION

Sam H. Abrams, Indiana representative for Film Booking Offices at Indianapolis, has left for a vacation trip to the East. He is accompanied by Mrs. Abrams and their newly acquired son Herbert.
EXHIBITORS

Distribution News

F. B. O.


THE COMBINED ATLANTIC and Pacific fleets will take part in a dramatic sequence of Johnson's "The Mail Man." Johnson and his staff spent one week aboard the New Mexico, receiving the complete cooperation of Admiral Eberle and other officers. Ralph Lewis, Johnnie Walker, David Kirby, Richard Morris and Tom Wilson are in the cast.

"HUMAN WRECKAGE," Mrs. Wallace Reid's anti-narcotic picture, was praised by every newspaper reviewer but one following its premiere in New York at the Lyric theatre. The New York Tribune declared that the feature was the greatest thing of the year and should prove a decided success from both a commercial and educational standpoint. Martin J. Quigley reviewed the picture in last week's issue of the Herald.

Grand Asher

Catherine Bennett, sister of Enid Bennett, has been signed for leading feminine roles in Monty Banks two reel comedies...Zack Williams, clever comedian, has an important role in the new Joe Rock comedy "One Dark Night."...Joe Ro.".

Scene from "itching Palms," one of the new productions on the F. B. O. program.


FOOLS," King Vidor production was closed for the Balaban & Katz Chicago theatre by James F. Grainger, general sales manager of Goldwyn-Cosmopolitan on his recent visit in the city.

Vitagraph

J. STUART BLACKTON is supervising the writing of continuity preliminary to starring production for Vitagraph at the Brooklyn studios. It is said that he has already enjoyed a prominent character actor. The comedian will make twenty-six specials.

"LOYAL LIVES: THE ROMANCE of the mail carrier, will have its first booking and exploitation tieup at the Marion theatre, Marion, O., on July 15 when it opens its week's engagement. A special performance will be given for employees of the postal service, who will be in convention in the city at that time.

PRODUCTION OF THE SECOND of eight Chester comedies for Vitagraph has been started. It is called "The Christmas of Two." "A Trousseau at Turon" was the first...work is progressing rapidly on "Pioneer Trails," a Western special now being directed by David Smith at Vitagraph studios in Hollywood.

Principal Pictures

SKOURAS BROTHERS, owners of St. Louis Film Company, have purchased the Missouri and Southern Illinois right to Principal's "super five," "Bright Lights of Broadway," "Temporary Marriage," "East Side, West Side," "Gold Madness" and "The Spider and the Rose." "I would at any time be glad to have such product as the 'super five' to offer to the exhibitors in my territory," said Sypros Skouras after closing the deal.

IRVING M. LESSER, vice president and general manager of distribution of Principal Pictures Corporation, addressed a meeting of the branch managers and the entire selling force of Standard Film Service, Cleveland, O., on sales methods and on the extensive advertising and exploitation campaign mapped out by Principal for its "super five." Standard is the name of the Harry Charnas exchange circuit in Ohio and neighboring states. Mr. Lesser said that such first run houses as Grauman's Million Dollar theatre, Granada in San Francisco, Columbia theatres in Seattle and Portland, and Alhambra in Milwaukee had played some of the "super five" product.

First National

"ANNA CHRISTIE," Eugene O'Neill's great stage play, may be filmed in England by Thomas H. Ince, who has ordered screen tests of Pauline Lord, now playing in the play in London. Should these prove satisfactory John Griffith Wray will go abroad to make the screen version.

JOSEPH SCHILDKRAUT, a player of unusual ability, has been assigned an important role in Norma Talmadge's next production, "Dust of Desire."...Production has started on Constance Talmadge's "The Dangerous Maid," which

**FIRST NATIONAL** has purchased the screen rights to “Lilies of the Field,” William Hubert’s stage play which ran for seven months in New York. . . . First National makes the prediction that the “Trilby” vogue, which influenced styles, literature and songs as far back as 1895, may be revived through its current offering of Richard Walton Tully’s “Trilby.”

SAMUEL GOLDWYN’s screen version of “Potash and Perlmutter,” featuring Barney Bernard and Alexander Carr, has been completed. . . . Production has started on “The Bait Man,” in which Holbrook Blinn will star under the direction of Edwin Carewe, “Aspects of Vengeance,” the next Norma Talmadge picture of France of the sixteenth century, is to have its premiere in Paris.

**Warner Brothers**

PRACTICALLY the entire country has been sold on Warner Brothers forthcoming lighter classics of the screen. A deal has just been closed with E. G. Tunstall of Tunstall Film Exchange of Milwaukee for the state of Wisconsin. It is announced that many houses are booking the entire series on the strength of the popularity of the books and from the pictures which are being made. Among the features are “Main Street,” “The Gold Diggers,” “Little Johnny Jones,” “The Printer’s Devil,” “Broadway After Dark,” “How to Educate a Wife,” “Cornered” and others.

A NEW BUILDING in which the forthcoming product will be edited and titled has been erected by the Warner lot. . . . “Where the North Begins,” the picture featuring Rin-Tin-Tin, the Belgian police dog, will have its premiere on July 28 at the State Theatre in Los Angeles. . . . “Little Johnny Jones,” featuring Johnny Hines, will have its initial presentation in August.

**Pathé**

HAROLD LLOYD, FOLLOWING his amicable separation from Hal Roach is ready to begin his first independent production for Pathé at Hollywood studios, where William R. Fraser, general manager of Harold Lloyd Corporation has contracted with John Jasper for a complete studio.

**THE UNCOVERED WAGON** Pathé one reel burlesque featuring Paul Parrott has been booked at the Astor, Rochester, N. Y., and the Stanley theatre, Philadelphia. . . . “Where’s My Wandering Boy This Evening?” starring Ben Truvin played at the New York Strand.

A NEW SERIAL “THE WAY OF A MAN” from the pen of Emerson Hough will soon be started for Pathé. George B. Seitz will direct. Allen Kay has been engaged for the leading feminine role.

**Metro**

ROYALTY, NOBILITY, members of Parliament, artists and others of prominence, attended the London premiere on June 25 of Buster Keaton’s first reel comedy, “The Three Ages.” It was Royalty Week in London and the proceeds from the performance were given to the Queen’s charities for the benefit of the war hospitals of England. Opening of the film in London marked the first appearance on the screen of Margaret Leaky, the English girl brought to this country by Norma Talmadge. Miss Leaky, now in London, made personal appearances during the run of the picture.


ROSEMARY THEBY and Crawford Kent have replaced Barbara La Marr and Adolph Menjou in the cast of “The Eagle’s Feather,” which Edward Sloman is directing.

METRO PLANS the most comprehensive advance advertising campaign it has yet conducted on Rex Ingram’s “Scaramouche,” a story of the French revolution. Scores of useful novelties will be distributed and it is the hope of the company that the word Scaramouche upon these will arouse the curiosity of the country.

W. W. HODKINSON

**NATIONAL ADVERTISING**, appealing directly to members of the American Legion, has been launched by Hodkinson on “The Ex-Kaiser in Exile,” an authentic presentation of the former German war lord, Fred E. Hauhn produced it. In directing its advertising toward Legion members, the distributing corporation is carrying advertising copy in the American Legion Weekly during July and August. This picture has the endorsement of many prominent members of the Legion.

**THE BRAY COMEDY** publication for the latter part of July or first of August is “Colonel Hezza Liao’s Vacation,” featuring the character made famous by Bray. . . . The Radio theatre, New York, has booked to play indefinitely, the Urban Official Movie Chats of the M. P. T. O. A. . . . “Down to the Sea in Shirts” has been booked to play over the Crawford circuit in Pennsylvania. Willum Humphries closed the deal for Hodkinson. . . . “Fun from the Press” will be a regular feature of the motion picture program on the Levathan.
**Production Progress**

Universal

REGINALD DENNY, through his work in "The Leather Pushers" and "The Alaskan Bride," has been permitted to a Jewel star. There will be four Reginald Denny Productions made from stories of the red-blooded type in which he has been so successful.

**DELEGATES TO THE World Conference on Education and the annual meeting of the National Education Association at San Francisco and Oakland, Calif., who viewed excerpts from Universal's big Jewel, "The Hunchback of Notre Dame," declared it to be a "screen wonder." Presentation of these scenes was a part of the Visual Instruction Exhibit.

"MERRY GO ROUND," a Universal-Jewel, has had its world premiere at the Rivoli Theatre, New York. This is the first Universal attraction to play the Rivoli. New York papers were enthusiastic in their praise of the production which said, establishes a new face in the stellar firmament, that of Mary Philbin. The premiere was attended by a typical Broadway first night crowd, the audience being many film folk.

**Cosmopolitan**

LYN HARDING, EMINENT English actor, made a special trip to Canada to play one of the leading roles in support of Marion Davies in her next Cosmopolitan feature "Vulanda," from Charles Major's story which Robert G. Vignola will direct.

**FINAL SCENES FOR "Under the Red Robe," directed by Alan Crosland from Howard Velie's adaptation of Stanley Weyman's story have been made at Cosmopolitan studios, John Charles Thomas, Robert Muntell and Alma Rubens have the featured roles.**

**United Artists**

DENNIS F. O'BRIEN, counsel for Douglas Fairbanks, announces that the star's suit, brought in Switzerland, to prevent the use of his name and picture on cigarette boxes and on the cigarettes themselves, without his permission, has been won. The suit was prepared by H. R. Furniture, the World's greatest maker of Zurich. It is believed that the courts in other countries will follow this precedent.

MARY PICKFORD will distribute her new picture under the title of "Kolita," instead of "The Street Singer," as previously announced. The change was made necessary by the fact that "The Street Singer" had been used in the early days by Kalem.

**Tri-Stone Pictures**

HARRY WIMATT, general manager of All Theatres Pictures, Inc., Pittsburgh, distributing Tri-Stone's new edition Keystone comedy and Triangle features, has closed with Rowland & Clark, whereby six of this company's theatres will play a complete program of re-issues. The theatres are the Blackstone, Belmar, Arlington, Strand, Manor and Plaza.

**First Run Houses**


**Associated Exhibitors**

ARTHUR F. BECK, PRODUCER of Leah Baird features has signed a contract with Associated Exhibitors for the distribution of four more features of this star. The deal was closed by Roy Crawford, vice-president and general manager, and is the third contract between Associated and Mr. Beck.

**First Print of "Going Up"**

Douglas MacLean's new production for Associated Exhibitors has been received in New York. The associated officials are strong in their praise of its entertaining qualities after looking it over. The picture is from the musical comedy hit of the same name.

**Selznick**

A BOOKING OF UNUSUAL importance was consummated between Selznick Distributing Corporation and West Coast Theatres, Inc. when the latter firm contracted for "The Merry Little Hunch" and "The Common Law" for its entire west coast chain of theatres. The deal was closed by Dave Bershon for the theatre firm and Claude Ezzell representing Selznick.

**ANNOUNCEMENT IS MADE that** Charles Giblyn, Major Maurice Campbell and J. Searle Dawley have been signed to make a series of productions for Selznick distribution... Jesse Weil and Will Karr have been added to the publicity staff of Selznick by L. F. Guion, director of advertising and publicity.

**"Rupert of Hentzau" will have its world premiere at the New Strand theatre July 18. This big Myron Selznick production is from Sir Anthony Hope's story with Elaine Hammerstein, Bert Lytell, Lew Cody, Bryant Washburn, Bobart Bosworth, Claire Windsor, Elmo Lincoln and others in the cast.**

**Fox**

"IF WINTER COMES" and "Monna Vanna," two of the specials on the 1933-34 Fox program, will open for intensive runs on September 1. The A. S. M. Hutchinson story will play at the Times Square theatre, and "Monna Vanna," a Masterlinck drama, directed by Herbert Lea, into the "New York Comes" was produced for the most part in England with the author supervising and Harry Miller directing. Percy Marmon, Ann Forrest, Margaret Fielding, Sidney Herbert and others are in the cast.

**George Kirby," another of the new year Fox product, is in production under the direction of John Ford. John Gilbert has the title role in this Booth Tarkington-Harry Leon Wilson play. Leslie Austin has been added to the cast of the David Belasco play, "The Governor's Lady." William Conklin will play in support of Tom Mix in "The Lone Star Ranger... Phyllis Haver, who has discarded bathing girl roles, heads the cast of "The Temple of Venus."**

**Educational**

SUMMER SPORTING events are giving excellent exploitation to "Golf, as Played by Gene Sarazen," an Educational short subject. The Alamo theatre of Louisville, Ky., has been able to appeal to all the local sportmen through a story, written from the angle of the golfer and published in the sporting pages of the Louisville Courier Journal. The New York Rialto took advantage of the National Open Golf Tournament at Inwood, L. I., and booked the picture for the week of the golf classic.

**Preferred Pictures**

RECENT BOOKINGS on "Daughters of the Rich," a Gasnier production for Preferred include the following: Sheila's Hippodrome, Buffalo, N. Y.; Howard, Alanta, Ga.; Empire, Syracuse, N. Y.; Rialto, Providence, R. I.; Strand, Worcester, Mass.; Indiana, Indianapolis, Ind.; Madison, Madison, Wis.; Lincoln, Kenosha, Wis.; Hippodrome, Youngstown, Ohio; Gem, Barberton, Ohio; Orpheum, Atkinson, Kansas; Eldorado, Eldorado, Kansas; Pastime, Iowa City, Ia.; Majestic, Fort Dodge, Ia.; Gem, Olweien, Ia.; Crown, Mobile, Ala.; Lyric, Ashbury Park, N. J.; Playhouse, Dover, N. J.; Jackson, Lebanon, Pa.; Apollo, Martinsburg, W. Va.

**Netta Westcott,** famous English stage beauty, who arrived in New York on July 2, has signed a contract with I. G. and Backmann of Pa. for pictures. She is now en route to Preferred studios at Los Angeles, where she will make her film debut in "Maytime," a Gasnier production.
The Club Woman

Every community has its woman's club, the members of which are an influence in the life of that community.

These women coordinate their efforts the past in such a degree as the reading of the records will not. Such pictures as those of educational value, yet highly entertaining and the public will not as a majority enjoy a picture—an educational picture unless it has the "push" of something different which makes it entertaining, for the public goes to the movies to be entertained, not paradoxically to become better educated.

RUTH KELLY, PATRON OF COLONIAL THEATRE, WASHINGTON C. H., O.: "When Knighthood Was in Flower" is intensely interesting with perfect blending of its romantic story and its presentation of historic facts amid scenes rivaling those drawn by our imaginations from the words pictures of our histories. A classic in the cinema world.

THE WHITE FLOWER

V. F. CRAWFORD, PATRON OF COLONIAL THEATRE, WASHINGTON C. H., O.: Beautiful scenes but did not care for the theme of the play. Think the public for ending of this picture should be worn out or discarded.

THE WOMAN OF BRONZE

- The picture is very good as a sad drama, but I believe that there should be a few lively parts in it.

THE WORLD'S APPLAUSE

MRS. ELLA EVANS, PATRON OF GARFIELD THEATRE, CHICAGO:

Fine picture. All star cast including Bebe Daniels. Interesting all through.

and through their activities they are a force that must be reckoned with.

Club women in recent months have taken a profound interest in the screen and everything that pertains to it.

Wise exhibitors will not overlook the opportunities offered by this situation. Conditions might not be ideal at first for cooperative functioning, but improvement will come with proper effort.

These club women can be of service not only to the individual theatre owner, but to the entire industry. They are an intellectual class and their opinions on pictures deserve the highest consideration.

It is possible to harness this force for good by obtaining from these women their honest criticisms of individual pictures and pictures in general. These criticisms, published in this department of the Herald, can be used as a booking guide and to influence the production of the type of pictures most in demand.

Club women will cooperate gladly with you. Interest them in your screen and in the pictures you show. Urge them to write criticisms so that you may forward them to this department. The good to be derived is far-reaching.

Public Opinions

President Sydney S. Cohen of the M. P. T. O. A., in his report read at the annual convention in Chicago recently recommended that some medium be devised whereby exhibitors could keep producers accurately posted on the public's demands in screen entertainment. As Mr. Cohen was addressing the assemblage the Herald was on the presses with last week's issue which introduced "Public Opinions," a sub-department of the Public Rights League, the purpose of the new department being to serve the industry as recommended by Mr. Cohen. Blanks on which patrons may write their opinions of pictures or types of pictures viewed will be forwarded to the exhibitors filling in this request and forwarding it to Public Rights League, EXHIBITORS HERALD, 467 South Dearborn street, Chicago, Ill.

Please Send Me Supply of "Public Opinions" Blanks

Name

Theatre... City and State...
LETTERS
From Readers

You Write Him, Boys.
LYONS, COLO.—To the Editor: You must prove to me that you are not a sub-
sidiary of Paramount.—O. J. RAMEY, Lyons theatre, Lyons, Colo.

The Case Stated Perfectly
HARDIN, MO.—To the Editor: Oppor-
tunity for writing upon the subject of the Theatre Seating Capacity Tax law as
promised you has been denied me be-
cause of the press of other matters.

This act was passed by Congress when our
country was supposed to be at peace with
all its necessities in really operating upon
our industry because of expense in-
curred, I am told, with Mexico. Be that
as it may, our contention is that it is and
always has been an unjust and an un-
constitutional measure.

We all desire to boast of our freedom
and the writer would not decrease, but
rather magnify, this Country.

Because of this fact we feel that it is
well to call attention to the assurance
that is given us that our laws are built
up on equal justice to all and special
privileges to none.

If it is true we desire to know why cigar
factories who have the equipment to
manufacture one million cigars in a
given time are not made to pay a tax on
this equipment rather than a tax on the
amount of their sales, or the quan-
tity of goods made. This same inquiry
might be carried to embrace flour mills,
shoe factories, clothing, candy factories,
meat packing companies, perfumes, tooth
paste and various other industries em-
bracing the purely industrial and what
might be called the luxuries.

We cannot force ourselves to believe
otherwise than the passage of this mea-
sure was class legislation pure and sim-
ple, notwithstanding we are given assurance
that the CONSTITUTION OF
these United States precludes such laws.

Our representatives seem to know who
the suckers are that will stand for
continued imposition and just as long
as the Moving Picture Exhibitors pay
this tax without protest and the proper
presentation of the unjustness of the act,
no one need fool themselves into believ-
ing that it will be repealed.

True, it has been modified, as we were
forced to the beginning, when operating
a house seating 500 people, to pay $100.00
per annum. Before the change was made
reducing the bill in the smaller towns I
wrote you about, and this prevents from this
district that a child in high school who
could not see the injustice of the Act
should be returned to the chart class.

We pay our admission taxes whether or
not there is sufficient funds taken in
at the box office to pay for the film we
use.

Then why foist upon us an equipment
tax merely because the exigencies of the
business requires that we install, or make
provisions to accommodate the public,
provided they do not elect to remain at

home and toast their shins at their own
fireside, or hie themselves by auto to
some free band concert that our dearly
beloved uncle has permitted to go scot-
free on the tax matter, leaving our extra
equipment for taxing purposes only.

Any exhibitor that has equipment worth
$15,000 annually can afford to pay 1 per
cent tax to the government. Anything
in excess of this amount is an injustice.—
CHARLES W. WEALEY, Odeon Theatre,
Harden, Mo.

Don't Like “Historicals”
PHOENIX, ARIZ.—To the Editor: Wish you would publish this letter. It
might do some showmen some good in
regard to the serials that Universal
makes. I used to run all the serials they
made. For five years I ran three serials
a week, but when they went to making
deriving history serials and when
one would see them, they were a piece of
junk. No history to them at all. Take
“Robinson Crusoe” or “Winners of the
West” or any one of them “Buffalo Bill,”
they are a joke and since I quit the Uni-
versal serials, I made more money in
showing a complete show than I ever did
with serials.—A. R. CAVANESS, Plaza Thea-
tre, Phoenix, Ariz.

A Fund for Blind Operators
RUGBY, N. D.—To the Editor: I have
been wanting to write this letter for a long
time, but I have been so busy that I hardly
had time, but after seeing the picture I ran
last week I just had to find time and try
and start “A Blind Operator’s Fund” so
that they can be retired from operating.

Sometimes I hardly blame the exchanges
for sending out poor prints, as most of the
films I get have been run in the big towns,
and some of them have holes punched in
them for switching signals. The holes are
punched in the middle of the square, and
last week’s film had them as big as a
Canadian five-cent piece. I want to start
“A Blind Operators’ Fund” to eliminate
the last hole from being punched in the
films. The manager of any theatre ought
to fire his operator if he can’t place switch-
ing signals on the film so that no one sees
them but himself and manager.

Please, managers, see that your operators
are more careful from now on, for the bad
operators are causing some good managers
to lose money.—OSCAR TROYER, Lyric The-
atre, Rugby, N. D.

PURELY
Personal

William Smalley, owner of a chain
of nine theatres in New York State, and
one man admits that he is making money, is
taking the built by the storm this summer
and cleaning up in a different method by
the same persons who attend his theatres
in the fall and winter months. In other
words, Mr. Smalley is running dancing
pavilions in Cooperstown and Fort Plain.
At the latter place he has converted the
former Rialton into a first class dancing
pavilion and attracting large crowds.

The Twelfth Street Theatre, one of
Kansas City’s down town real run houses,
operated by Frank L. Newman, will be
under the management of Skouras Broth-
ers, present lessees. Rental to change
from Milton H. Feld, manager of the
Newman theatre. Mr. Newman will con-
centrate his efforts on his other two
houses, the Royal and Newman. Skouras
Brothers own twenty-four houses in St.
Louis, with Spyros P. Skouras as presi-
dent. A new pipe organ will be installed
in the Twelfth Street theatre.

Jack Roth, manager of the Isis theatre,
Kansas City, charged with manslaughter
in connection with the fatal injury May
12 of R. T. Jester, drug salesman, in a
motor car accident, was released at his
preliminary hearing before the Kansas City jus-
tice court when no one appeared against
him.

B. Barsky, former state rights salesman
in the Kansas City territory, now is dis-
tributing a picture of his own. “The Deer
Slayer,” a James Fenimore Cooper story,
and he says he’s “getting by” with it fine.

W. E. Truog, Goldwyn district man-
ger, left Kansas City for Des Moines
this week to prepare for the opening of
a Goldwyn theatre. Then he will go to the
City Godwyn branch, under the direction of
the Dallas, Texas office, also is slated
to be opened.

J. H. Bradford, a veteran film salesman
in the St. Louis territory, has been added
to the sales force of the Kansas City
Selznick office and left Monday for a visit
to the key towns.

While C. G. Oliver, F. B. O. booker,
Kansas City, is away on a vacation, J. A.
Masters, office manager, is doing the
“heavy” in his place. Mr. Oliver is spend-
ing his two weeks in Tupelo, Ark.

Work was started last week on one of
the ten four story buildings on Ninth and
Wyandotte streets, Kansas City, which is
to be the new home of the Educational
branch. It is expected that the building
will be ready to occupy about August 1.

Carl F. Weiss, former owner of the Lin-
wood theatre, Kansas City, died recently.
He leaves his widow, Mrs. Orah Weiss,
and his mother, Mrs. Sue Weiss, besides
a large number of friends in the film in-
dustry.
EXHIBITORS

E X H I B I T O R S  H E R A L D

July 21, 1923

“WHAT THE PICTURE DID FOR ME”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1923

EXHIBITORS HERALD, 407 S. Dearborn, Street, Chicago.

Associated Exhibitors

Conquering the Woman, with Florence Vidor.—“Good picture. Good title (but it can’t be done). Picture pleased and should appeal to parents generally.—Yale theatre, Yale Theatre Co., Muskogee, Okla.—General patronage.

Is Divorce a Failure? with Leah Baird.—“This is the best picture this star has given us. A good evening’s entertainment. That’s all we ask.—Leo Burkhardt Hippodrome theatre, Crestline, Ohio.—Neighborhood patronage.

Till We Meet Again, with Mae Marsh.—“Good production that both pleased and drew good business. Equal to some so-called supers.—R. V. Erk, Big Ben theatre, Ion, N. Y.—General patronage.

Till We Meet Again, with Mae Marsh.—“A good program picture and we received our money’s worth.—Gear Morrow theatre, Florence, Kans.—General patronage.

Grandma’s Boy, with Harold Lloyd.—“Three days’ fair business at fifteen and thirty cents. A poor print. They liked the picture, but the end of part five was cut short and left the story incomplete.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

Grandma’s Boy, with Harold Lloyd.—“A knockout. H. Lloyd’s pictures could be bought at anything like a live and let live price they would be my best bet. I play them because I think I owe it to my patrons, but this does not pay immediate profits. Am not very strong on this “credit to the house” stuff.—Mack Jackson, Strand theatre, Alexander City, Ala.—Small town patronage.

Grandma’s Boy, with Harold Lloyd.—“Business good and picture fine. Charged ten cents and made five cents.—Ray Pollock, Mystic theatre, Stafford, Kans.—Small town patronage.

Woman, Wake Up, with Florence Vidor.—“An all right picture.—H. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Jungle Adventures, a Martin Johnson production.—“Just fair. Could not interest people enough to get them to come out. What few saw it thought it interesting. Would not run another at gift. College town.—H. C. Crandall, Liberty theatre, Alva, Okla.—Neighborhood patronage.

Handle With Care, with Grace Darmond.—Artificial life; not true at all. Reels broke three times. Dark in places. Small attendance. Some walkouts.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Neighborhood patronage.

The Road to London, with Bryant Washburn.—“Poor.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

F. B. O.

Divorce, with Jane Novak.—“A knock-off. Not a special, but an extra good program picture. Did big business.—A. R. Powell, Sugg theatre, Chickasha, Okla.—Neighborhood patronage.

Crashing Through, with Harry Carey.—“The usual Carey picture. All Carey fans will like this. We did.—Mrs. James Welsh, Cozy theatre, Union, Ore.—Small town patronage.

The Canyon of the Fools, with Harry Carey.—“Drew a good crowd. My patrons like Westerns.—M. W. Matterbeck, Liberty theatre, Kennewick, Wash.—Neighborhood patronage.

The Canyon of the Fools, with Harry Carey.—“Did not go over as good as former Careyers. While I personally thought it was a very good Western, patrons did not. Should get by if your patrons like Westerns.—A. D. Brignier, Auditorium theatre, Oxford, N. B.—Neighborhood patronage.

Many of the Movies, with a special cast.—“Gets by. Nothing great, but good drawing card. Don’t advertise stars too heavily.—A. R. Powell, Sugg theatre, Chickasha, Okla.—Neighborhood patronage.

The Fourth Musketeer, with Johnnie Walker.—“Used this on a Saturday night. Was bought right and was entertaining. No kick.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

The Fourth Musketeer, with Johnnie Walker.—An H. C. Witwer story that is sure to please any class of audience. Plenty of action and an abundance of humor makes this the best program picture we have shown in months.—Frank Atkins, Jr., Atkins theatre, Marysville, Calif.—Neighborhood patronage.


Westbound Limited, with Ralph Lewis.—“We pushed this to the limit and got return on our effort. The kind of a hokum picture that always goes over in our town.—R. V. Erk, Temple theatre, Ironton, N. Y.—General patronage.

Westbound Limited, with Ralph Lewis.—“All I can say is to book this honest-to-goodness box office attraction. It has everything that a picture should have. Some said that it was the best yet, and others said that it had too much railroad stuff in it, but as whole it is a dandy.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—Neighborhood patronage.

Captain Fly by Night, with Johnnie Walker.—“Old, but it is good. As good as The Mark of Zorro. F. B. O. puts Walker in better stuff than Fox.—Guy Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

In the Name of the Law, with a special cast.—“Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Thelma, with Jane Novak.—“A very pleasing picture based on a widely read novel. Every one that has read the book is anxious to see the film version and that helps business.—Frank Atkins, Jr., Atkins theatre, Marysville, Calif.—Neighborhood patronage.

Thelma, with Jane Novak.—“Just the program type, and the film in bad con-

THIS is the original exhibitors' reports department, established October 14, 1916. Beware of cheap, misleading imitations.

“What the Picture Did for Me” is the one genuine source of exhibitor-written box office information.
Will Report
Upon Every
Picture Run

Just woke up to the real
good that I could get out of
the "Herald." I now keep the
last six months' issues on my
desk in order according to age
and I have them all by heart.
It sure is a great help in buying.
I have now decided to send
a report on every picture that
I exhibit.
Come on, Fellow Exhbitors,
all together now!
Let's buy pictures on
our own word rather than the
producers'.

E. J. REYNOLDS,
Liberty Theatre,
Fasco, Wash.

Medicocr, for it proved rather a
disappointing for our patrons. The story is
true, though, the plot is gaggy. Even MacLean
does not have an opportunity
to put his usual snap in his acting, al-
though the entire cast works hard
to give the best. Maybe there was
that kind of acting and the kid was party,
but aside from this we get just as good entertain-
ment in pictures that are better for
three dollars. At program money and regular
admissions it will get by nicely, but
may be not up to MacLean's standard.—
V. E. Gribbin, Castalia, Castalia,
Iowa.—Small town patronage.

The Isle of Lost Ships, with a special cast.—Very good and did nice busi-
ness for the three days. — R. G. Griffin,
Piedmont theatre, Oakland, Calif.—
Neighborhood patronage.

The Isle of Lost Ships, with a special cast.—Very good novelty picture. Good
box office attraction. Can be bought at
right price. Ran two days. Second day
held up.—H. C. Grindall, Liberty thea-
tre, Alva, Okla.—Neighborhood patron-
age.

The Isle of Lost Ships, with a special cast.—This is a sure bet. We packed
them in every day for one week run. Do it
to the bat and give it plenty of advance
advertising and you will bring home
the bacon.—M. B. Hustler, T & D thea-
tre, Sacramento, Calif.—Transient patron-
age.

The Isle of Lost Ships, with Milton
Silk.—An unusual production that should
play well. 500 per cent for well casted
and a box office attraction.—H. N. Britton,
University theatre, Norman, Okla.—
General patronage.

Dadly, with Jackie Coogan.—Did
evry well two days' run. Very good
picture and one every exhibitor should run. It's
a hit with patrons. —R. E. Grinnell,
New Piedmont theatre, Oakland, Calif.—
Neighborhood patronage.

Within the Law, with Norma
Talmadge.—Up to Talmadge quality
but not worth what we had to pay. Drew
deal well and gave satisfaction.—R. E. Erk,
Temple theatre, Ilion, N. Y.—General
patronage.

The Voice from the Minaret, with
Norma Talmadge.—Good picture, but
Norma is a dead one in this town.—O. V.
V., Majestic theatre, Reedsburg, Wis.—
General patronage.

The Voice from the Minaret, with
Norma Talmadge.—Pleased; very good.
Religious picture. —Where a few patrons,
patronage very much.—A. R. Powell, Sugg theat-
er, Chickasha, Okla.—Neighborhood
patronage.

The Voice from the Minaret, with
Norma Talmadge—Too high class for
our patrons. Not made for the small
town theatres.—Frank Atkins, Jr., Atkins
theatre, Marysville, Calif.—Neighborhood
patronage.

The Voice from the Minaret, with
Norma Talmadge.—It's a good picture,
but don't know where they think their
markets,
Hinds Tells Reason for Joining "Herald" Club

There are a number of good reasons why I joined your "Herald Only" Club but perhaps the chief reason is that the slogan you carry—"the independent film trade paper"—is something more than a "pipe dream"; also the assertion of many of your club members to the effect that your exhibiting reporting department is the original one. This reminds me of what poor imitations most of the rest of them are.

At times I have submitted reports to one other magazine. I have been treated to the extreme pleasure of seeing my reports "toned up" or "toned down" as their advertising cases it. The producer of the product being the only warrant. That might or might not be the reason—but it was very noticeable that non-advertisers could have anything said about them and good advertisers could not be roasted too much—anyway, the fact remains. At times a report would be left out entirely. If that happened to be very much "anti-good advertiser." To say the least, it was somewhat amusing to watch the progress or lack of progress of reports submitted.

I do not believe the blue pencil was used because of any severe grammatical or journalistic errors for the reason that so many of those kind of errors appeared in other reports—untouched. Then again, after serving two years on a Minneapolis metropolitan newspaper and eight years as a press agent in Minneapolis, St. Paul, Milwaukee, Los Angeles and Dallas,—I should be able to write off a few lines of a report without serious error. I may not be so gifted—but I should be.

Like the great majority of imitations, the attempts to copy your "The Picture Did For Me" are, after all, only imitations. Printing what exhibitors actually say, instead of what you would like them to say, has not, that I can observe, affected your success at all. It has only stimulated it.

The most amusing part of my recent experience is that, personally, I do not believe that a few "errors" reports, with the possible exception of a few isolated cases, really affect a trade magazine's advertising policy at all. The big distributors, whatever else we may say of them, are surely, for the most part, broad minded enough to realize that an exhibitor's report has no relation what ever to a magazine's editorial policy and that that magazine is responsible only to the extent of opening its pages to legitimate discussion. If some are narrow minded enough to allow a few reports to influence them, then I believe we should all jump up against a post in getting their announcements to their clientele or prospective clientele; because my experience from both the side of the distributor and exhibitor has taught me that trade paper announcements are a dozen times more effective than mail announcements.

With the trade magazine which boasts of a department written by exhibitors, should allow it to be written by exhibitors. Every report is an editorial, a new news story, with the exhibitor's name appended thereto—and if it is not published exactly as written by the exhibitor (allowing possible mistakes or journalistic errors because of writing, etc.), it is a lie and an injustice to the man whose name appears on it.

F. C. HINDS,
Cresco theatre, Cresco, la.

You may put my name in the "Herald Only" Club. I have never and will never send in any report to any other trade paper.

I would like to advise the small town exhibitor to try a short reel program once a month. We are studying, "This is the Big Week in the Days of Buffalo Bill," serial, a two-reel Western, two-reel Century comedy (which are always good) and the International News, making a varied program to please the whole family, every Friday night and charge only ten cents admission. This is our biggest night of the week.

MRS. J. W. MOORE,
Lyric theatre, St. Charles, Mo.
As Long as You Like It All's Well

Please advise me when my subscription expires to the "Herald." I had just about as soon try to run my show without a machine as the "Herald."

When these oily tongued salesmen come in my office and begin to tell me what great productions they have and what they will do, I just reach back to my file and see. They don't like the "Herald" but I do.

I have laid off some bad ones this year and if it hadn't been for the "Herald" I would have got stung.

KINNEY LOYD
Spad Theatre
Diersk, Ark.

NOTE: Your subscription expires November 18, 1923.

There was some tie-up in the office and I didn't have much time to write this week.

Ince production. Not a big picture, but one that will please the majority. Raymond Gear, Mayflower theatre, Florence, Kans.—General patronage.

What a Wife Learned, a Thomas H. Ince production. Fine production. Pleased immensely. The title misleading. It should be "What a Man Learned." The hero in the play the most stubborn, conceited, dandy imaginable. While men like that exist only in fiction, it's fine entertainment anyway. A. R. Anderson, Orpheum theatre, Twin Falls, Idaho.—Neighborhood patronage.

The Bond Boy, with Richard Barthelmess. Very good picture. Not as good as Sonny or Toffee David. Great acting in all these, but Dick does not draw at the box office. Lost money on this one. H. C. Crandall, Liberty theatre, Alva, Okla.—Neighborhood patronage.

Lorna Doone, with Madge Bellamy. Good picture and drew fairly well for its kind, but not the kind for my town. H. DeBaggio, Star theatre, Colfax, Iowa.—General patronage.

Lorna Doone, with Madge Bellamy. This subject gave good satisfaction. Many people told me that the film version was superior to the book. Frank Atkins, Jr., Atkins theatre, Marysville, Calif.—Neighborhood patronage.

White Shoulders, with Katherine MacDonald. A pretty picture, but it's the franchise. Those patrons who have the Illinois habit came and were not satisfied. Could not get others to come.

E. H. Brinner, Indiana theatre, Centralia, Ill.—General patronage.

Brawn of the North, with Strongheart. Fair picture. A little long. Print O. K. Town of 1,000. Cost $15.90 two days. Worth about $10.00.—S. H. Coggan, Republic theatre, Republic, Mo.—General patronage.

Brawn of the North, with Strongheart. Best business on Wednesday and Thursday have ever had. Ten and twenty-five cents. Two days.—M. B. Tritch, Victory theatre, Poteau, Okla.—Neighborhood patronage.

Brawn of the North, with Strongheart. This is a very good production and the kind that takes well with the public. You will make money if you keep booking it. Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.


The Woman He Married, with Anita Stewart. This is a good picture. Would be better in five reels. Too much padding in seven. Pleased 90 per cent.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

The Masquerader, with Guy Bates Post. This picture is too heavy for entertainment for regular fans. Small towns will not do well showing it. It was not like my theatre, it's lost on this.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Women's Place, with Constance Talmadge. Splendid entertainment. Grand theatre, Breeoe, Ill.—General patronage.

Polly of the Follies, with Constance Talmadge. Splendid entertainment. Part of it burlesque. It may not appeal to a very few on that account, but when you hear them laughing a block away it sounds 100 per cent O. K.—A. R. Anderson, Orpheum theatre, Twin Falls, Idaho.—Neighborhood patronage.

Penrod, a Marshall Neilan production. Few grown ups, not very much enthusiasm, but kids went wild over it. Second day better than first.—C. M. Hartman, Liberty theatre, Carnegie, Okla.—Neighborhood patronage.

Don't Ever Marry, a Marshall Neilan production. Fine picture. A good picture for people of all ages.—C. M. Hartman, Liberty theatre, Carnegie, Okla.—Neighborhood patronage.


Kindred of the Dust, with Miriam Cooper. Played this wonderful picture for two days very good and pleased the people. Don't let it pass on by or it's loss to your box office.—Thos. Issa, New Opera House, Coal City, III.—Neighborhood patronage.

Omar the Tentmaker, with Guy Bates Post. Post means nothing as a film star here, even though we have played him in three different legitimate attractions.—Frank Atkins, Jr., Atkins theatre, Marysville, Calif.—Neighborhood patronage.

Omar the Tentmaker, with Guy Bates Post. I note the viewpoints of exhibitors on this one differ and I watched the picture throughout. I kept in close touch with the patrons. The comments were very favorable. In my opinion, it's well worth the admission. Guy Bates Post and supporting cast wonderful. The play has nation wide publicity. A good orchestra with music to fit, in my opinion, makes it entertainment worth

while.—A. R. Anderson, Orpheum theatre, Twin Falls, Idaho.—Neighborhood patronage.

Omar the Tentmaker, with Guy Bates Post. A remarkable story, well produced and produced. Did a very good business for three days' run. Could have run it a week closed its run here.—M. B. Tritch, Victory theatre, Poteau, Okla.—Neighborhood patronage.

The Golden Snare, with a special cast.—W. L. Landers, Gem theatre, Breeoe, Ill.—General patronage.

The Infidel, with Katherine MacDonald. I have seen better pictures, but this I consider very good. However, I have seen reports of a better Omar the Tentmaker, Landers Gem theatre, Batesville, Ark.—Neighborhood patronage.

The Beautiful Liar, with Katherine MacDonald. Good.—J. W. Schmidt, Grand theatre, Breeoe, Ill.—General patronage.

The Beautiful Liar, with Katherine MacDonald. Fair program picture. Katherine does not draw, however.—A. R. Powell, Sugar theatre, Chickasha, Okla.—Neighborhood patronage.

My Boy, with Jackie Coogan. Was very well. Pleased the kids very much.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

Scrap Iron, with Charles Ray. Good.—J. W. Schmidt, Grand theatre, Breeoe, Ill.—General patronage.

Red Hot Romance, with a special cast.—Rotten.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

Red Hot Romance, with a special cast. I don't care what you want act. Can't act it with this one. Our patrons want a better story, though, and it did not satisfy even Saturday drop. Dropped with this one.—E. H. Brinner, Illinois theatre, Centralia, Ill.—General patronage.

The Crossroads of New York, a Mack Sennett production. Didn't mean anything to me or for getting the dough. Just a fair picture.—O. Troyer, Lyric theatre, Rugby, N. D.—General patronage.

The Girl in the Taxi, with the De Havillands. Fine.—J. W. Schmidt, Grand theatre, Breeoe, Ill.—General patronage.

Blind Hearts, with Hobart Bosworth. A dandy. Pleased most every one.—C. M. Hartman, Liberty theatre, Carnegie, Okla.—Neighborhood patronage.

Greater Than Love, with Louise Glaum. Very good.—J. W. Schmidt, Grand theatre, Breeoe, Ill.—General patronage.

Lying Lips, a Thomas H. Ince production. One of the best pictures I've seen ages, but films in rotten physical condition. We pay for good service and get rotten films. Merely a pile of blank flimsies.—Guy Bums, Busy Bee theatre, Menau, Ark.—General patronage.


The Ten Dollar Raise, with a special cast. A dandy picture your patrons will like. Well acted and pleased 90 per cent.—A. E. Brinner, Auditorium theatre, Oxford, Neb.—Neighborhood patronage.

One Clear Call, with a special cast. Truly a great picture. Played two days. Second day better than first. Pleased 90 per cent.—M. B. Tritch, Victory theatre, Poteau, Okla.—Neighborhood patronage.

One Clear Call, with a special cast.—
A picture which proved to be chassed among the very best. Played to good business in Santa Fe Opera House, Coal City, Ill.—Neighborhood patronage.

The Silent Call, with Strongheart—A dog that drew wonderfully well. Children especially interested, and parents brought them to see this much talked of picture. E. D. DOE, Electric theatre, Arcadia, Neb.—Neighborhood patronage.

The Silent Call, with Strongheart—Patrons well pleased with this one. Should go over big anywhere.—A. D. BRIGNER, Auditorium theatre, Oxford, Neb.—Neighborhood patronage.

Forty-Five Minutes from Broadway, with Charles Ray.—Fair.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Smilin’ Through, with Norma Talmadge.—A dandy picture if you get a good print. Advanced prices and patrons well pleased.—A. D. BRIGNER, Auditorium theatre, Oxford, Neb.—Neighborhood patronage.

Smilin’ Through, with Norma Talmadge.—A dandy picture if you get a good print. Advanced prices and patrons well pleased.—A. D. BRIGNER, Auditorium theatre, Oxford, Neb.—Neighborhood patronage.

Scrambled Wives, with a special cast.—Grand, Palace theatre, Breese, Ill.—General patronage.

The Kid, with Charles Chaplin.—A little old, but went over in good shape. Played it two nights and second night drew full house. Only had a few patrons advertised it.—A. D. BRIGNER, Auditorium theatre, Oxford, Neb.—Neighborhood patronage.

Bob Hampton of Place, a Marshall Nellson production.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Truth About Husband, with May McAvoy.—Morale is bad. Lay off one. People got up and walked out long before the show was over.—ELMER E. GAULEY, Crystal theatre, Wayne, Neb.—General patronage.

The Wonderful Thing, with Constance Talmadge.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

The Oath, with Miriam Cooper.—Conway Tareel and Agnes Ayres should have as much publicity as star in this; both very popular. Picture fairly good. Only a few patrons advertised it.—Mrs. Lola Bell, Queen theatre, Lonoke, Ark.—Small town patronage.

The Inferior Sex, with Mildred Harris.—Good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Hail the Woman, a Thomas H. Ince production.—This is one of the best of last year. Play it by all means. Theodore Roosevelt is ably supported by Madame Bellamy.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Hail the Woman, a Thomas H. Ince production.—Very, very good.—J. W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

Fox

A Friendly Husband, with Lupino Lane.—We have played all of the five Fox specials and they are much better than the other six specials. If you can buy them right they are worth running.—Olen Reynolds, Fox theatre, Hymera, Ind.—Small town patronage.

A Friendly Husband, with Lupino Lane.—Just a very common program picture. If you could get a Semors in place it would make more money.—J. G. JENKIN, Victory theatre, Paul's Valley, Okla.—Neighborhood patronage.

Boston Blackie, with William Russell.—Five reels. This picture is not up to Rus-sell standard. Pleased about 50 per cent.—H. Hukly, Pastime theatre, Clarendon, Tex.—Small town patronage.

The Village Blacksmith, with a special cast.—A grand pleasing Fox special in silent reels. To very poor business.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

The Village Blacksmith, with a special cast.—The only picture I’ve shown I feel safe in saying pleased 100 per cent. Surprising business.—Mrs. Loh Bell, Queen theatre, Lonoke, Ark.—Small town patronage.

The Face on the Barroom Floor, with Henry B. Walthall.—Almost a 100 per cent picture, due to Walthall’s acting. I couldn’t pick a flaw. William Fox is a good showman, as is evidenced by this play.—E. E. BLAIR, State theatre, Churubusco, Ind.—Small town patronage.

Catch My Smoke, with Tom Mix.—The day of stars seems fast approaching. Mix doesn’t droop, but Mix ‘goes on forever.’ This is up to his 1923 standard and drew an above the average crowd.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

A California Romance, with John Gilbert.—Good out door program picture for this business.—J. J. SIEBA, Palace theatre, McGehee, Ark.—Neighborhood patronage.

Snowdirt, with Charles Jones.—Five reels. This is a Northern story that pleased 90 per cent of those who saw it. Good business.—H. Mulky, Pastime theatre, Clayton, Tex.—Small town patronage.

Love Bound, with Shirley Mason.—Good program picture. My patrons like Shirley Mason. In extra good stories she did great with R. W. Powell, Slate theatre, Chickasha, Okla.—Neighborhood patronage.

Love Bound, with Shirley Mason.—It has been a long time since we showed a Mason picture, and the large crowd that turned out to see it thought it was great.—Guy D. REED, Rialto theatre, Missoula, Mont.—General patronage.


In Arabia, with Tom Mix.—Good. Plenty of action.—L. J. SHERWOOD, Pastime theatre, Hamburg, Ark.—Neighborhood patronage.

In Arabia, with Tom Mix.—You will have to put out better pictures with better stories or you will be a dead one. You are slipping fast.—O. V. KELLY, Majestic theatre, Reedsburg, Wis.—General patronage.

Stepping Fast, with Tom Mix.—Mix always good and this one is crammed full of action. Will please any audience that likes action.—FACE & BOUNA, Rialto theatre, Pocahontas, Iowa.—Neighborhood patronage.

Stepping Fast, with Tom Mix.—You have to step fast to catch up with Tom and Tony in this one. Tom Mix brings home the bacon. Go after this one; it’s a humdinger.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

West of Chicago, with Charles Jones.—Pleased a Saturday crowd. Very good. Lots of action.—W. L. LANDERS, Gem theatre, Batesville, Ark.—Neighborhood patronage.

West of Chicago, with Charles Jones.—Good Jones picture that pleased.—V. G. BOLLMAN, Castalia theatre, Castalia, Iowa.—Small town patronage.

West of Chicago, with Charles Jones.

“Herald Only” Club

ADAMS, ROY W., Pastime theatre, Mason, Mich.

ALLEN, CLYDE, Casino, Antwerp, N. Y.

BABBIN, M. J., Fairyland, White Castle, La.

BELL, MRS. LOLA, Queen, Lonoke, Ark.

BOLLMAN, V. G., Castalia, Castalia, la.

BRENNER, WILL H., Cozy, Arcade, Winchester, Ind.

CAIRNS, JACK, Brooklyn, Detroit, Mich.

CREAL, W. H., Suburban, Omaha, Neb.

ESTEE, P. G., Fad, Brooking, S. D.

HINDS, FRED C., Cresco, Cresco, la.

JENKINS, J. C., Auditorium, Ne- ligh, Neb.

MENDENHAL, C. A., Star, Orego- n, Ill.

MEYER, FRED S., Palace, Har- lpton, O.

MILES, A. N., Eminence, Eminence, Ky.

MILLER, C. R., Gem, Spur, Tex.

MOORE, MRS. J. W., Lyric, St. Charles, Mo.

POWERS, C. H., Strand, Duns- muir, Cal.

RAND, PHILIP, Rex, Salmon, Idaho.


RIVA, CHARLES A., Pastime, Til- ton, N. H.

SABIN, F. E., Majestic, Eureka, Mont.

STARKEY, GEORGE C., Opera House, Montour Falls, N. Y.

STETTMUND, H. G., Odeon, Chandler, Okla.

THOMPSON, H. P., Liberty, Par- deeville, Wis.

WINTERBOTTOM, W. M., Elec- tric, Brady, Neb.

(Exhibitor) (City) (State)
One Report Forum Seems Sufficient

This is clipped from "Movie Age." This is a copy of a report I sent you and sent to Vitagraph, Omaha. Presumably they had it printed in "Movie Age." No more reports to exchanges for me.

J. C. JENKINS,
Auditorium Theatre,
Neligh, Neb.

Masters of Men—Released by Vitagraph. Starring: Alice Calhoun, Wanda Hawley, Earle Williams and Cullen Landis. 7 reels.

Film in good condition. If this picture doesn't cause a furor and set the tongues wagging when once it gets to playing the small time, then I was born in Missouri, and didn't know it. There isn't a thing left of this picture that ought to have been in it. It has some of the sweatest material of any picture I have witnessed in many a day, and the love theme running through it is just like I would have it if I went back 45 years. Cullen Landis and Earle Williams never did better in their lives, and the fights Cullen puts up after they have been shambled by a bunch of roughnecks makes the fight in the SPOILERS look like a Methodist love fest. I am ever booked to fight Landis—well, I'll get Jack Dempsey to take me on. That's all. Masters of Men is bound to be a winner and Vitagraph has run the bell with this one. It's an audience picture from any angle you are amind to view it, and the re-creation of the naval battle at Santillo is so realistic and gives one such a thrill that you will just yell. Masters of Men is bound to be a winner and Vitagraph has run the bell with this one. It's an audience picture from any angle you are amind to view it, and the re-creation of the naval battle at Santillo is so realistic and gives one such a thrill that you will just yell. Masters of Men is bound to be a winner and Vitagraph has run the bell with this one. It's an audience picture from any angle you are amind to view it, and the re-creation of the naval battle at Santillo is so realistic and gives one such a thrill that you will just yell. Masters of Men is bound to be a winner and Vitagraph has run the bell with this one. 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A cute snap at one of the scenes in "The Fog," a Max Graf production for Metro.

pleased, but did not draw as well as Over the Hill.—W. E. Patterson, Princess theatre, Hettick, Ill.—Small town patronage.

Foot Falls, with a special cast.—So sorry that most all walked out in the middle of first show. Lost the price of the picture. Got the advertising price back. No good at all.—J. G. Jensen, Victory theatre, Paul's Valley, Okla.—Neighborhood patronage.

Goldwyn
Lost and Found, with House Peters.—Just a Goldwyn picture. The scenery is pretty and they went a long way to get it, but it was time and money misspent. S. O. S. (same old stuff).—Guy D. Haselton, Rialto theatre, Missoula, Mont.—General patronage.

Backbone, with a special cast.—For us one of the poorest pictures we have shown. Will be bitterly disliked on by most of our patrons. A few pictures like this one hurts business for a long time.—Mrs. L. Babu, Fairyland theatre, White Castle, La.—General patronage.

Spirits for Sale, a Rupert Hughes production.—Ran this two nights and lost money. I was the goat for paying too much rental. Did not take in enough to pay rental on films. Picture, however, was entertaining, but no special by a long jump.—M. J. Bahn, Fairlyland theatre, White Castle, La.—General patronage.

Spirits for Sale, a Rupert Hughes production.—It's a good picture, but overestimated. Exposing the making of motion pictures at Hollywood. They gave me the rush act on this one, so be careful. You'll lose money if you're not buying it right.—Charles Blaine, Morgan theatre, Henryetta, Okla.—General patronage.

Look Your Best, with a special cast.—Not much of a picture and the drawing power is very light.—Raymond Gear, Mayflower theatre, Florence, Kan.—General patronage.

Look Your Best, with Colleen Moore.—Poor picture with no box office value.—H. N. Britton, University theatre, Norman, Okla.—General patronage.

The Christian, with Richard Dix.—Very good, and if put over right, will get some money. It is not the big special Goldwyn would have you think, but a good card nevertheless.—C. C. Girgiliu, New Piedmont theatre, Oaklanto, Calif.—Neighborhood patronage.

The Christian, with Richard Dix.—Good acting, and for a high class clientele, O. K., but for small town not so good. Sad ending.—O. V. Kelly, Majestic theatre, Reedsburg, Wis.—General patronage.

The Christian, with Richard Dix.—A hit in New York and a miserable flop in Centralia, Wash., running there in over eight months, and one of our most expensive buys. Liked it personally, but I'd rather have seen it for the opposition house.—E. H. Eriest,伊朗 theatre, Centralia, Ill.—General patronage.

The Christian, with Richard Dix.—Picture very nicely done, but does not seem to have the requisite action.—H. N. Britton, University theatre, Norman, Okla.—General patronage.

Remembrance, a Rupert Hughes production.—A good program picture of heart interest. It is not a special as Goldwyn sells it for. At a program price you can get it by.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

Golden Dreams, with a special cast.—Very good program picture. Ran on Saturday. Mrs. Lola Bell, Queen theatre, Lonoke, Ark.—Small town patronage.

Brothers Under the Skin, with Helene Chadwick, is one of the best of comedy-dramas to be had. Chuck full of humor and something to think about besides. Will please any class of patrons.—L. B. Anderson, Valley House theatre, Ation, N. Y.—Small town patronage.

Hungry Hearts and Brothers Under the Skin, with special casts.—These two are ordinary program pictures. Fair, with nothing to raise admission prices on. Good if you can buy them at program prices.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town patronage.

When Romance Rides, with a special cast.—Taken from the story, "Wild Fire," but does not follow the book. Always get business on these Zane Greer pictures, but would do 50 per cent better if the directors would follow the story. This picture is good, however, and will please.—Geo. G. Starkey, Opera House, Montour Falls, N. Y.—Small town patronage.

The Wall Flower, with Colleen Moore.—Stars and support very satisfactory. Story thin, interest nil, attendance light. No special enthusiasm. Second night fell off in attendance. Don't holler too loud about this one.—J. C. Jenkins, Auditorium theatre, Neligh, Neb.—General patronage.

For Those We Love, with Betty Compson.—Very well acted picture, but didn't care for myself. Had several walk out before it was half old. Good supporting cast headed by Lon Chaney.—K. A. Beckhold, Opera House, Martinsville, Ill.—Small town patronage.

An Unwilling Hero, with Will Rogers.—This was the sorriest Goldwyn I ever ran. It's a good comedy runner, but no pep, no life in it. Just dull. No good.—G. L. Blasingame, Halls theatre, Halls, Tenn.—Neighborhood patronage.

A Poor Relation, with Will Rogers.—A very nice program picture that I think pleased the small Saturday night crowd had. Rogers a good actor. Saw Sol Smith Russell in this years ago, on the stage. Rogers made a good Noah Yale.—K. A. Beckhold, Opera House, Martinsville, Ill.—Small town patronage.

A Poor Relation, with Will Rogers.—A comedy-drama. A good program picture.—D. B. Follett, Star theatre, Gibsonburg, Ohio.—Neighborhood patronage.

Hold Your Horses, with Tom Moore.—Very good comedy-drama.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

Theodora, with a special cast.—Rita Jolivet as Theodora did some wonderful acting, and the picture was a wonderful production. The settings and scenery were too wonderful to describe. A picture the like you will not see soon again. The ordinary movie fan doesn't understand it, but it is a treat just the same.—K. A. Beckhold, Opera House, Martinsville, Ill.—Small town patronage.


The Invisible Power, with House Peters.—Here is a good crook story that holds interest to the end of the seven reels, with some good acting by House Peters, Irene Rich and Sydney Ainsworth. This is a worth while production for any house.—K. A. Beckhold, Opera House, Martinsville, Ill.—Small town patronage.

The Invisible Power, with House Peters.—Very interesting picture. I consider it a very good small town picture.—D. B. Follett, Star theatre, Gibsonburg, Ohio.—Neighborhood patronage.

Made in Heaven, with Tom Moore.—This is a splendid show. Patrons praised it highly, and many wished it had been longer. Drew well at thirty and ten cents.—C. E. Hopkins, The Hopkins theatre, Cotter, Ark.—Small town patronage.

The Sin Flood, with a special cast.—Took in less than 50 per cent what it cost me. No drawing power, and just fair.—O. V. Kelly, Majestic theatre, Reedsburg, Wis.—General patronage.

Snowblind, with a special cast.—Some favorable comments. Ran on Saturday.—Mr. and Mrs. Ralph Loeb, Lonoke, Ark.—Small town patronage.

The Girl With the Jazz Heart, with

Give Your Patrons A Free Ride To Hollywood. Play

Soul for Sale

Goldwyn—Cosmopolitan
Madge Kennedy.—This is just an ordinary picture. Well played, but the lesson not very impressive. Rather a dull entertainment. Small attendance.—G. L. Rhingame, Halls theatre, Halls, Tenn.—Neighborhood patronage.

Glorious Fool, with a special cast.—Very nice little program picture and think it was enjoyed by the greater part of the audience. A Mary Roberts Rinehart story. Print good. Photography good.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Hodkinson

The Critical Age, with Pauline Baron.—Very nice program picture. Not worth special prices, but will please at regular.—P. G. Este, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Affinities, with Colleen Moore.—A good comedy-drama everybody will enjoy and Hodkinson gives you a let live price on their features.—Mrs. J. W. Moore, Lyric theatre, St. Charles, Mo.—General patronage.

Bulldog Drummond, with Carlyle Blackwell.—The kind of a picture that one hates to acknowledge having run. But I'll be the goat and tell of my poor judgment to forewarn other poor fools who might bite.—Guy D. Haschon, Rialto theatre, Missoula, Mont.—General patronage.

The Man From Glennary, with a special cast.—Good picture that was not well liked by Catholics as a Protestant clergyman was used in picture for character of story that was Catholic priest.—R. V. Eck, Temple theatre, Ilion, N. Y.—General patronage.

The Man From Glennary, with a special cast.—Extra good. Using it for July Fourth special and it has made a hit. Full of thrilled and action. The logging scenes very unusual, the acting very good, especially the man who played Lenoir. Makes a great hot weather special. Play it now.—J. B. Laughlin, Bart's Mecca theatre, Midland, Mich.

The Headless Horseman, with Will Rogers.—For me a poor attraction. Round Two of Fighting Blood helped save program. If a high business to see very quiet.—H. DeBaggio, Star theatre, Colfax, Iowa.—Small town general patronage.

The Headless Horseman, with Will Rogers.—This will disappoint the Rogers fans. However, it is good entertainment for those who know "The Legend of Sleepy Hollow." Others will not appreciate it.—Mrs. James Webb, Cozy theatre, Union, Ore.—Small town general patronage.

Down to the Sea in Ships, with a special cast.—A ten reel educational whaling picture with a pretty romance wound around it. Probably a fine production for New England, but an awful flop in our town. Other towns around us report same experience.—R. V. Eck, Temple theatre, Ilion, N. Y.—General patronage.

Down to the Sea in Ships, with a special cast.—Just noticed a report on Hodkinson's Down to the Sea in Ships wherein the exhibitor did not wax very enthusiastic and complained of the attendance. I want to contradict this review, as anyone with an ounce and a half of showmanship knows at a glance this picture stands alone today as the greatest money getter ever offered an exhibitor. The price of the rental knocked the wind out of my sails, but I was just as sure it would be a knockout as I was that I would take a nice loss on that night's program picture. I billed it like a circus, nearly twelve hundred school children attended in a body, accompanied by their teachers, the local business men and school superintendent gave testimonials, which were copied in the newspapers and distributed in every home in town and on the rural routes.

I charged fifty cents admission and packed them at every show. People saw this picture who never saw the inside of a movie before. And why shouldn't they? They can see actors any time, but where else can they see a real live whale harpooned before their eyes? Talk about thrills—even our blase operator was so excited he forgot to shift reels.

Any man that don't turn them away with Down to the Sea in Ships had better make room for someone who knows how to turn the trick. We have played practically all the big specialty houses and consequence and Down to the Sea in Ships grossed double the amount of any of them. Now what do you know about that? R. B. Langford, Bart's Mecca theatre, Midland, Mich.

Slim Shoulders, with Irene Castle.—Good program picture. Ran first round of Fighting Blood. Made good show. Business fair considering local conditions weather and the weather. H. DeBaggio, and host theatre, Colfax, Iowa.—Small town patronage.

The Mysterious Rider, with a special cast.—It pleased better than any of Grey's works. Indeed good.—Mack Jackson, Strand theatre, Alexander City, Ala.—Small town patronage.

The U. P. Trail, with a special cast.—Good.—Any Zane Grey picture will get the money for me.—Rae Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

Metro

The Famous Mrs. Fair, with a special cast.—Eight reels. Star, plot, direction, photography very suitable and, while it is not the story that was supposed it would not come out to see it and, of course, it lost money. It takes good pictures these days and as a special with ten cents added to admission that is a good thing.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

An Old Sweetheart of Mine, with a special cast.—This is just fair. Paid $10.00 for two days and just broke even. In six reels.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

Success, with a special cast.—Was unsuccessful because of All Dressed Up and Valiant and proved to be a great success. Two days. Ten and twenty-five cent shows.—B. T. Trich, Victory theatre, Poteau, Okla.—Neighborhood patronage.

Success, with a special cast.—Seven reels. Extra good entertainment, but a little more on the sob and serious side of life than needed for this time of year. I believe in plenty of comedy and action plots for hot weather, but as a well acted and directed entertainment this is just the thing.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

June Madness, with Viola Dana.—Viola leads the list in my string of fancy favors. She can throw my watch in the river. Needless to state, it's a darn good one. The picture (not the watch).—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Trailing African Wild Animals, a Martin Johnson production.—This picture had a wonderful drawing power in spite of hot weather. Thought it better for its subject, the wild scenes. Pictures were good.—Wetly & Son, Mid-Way theatre, Hill City, Kans.—Closed out.

Trailing African Wild Animals, a Martin Johnson production.—Placed majority. Good box office value. You can't go wrong on it if you don't pay too much.—M. E. Atchley, Jefferson, Ohio.—Small town patronage.

All the Brothers Were Valiant, with Lon Chaney.—Splendid picture. Will please perhaps more where a subject with action and thrills is mostly desired. Did not see anything that women could object to. The whole thing is wonderful. I can think of the sea, the sealer, the north while. Boost Lon Chaney, as the title may not draw.—A. R. Anderson, Or-
We'll Try To Keep It Up To Par

The "Herald" has been a wonderful help to us again the last season and we are here with enclosing with much pleasure our check for renewal of our subscription.

ALEXANDER FRANK, 
Frank Amusement Co., 
Waterloo, la.

The Five Dollar Baby, with Viola Dana.—A very good program picture which will please most of them. You can’t go wrong on this and it doesn’t cost a fortune to get it. —C. E. Johnson, Paramount theatre, Gibbon, Neb.—Neighborhood patronage.

Love in the Dark, with Viola Dana.—Good picture. All well pleased who saw it. I made good with it. Book it if you can get it right. —J. C. Jensen, Victory theatre, Pauls Valley, Okla.—Neighborhood patronage.

The Four Horsemen, with Rodolph Valentino.—A big picture, but like most of them, too long. Patrons get tired of a long drawn out picture. When will producers get wise? —A. D. Bretger, Auditorium theatre, Oxford, Neb.—Neighborhood patronage.

Paramount

The Woman with Four Faces, with Betty Compson.—Best Paramount picture yet of the 39, and did not cost much. Price graduation on the 39 seems to be "Fall wet." —E. E. Bair, State Theatre, Uhrichsville, Ohio.—Small town patronage.

Fog Bound, with Dorothy Dalton.—Just a program picture with little or no box office value. —H. N. Britton, University Theatre, Norman, Okla.—General patronage.


The Go Getter, with T. Roy Barnes.—

Give Your Patrons A Free Ride To Hollywood Play

Souls for Sale

Goldwyn-Cosmopolitan

Jazzmania, with Mae Murray.—Very good, but too long. Mae must get out of the same old rut or she will lose out in this section of the country. —All Mae Murray’s are very much alike. It’s just a matter of her strutting around with an occasional quip. —P. S. Strand theatre, Alexander City, Ala.—Small town patronage.

Jazzmania, with Mae Murray.—Mae Murray sameness in her production Jazzmania is not as good as Broadway Rose or Peacock Alley. However, all her pictures so far are good entertainment. —Mrs. James Shreve, Shreve theatre, Union, Ore.—Small town patronage.

Quincy Adams Sawyer, with a special cast.—One of the very best features from all angles we have ever played, and we have had a lot of them. It has plenty of comedy, some thrilling scenes, good scenery, a wonderful star cast and everything a high class production should have. This photograph is excellent and the print we got was in first class condition. Play it and boost it to the limit. —E. Johnson, Paramount theatre, Gibbon, Neb.—Neighborhood patronage.

Quincy Adams Sawyer, with a special cast.—I managed to get this ahead of Birmingham (largest town in state) and I worked on my patrons’ pride by telling them we were ahead of the big fellows. They came, and went away well pleased, but as usual with Metro’s specials, the exchange got the jack. —Mack Jackson, Strand theatre, Alexander City, Ala.—Small town patronage.

Quincy Adams Sawyer, with a special cast.—Here’s a splendid picture for any house. —F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Quincy Adams Sawyer, with a special cast.—Good picture if you can get print that will go through your machine. I didn’t have much luck. —T. A. White, Vaudeville theatre, McGehee, Ark.—Neighborhood patronage.

Trifling Women, a Rex Ingram production.—Good picture and good business throughout the two-day run. Not a special, however, and I paid twice what it was worth. Look out. —C. C. Griffin, New Piedmont theatre, Oakland, Okla.—Neighborhood patronage.


They Like ’Em Rough, with Viola Dana.—Dana always acceptable here, although this was considered about her lightest offering to date. People express regret that she wasn’t given something in the way of story. Only fairly good entertainment. —J. C. Jenkins, Auditorium theatre, Neligh, Neb.—General patronage.

Fighting Mad, with William Desmond.—Real good, but weak in places. Hero goes to sleep on field of battle. Some one else wins the day for him. Patrons well. —J. J. Enloe, Y. M. C. A. theatre, Hitchkins, Ky.—Neighborhood patronage.

Fighting Mad, with William Desmond.—Audiences which like Westerns should be pleased with this one. It drew well and suited our patrons very much. —C. E. Johnson, Paramount theatre, Gibbon, Neb.—Neighborhood patronage.

Turn to the Right, a Rex Ingram pro-
We did a fair business. Nothing extra. The star is not well liked here. Play up Peter B. Kyne and you will do business. The picture is very slow in action.

—M. B. Hustler, T. & D. Theatre, Sacramento, Cal.—General patronage.

The Go-Getter, with T. Roy Barnes.—A good, snappy picture, but not worth what we paid for it. No stars of any importance. However, Barnes does good work.—E. E. Bair, State Theatre, Uhrichsville, Ohio.—Small town patronage.

Dark Secrets, with Dorothy Dalton.—It’s a dark secret why this one was ever made.—O. V. Kelly, Majestic Theatre, Reedsburg, Wis.—General patronage.

Dark Secrets, with Dorothy Dalton.—Picture pleased those who came, but business was off 30 per cent. Everybody’s getting sick of the oriental stuff in our town and won’t come out for such pictures.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

Adam and Eva, with Marion Davies.—Bought at fair price and a first rate picture, but the gasoline has gone to their heads. They didn’t come.—Clark & Edwards, Palace Theatre, Ashland, Ohio.—Neighborhood patronage.

Adam and Eva, with Marion Davies.—Very nice little picture. Seemed to please very well, but failed to draw much.—H. X. Britton, University Theatre, Norman, Okla.—General patronage.

Sixty Cents an Hour, with Walter Hiers.—Looks like Hiers is a comer. This was a good picture and did a fair business. Your patrons will like Paramount’s new star if he keeps up the good work.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

Prodigal Daughters, with Gloria Swanson.—10¢ per child. K. Very captivating from every angle. Only kick, rental too high. Exhibitor can’t live running Paramount’s stuff at their hold-up prices.—M. J. Bablin, Fairyland Theatre, White Castle, La.—General patronage.

The Ne’er Do Well, with Thomas Meighan.—Not as well liked as some others of Meighan’s, but drew better than average against a carnival, so we have no kick coming. Production not as good as the one made some few years ago in our opinion.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

The Nth Commandment, with Colleen Moore.—A fair picture that gets by word that all.—Leo Burkhart, Hippodrome Theatre, Crestline, Ohio.—Neighborhood patronage.

The Nth Commandment, with Colleen Moore.—Picture pleased those who came, but business was off 30 per cent. Everybody’s getting sick of the oriental stuff in our town and won’t come out for such pictures.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

The Leopards, with Alice Brady.—Just a picture, nothing unusual, with little draw. Picture is the third or fourth of their super 39 I have played. I am inclined to think they should have called them the inferiors only.—O. V. Kelly, Majestic Theatre, Reedsburg, Wis.—General patronage.

The Siren Call, with Dorothy Dalton.—A very good Northern picture.—G. S. Brinley, Zionsville Theatre, Zionsville, Ind.—Small town patronage.

Missing Millions, with Alice Brady.—A crook picture in six reels that will hold interest from start to finish. Not a special, but above the ordinary program picture and I bought it at a let live price.—E. H. Smith, Princess Theatre, Colchester, Ill.—Neighborhood patronage.

Missing Millions, with Alice Brady.—Very poor. No value at the box office. Pulled first. I was just)...—H. N. Britton, University Theatre, Norman, Okla.—General patronage.

Back Home and Broke, with Thomas Meighan.—Much better than many so-called super specials. Outdrew The Old Homestead and pleased just as many.—Face & Bonma, Rialto Theatre, Pocahontas, Iowa.—Neighborhood patronage.

Back Home and Broke, with Thomas Meighan.—One of the best pictures I have shown. My patrons stopped and told me they thought it was fine.—G. S. Brinley, Zionsville Theatre, Zionsville, Ind.—Small town patronage.

Back Home and Broke, with Thomas Meighan.—Some picture and it played to an excellent business. Thomas Meighan will have many new faces here since playing this one. Saw it myself twice and would like to see it again.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

Adam’s Rib, a Cecil B. De Mille production.—Just another case of being bunkoed. It’s a piece of cheese from a B. O. standpoint. Just another of the famous “dirty nine” — C. G. Griffin, New Piedmont Theatre, Oakland, Cal.—Neighborhood patronage.

Adam’s Rib, a Cecil B. De Mille production.—A wonderful picture. The title was misleading, but in all a fine production.—W. W. Zolt, Palace Theatre, Blackwell, Okla.—General patronage.

Bella Donna, with Pola Negri.—Paid a big price for this and it only did an average business. Excellent picture for the ladies. They raved about it.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

Bella Donna, with Pola Negri.—This one fooled me. When I looked at it at an early showing I sized it up as a good picture for the women, but we were sadly disappointed, Business not as good as with their Gnome “D” attractions.—Chas. H. Ryan, Garfield Theatre, Chicago, Ill.—Neighborhood patronage.

Bella Donna, with Pola Negri.—Town authorities expected to showing this picture. Gave it pre-screening before committee, who passed it. Yet just took in enough at box office to pay Paramount.—T. A. Shea, Palace Theatre,
picture.—O. V. Kelly, Majestic Theatre, Reedsburg, Wis.—General patronage.

Ebb Tide, with a special cast.—Just passably fair.—O. V. Kelly, Majestic Theatre, Reedsburg, Wis.—General patronage.

The Young Raja, with Rosalie Bartlett—one of the new productions. I have been impressed with this because it was his last one. Thought it would be a sure clean up, but it flopped at the box office and we are not our patrons.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

The Face in the Fog, with Lionel Barrymore.—A good, clean picture full of action and please a large percentage of most any audience.—Elmer E. Gailey, Crystal Theatre, Wayne, Nebr.—General patronage.

Is Matrimony a Failure? with a special cast.—Not a very meller meller drama which played in the house yesterday. The men of a few of the action pictures Paramount has too few of for small towns.—Fred Hinds, Cresco Theatre, Cresco, Iowa.—Neighborhood patronage.

Manslaughter, a Cecil B. De Mille production.—The night before I played this picture I got an old Ford touring car and took a prominent corner at Hill and Main Street, turned the car over against the curb, giving it the appearance that it had come around the corner and lost control. The doors were broken off around and took off a tire, placed a coat and a cap and goggles to one side of the car and then got a sign on the floor of the studio stating that this represented but one of the many great scenes in Manslaughter. The result was a crowd gathered around the wreck and the result was a big two days business to one of the most satisfying big spectacles of the season.—H. Smith, Princess Theatre, Colchester, Ill.—Neighborhood patronage.

Manslaughter, a Cecil B. De Mille production.—We opened this at ten and thirty-five and within ten minutes the tent opened and show at twenty-five cents and ladies free. We only lost $10.00 on it. Had we used a program picture against that competition we would have lost about $40.00 on the two days. It is the best of Paramount's current season productions.—Fred Hinds, Cresco Theatre, Cresco, Iowa.—Neighborhood patronage.

Manslaughter, a Cecil B. De Mille production.—This one is a dandy. The only thing I could say against it was that it was a little too long. It could have been shortened slightly with seven minutes cut out. The title of this picture did not do the picture justice, as my patrons thought it was a comedy. They did not beat it out, but it wasn't.—C. C. Cronekite, Lyric Theatre, Fairview, Okla.—Neighborhood patronage.

Manslaughter, a Cecil B. De Mille production.—This one is a picture and a good one at the box office.—G. S. Briley, Zionsville Theatre, Zionsville, Ind.—Small town patronage.

The Valley of Silent Men, with Alma Rubens; was a little afraid this picture was not going to please here after reading some reports, but was greatly surprised. It drew more people in two days than Manslaughter, but of course we never got the amount of money because we raised our admission on Manslaughter. The Valley of Silent Men had the most beautiful scenery of any picture we have had to play. Run it on Sunday and Monday. Monday is usually our poorest night. However, we had a house full for this one. Everybody speaks highly of the picture, there is not anything extra, but the rest of the picture offsets this, so it is not noticed by the majority. It was paid a good rental, but made some money for ourselves. Snow and mountain scenery cannot be beat, but don't pay so much you will have to raise our prices more than five cents above the average.—C. H. Powers, Strand Theatre, Dunsmur, Cal.—Railroad town patronage.

When Knighthood Was in Flower, with Marion Davies.—Twelve reels and too long. It drew good, but did not give satisfaction.—O. V. Kelly, Majestic Theatre, Reedsburg, Wis.—General patronage.

When Knighthood Was in Flower, with Marion Davies.—A wonderful production which I ran two nights to good business during the last week of school. Teachers and high school pupils especially pleased.—P. E. Doe, Electric Theatre, Arcadia, Nebr.—Neighborhood patronage.

When Knighthood Was in Flower, with Marion Davies.—Thought this would be a clean up. Had the story published and advertised carefully. Got ten quarter page ads free for the story and then spent twice usual amount and business was below average. What would you think?—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

When Knighthood Was in Flower, with Marion Davies.—Stood up well under extended engagement. Could have run longer.—C. C. Griffin, New Piedmont Theatre, Oakland, Cal.—Neighborhood patronage.

When Knighthood Was in Flower, with Marion Davies.—Wonderful. Though twelve reels would be too long, but held the interest, so did not seem long. Book it, boost it, and have the S. R. O. sign handy.—R. K. Lang, Lyric Theatre, Cobb Wis.—Neighborhood patronage.

Over the Border, with Tom Moore and Betty Compson.—Please some. Tom Moore's mixture stinted. Neither drew nor pleased to any degree. We are in the habit of playing newer service and this may have caused the drop.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

The Old Homestead, with Theodore Roberts.—Fine production which pleased good audience, but cannot see where it is any better than Back Home and Broke at four times the price.—F. S. Bouna, Rialto Theatre, Pocahontas, Iowa.—Neighborhood patronage.

A Daughter of Luxury, with Agnes Ayres.—A fine program picture. Agnes, you're getting fat and our patrons like the trim sort of stars.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

Kick In, with a special cast.—Not so good as represented. Just a fair business and not good for three day run. I should have run it only two days.—C. C. Griffin, New Piedmont Theatre, Oakland, Cal.—Neighborhood patronage.

Across the Continent, with Wallace Reid.—I was behind on some of the Wal- lie Reid pictures. Am playing them since this popular star has passed on and everybody as eager as ever to see him.—Mrs. James Webb, Cozy Theatre, Union, Ore.—Small town patronage.

The Good Provider, with Vera Gordon.—Seven reels. This one is too much on the order of Humsomresque. Too long. Patronage didn't wait to see all of it. Why can't they hold these down to a reasonable length? Five reels a plenty.—H. Mulkey, Pastime Theatre, Clarendon, Texas.—Small town patronage.

The Top of New York, with May McAvoy.—A very good program picture. As good a one as Miss McAvoy has ever been starred in. It is a bit of a novelty and quite different from the average.—Fred Hinds, Cresco Theatre, Cresco, Iowa.—Neighborhood patronage.

Clarence, with Wallace Reid.—Very good program picture. Not a special and will not stand raise in admissions. We were stung on this one.—T. A. Shea, Palace Theatre, McGehee, Ark.—Neighborhood patronage.

Nice People, with a special cast.—If this is what Wm. De Mille calls nice people we don't want to see what he would call bad people. You fellows that are in towns where censorship boards operate, look out. It is very bad from start to finish. The main theme of the picture is that of a rich girl that jizzes all the time, drinking, smoking cigarettes, booze parties, disobedience to her parents, and the usual lot in a picture as bad as this.—H. Smith, Princess Theatre, Colchester, Ill.—Neighborhood patronage.
father, but after all goes and stays all night in another house with a man; then she plays the part of the innocent and misjudged girl. The entire picture is nothing but a lot of vulgar scenes. All the "high society" is not fit for the children to see, and we cannot for the life of us settle where there is any entertainment in this sort of show. Teaches disobedience to children in a way that later they will be copying. Better see the picture before you buy it. Paramount better take their trade-mark off of this or it will not be the "best show in town."—C. H. Powers, Strand Theatre, Dunsmuir, Cal.—Railroad town patronage.

To Have and to Hold, with a special cast.—Good picture, but too long. Why can't they make them in six reels, which is plenty long for any picture, and cut out the padding?—Pace & Bouma, Rialto Theatre, Pocahontas, Iowa.—Neighborhood patronage.

To Have and to Hold, with a special cast.—A mighty good picture, but a poor drawing card. If Paramount would have layed off the costume stuff for its advertising the box office value would have doubled. Paid too much for it.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

Bought and Paid For, with Jack Holt.—Long cast. Town of 1,000. Cost $12.50 two days. Not worth the price here. Ought to be $7.50.—S. H. Coggan, Republic Theatre, Republic, Mo.—General patronage.

Her Husband's Trademark, with Gloria Swanson.—A fairly good six reel drama.—Olen Reynolds, Pearl Theatre, Hymera, Ind.—Small town patronage.

Forbidden Fruit, a Cecil B. De Mille production.—Best we have had in months. Book it. You can't go wrong.—L. J. Serrett, Pastime Theatre, Hamburg, Ark.—Neighborhood patronage.

Beyond the Rocks, with a special cast.—Good show. Town 1,000 population. Cost $15.00 two days. Print O. K.—S. H. Coggan, Republic Theatre, Republic, Mo.—General patronage.

Saturday Night, a Cecil B. De Mille production.—This is a real good one. Lots of good comments on this one. Film in good shape, as are most of Famous Players!—F. Paulick, Paulick Theatre, Muscoda, Wis.—Neighborhood patronage.

Beauty's Worth, with Marion Davies.—Good picture and was bought right.—R. M. Moser, Electric Theatre, Courtland, Kans.—Neighborhood patronage.

Hawthorne of the U. S. A., with Wallace Reid.—Good program picture.—L. J. Serrett, Pastime Theatre, Hamburg, Ark.—Neighborhood patronage.

The Pride of Palomar, with a special cast.—Good picture.—V. Kelly, Majestic Theatre, Reedsburg, Wis.—General patronage.

Forever, with a special cast.—Picture has no interest. People walked out on this one and it is the first for over a year to have this happen.—R. M. Moser, Electric Theatre, Courtland, Kans.—Neighborhood patronage.

Get-Rich Quick Wallingford, with a special cast.—The postcards that I sent out on my mailing list cautioned my patrons to be on the lookout for two "get rich quick" type pictures were at last out and headed for our town. Then stated that their activities would be confined to the screen for the moment. Had a good attendance and many favorable comments on this comedy that adheres so closely to the stage play.—T. H. Smith, Princess Theatre, Colchester, Ill.—Neighborhood patronage.

A Prince There Was, with Thomas Meighan.—A little old, but bought at "nickelodeon" prices and they liked it. Thomas Meighan ten years ahead of them here. They don't know what it's all about.—Clark & Ed wards, Palace Theatre, Ashland, Ohio.—Neighborhood patronage.

Moran of the Lady Letty, with Dorothy Dalton.—A dandy sea picture, but did not draw enough for me. I could not do so lost me money. Pleased the few that saw it.—J. W. Andresen, Rialto Theatre, Goraz, Neb.—Neighborhood patronage.

The Speed Girl, with Bebe Daniels.—A fair program offering. Played to poor business on account of hot weather. No fault of picture.—F. Paulick, Paulick Theatre, Muscoda, Wis.—Neighborhood patronage.

Three Live Ghosts, with a special cast.—Picked up an old one and it pleased our patrons for two days. It's a different sort of picture and a welcome relief to the usual seven and six.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

The Charm School, with Wallace Reid.—One of Wallace Reid's old ones which pleased our patrons for two days. It's a different sort of picture and a welcome relief to the usual seven and six.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

Blood and Sand, with Rudolph Valentino.—We sold "Camerawoman" after being closed two weeks for redecoration. It drew fairly well, but not as many as his previous pictures. The price was reasonable and made a fair profit.—Fred Hinds, Cresco Theatre, Cresco, Iowa.—Neighborhood patronage.

Exit the Vamp, with Ethel Clayton.—Good light comedy picture.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—Small town patronage.

The Tiger's Claw, with Jack Holt.—Very good picture and fair box office attraction for me.—H. N. Britton, University Theatre, Norman, Okla.—General patronage.

The Dictator, with Wallace Reid.—A very good Reid picture which, at times, is more elaborate than many specials. It did a miserable flop, though. No inter-
est in Reid here since his death. If they still come to see him in your town they'll see this one.—Fred Hinds, Cresco Theatre, Cresco, Iowa.—Neighborhood patronage.

The Dictator, with Wallace Reid—The best one I have shown of his since his death, and everyone liked it.—G. S. Brin ley, Zionsville Theatre, Zionsville, Ind.—Small town patronage.

Three Word Brand, with William S. Hart.—A little different than most Hart pictures, as the gun play is noticeable on account of its absence. Will please your people if they like Hart.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—Small town patronage.

Forbidden Fruit, a Cecil B. De Mille production.—Many favorable comments. A second Smiling Through, in my estimation. Good peek into live rental.—Mrs. Lola Bell, Queen Theatre, Lomake, Ark.—Small town patronage.

Cappy Ricks, with Thomas Meighan.—A good picture to very poor business. It's the same old story. Every time I push a Paramount I have a poor house. The more Paramounts the smaller the crowd. Two more and I am through.—Fred Hinds, Cresco Theatre, Cresco, Iowa.—Neighborhood patronage.

Footlights, with Elsie Ferguson.—Best Ferguson I have seen. Star does some real acting. Not for lowbrows, but will please intelligent audience 100 per cent. Sold right. Some good pictures in Paramount's Group Five. If you can get 'em out to see them.—F. G. Roberts, Wewoka Theatre, Wewoka, Okla.—Small town patronage.

Wagon Tracks, with William S. Hart.—Have run several of these old ones. This one below the average, although the comedy held. Went over very good. Pleased about half of them.—C. H. Bills, Opera House, Le Nora, Kans.—Small town patronage.

The Kentuckians, on Monte Blue.—Favorable comments. I liked this one myself.—Mrs. Lola Bell, Queen Theatre, Lomake, Ark.—Small town patronage.

Fool's Paradise, a Cecil B. De Mille production...
production.—Have a number of good comedies on this one, and thought it among the best of my usual run. You can buy it right.—F. Paulick, Paulick Theatre, Muscoda, Wis.—Neighborhood patronage.

Fool's Paradise, a Cecil B. De Mille production.—If you haven't shown it get it by all means. It's superfine. Fifteen and five cents.—E. Sabin, Majestic Theatre, Eureka, Mont.—Small town patronage.

Civilian Clothes, with a special cast.—Played to a full house. Film in good shape. All well pleased and it was a warm night. I had a good crowd.—B. E. Clements, Strand Theatre, Eaton, Ind.—Neighborhood patronage.


Something to Think About, a Cecil B. De Mille production.—Good picture. This took good. Pleased all. Showed to full house. It was a Paramount picture.—B. E. Clements, Strand Theatre, Eaton, Ind.—Neighborhood patronage.

The Lane That Had No Turning, with Agnes Ayres.—If your patrons like heavy stuff, but well acted, show it. Ayres and Kosloff do a fine piece of work, but it won't register favorably with the mass.—F. E. Sabin, Majestic Theatre, Eureka, Mont.—Small town patronage.

White Oak, with William S. Hart.—This picture pleased all, as said it was good and to get more just like it. I have been running Paramount pictures and they are all good.—B. E. Clements, Strand Theatre, Eaton, Ind.—Neighborhood patronage.

Pathé

Safety Last, with Harold Lloyd.—Proved a good bet for me and consider it the best that Lloyd has done. No more laughs than in his previous releases, but the thrills are added.—Raymond Gear, Mayflower Theatre, Florence, Kans.—General patronage.

Safety Last, with Harold Lloyd.—Oh, man, what a comedy! Here is one that will do business and make you some money if you buy it right, and there is no reason why you can't. Advertise it to the sky and watch them come in. Had many tell me it was the best they had ever seen, but that they did not want to see another like it because it was too hard on their nerves. We had thirteen more adults than we had for Grandma's Boy and we came within $2.00 of reaching our house record with Way Down East. Go after Safety Last hard. Pay a fair rental and you will be surprised at the results. Print was exceptionally good. No punch mark and all there.—Reis & Miller, Lake View Theatre, Lake View, Iowa.—Neighborhood patronage.

Safety Last, with Harold Lloyd.—A real comedy. Kept the audience laughing continually and the last couple of reels kept them on the edge of the seat. Don't fail to book this if you can dig up enough money to buy it.—J. W. Andersen, Rialto Theatre, Cozad, Nebr.—Neighborhood patronage.

Safety Last, with Harold Lloyd.—Good picture, but rental too high. If you want prestige instead of profit, book it.—E. E. Bair, State Theatre, Uhrichsville, Ohio.—Small town patronage.

Dr. Jack, with Harold Lloyd.—Lloyd's so-called super comedies are undoubtedly good, but they are no better than many of his earlier two reeler. The main difference is the length and the extremely high rental that Pathé expects you to pay.—T. H. Smith, Princess Theatre, Colchester, Ind.—Neighborhood patronage.

Dr. Jack, with Harold Lloyd.—Here is a picture that is a real one. Nothing but praise.—Book it.—R. K. Lang, Lyric Theatre, Cobh, Wis.—Neighborhood patronage.

When We Were Twenty-One, with H. B. Warner.—Good.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

Nanook of the North, with a special cast.—I did not get the business expected on this. I paid a good price, but the public did not seem to care much for this one. Nevertheless I would call it good.—F. Paulick, Paulick Theatre, Muscoda, Wis.—Neighborhood patronage.

Nanook of the North, with a special cast.—Good picture for schools. I lost money on it. The print I received was in very poor condition (from Kansas City). Did not have any of scenes advertised on three sheet and six sheet.—Rae Peacock, Mystic Theatre, Stafford, Kans.—Small town patronage.

The Lure of Egypt, with a special cast.—A good picture at this time, since King Tut is so popular.—R. K. Lang, Lyric Theatre, Cobb, Wis.—Neighborhood patronage.

The Sage Hen, with Gladys Brockwell.—Good.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

Playgoers

The Man and the Moment, with a special cast.—Could, not see anything to this picture except some nice scenery and settings. No drawing power, as I had the poorest Saturday night crowd I have had in a good while.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

Reckless Chances, with J. P. McGowan.—Good.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

The Man Who Waited, with Frank Braidwood.—This is a good Western thriller. Think the title is against the picture, but it has the punch. Lots of action. Good fight and some good riding, also enough comedy to go over good.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

The Man She Brought Back, with a special cast.—No story until the last reel, which is pretty good. Lay off this one.—R. M. Moser, Electric Theatre, Courtland, Kans.—Neighborhood patronage.

Tracks, with Bill Patton.—Good.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

Preferred

Thorns and Orange Blossoms, with a special cast.—A very good picture, clean

Give Your Patrons A Free Ride To Hollywood, Play!

Souls for Sale

Goldwyn Cosmopolitan
and wholesome. Went over 100 per cent with my patrons. Draw well. Give us more like it.—Price, McCull, Lyric Theatre, Mena, Ark.—General patronage.

Thorns and Orange Blossoms, with a special cast.—Very fair picture and good photography, but does not draw at box office. Ask twice the much money for them here.—H. C. Crandall, Liberty Theatre, Alva, Okla.—Neighborhood patronage.


Shadows, with Lon Chaney.—Good picture, but title against it. People getting tired of Chaney in gruesome and Chinese characterizations. Too much religious atmosphere in this one. People want to be entertained, not preached to, nowadays.—H. C. Crandall, Liberty Theatre, Alva, Okla.—Neighborhood patronage.

Selznick
Under Oath, with Elaine Hammerstein.—Advertising Elaine is sufficient here. This is a good one of her programs.—Mrs. Lola Bell, Queen Theatre, Lonoke, Ark.—Small town patronage.

Marooned Hearts, with Conway Tearle.—This one will fill the bill anywhere as a program picture. Had many good compliments on this picture.—C. H. Simpson, Princess Theatre, Millen, Ga.—General patronage.

Happiness a la Mode, with Constance Talmadge.—These Talmadge reissues please even the Talmadge fans and I run their late subjects, too.—Mrs. Lola Bell, Queen Theatre, Lonoke, Ark.—Small town patronage.

The Sign of the Rose, with George Beban.—This picture is well liked by ladies and children, but the men do not like it. The sob stuff nor the Christmas kiddie stuff. Brings the people out who never come to picture shows.—Mrs. J. W. Moore, Lyric Theatre, St. Charles, Mo.—General patronage.

The Trail of the Axe, with Dustin Far- num.—One reason business is bad, too, many pictures like this. I had more walkouts on this than any other picture I have ever had, and have sure had a lot of rotten ones.—Rae Peacock, Mystic Theatre, Stafford, Kans.—Small town patronage.

My Old Kentucky Home, with Monte Blue.—Every patron enjoyed this picture. Drew better second night by word of mouth advertising. Had local singer to sing the old song, which was quite effective.—Mrs. J. W. Moore, Lyric Theatre, St. Charles, Mo.—General patronage.

My Old Kentucky Home, with Monte Blue.—A good picture to good business.

Rae Peacock, Mystic Theatre, Stafford, Kans.—Small town patronage.

What Fools Men Are, with a special cast.—Good picture and bought reasonably. An up to date "flapper" story with two artificial forest.—E. E. Bair, State Theatre, Uhrichsville, Ohio.—Small town patronage.

The Marriage Chance, with a special cast.—One of the best we have ever shown. Something different. A surprise at the end.—M. J. Moor, Lyric Theatre, St. Charles, Mo.—General patronage.

The Marriage Chance, with a special cast.—Good entertainment with reasonable drawing power. A feature of this type always makes us a little money.—R. V. Erk, Big Ben Theatre, Illan, N. Y.—General patronage.

The Belle of Alaska, with a special cast.—A very poor picture. Photography dark.—Rae Peacock, Mystic Theatre, Stafford, Kans.—Small town patronage.

United Artists
Douglas Fairbanks in Robin Hood.—It's a great picture; a truly wonderful cast. No lack of dramatic tension, many thrills and a little comedy, acted with virile power. Would like to know if it is better than When Knighthood Was in Flower from some one who has played them both, as damino, I bought it only; no other pictures with it. Three days. Great business at 25 cents, all seats.—George Rea, Colonial Theatre, Washington C. H., O.

Tess of the Storm Country, with Mary Pickford.—Mary just as big drawing card as ever. Two days to big business.—M. B. Tritch, Victory Theatre, Poteau, Okla.—Neighborhood patronage.

The Iron Trail, with a special cast.—A splendid Alaskan picture. One most picture fans will like. Good at regular admission prices.—Mrs. James Webb, Cozy Theatre, Union, Ore.—Small town patronage.

The Ruling Passion, with George Ar- liss.—Fine program picture, but fell flat. Name killed it. Cannot get over on United Artists program pictures at any price. Have cut them out.—H. C. Cran- dall, Liberty Theatre, Alva, Okla.—Neighborhood patronage.

Way Down East, a D. W. Griffith production.—Great. Griffith has made some good ones, but the floating fire scene in this one is the best thrill he or any one else has ever done. A little long, but pleased everybody.—R. Ross Riley, Wigmans Theatre, Oberlin, Kans.—General patronage.

Universal
Bau, with a special cast.—My patrons were divided on this. Acting and story O. K., but don't like this foreign stuff. Not the kind to suit me.—M. J. Bain, Fairyland Theatre, White Castle, La.—General patronage.

Bau, with a special cast.—An awful glam. Not a cheerful minute in it. Did not please patrons. Many walked out and the rest put up an earnest kick. Great paper, though. Universal beats the world on accessories.—L. D. Anderson, Lyric Theatre, Bainbridge, N. Y.—Small town patronage.

Driven, with a special cast.—Personally bought this great, but patrons said no good.—M. E. Ames, Pastime Theatre, Jefferson, Ohio.—Small town patronage.

Driven, with a special cast.—A very
well cast picture, but so slow in action that it is too unnatural to get by. Aside from the above serious fault a splendid picture and wonderful photography.—L. B. Anderson, Lyric Theatre, Bainbridge, N. Y.—Small town patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—The Western fans will raise their eyebrows to see how this one of the M-G-M is doing poor business, partly due to title of the feature.—M. L. Guier, Auditorium Theatre, Slater, Mo.—Neighborhood patronage.

Crossed Wires, with Gladys Walton.—Thoroughly enjoyable comedy-drama with Gladys as "central."—P. G. Esvae, Fad Theatre, Brooking, S. D.—Neighborhood patronage.

Fools and Riches, with Herbert Rawlinson.—One Carl Laemmle said to buy. Far from it. The acting was bad, the photography poor. Produced at small cost and exhibited at small cost. Made money.—E. E. Bair, State Theatre, Uhrichsville, Ohio.—Small town patronage.

The Bolted Door, with Frank Mayo.—A good picture, but not up to the Mayo standard. The poorest Mayo I have had. It will go by, though, where most of it is likeness. W. A. Andrews, Jalico Theatre, Cozad, Nebr.—Neighborhood patronage.

Dead Game, with Hoot Gibson.—Good Western with Hoot in satisfying role.—F. L. Ratka, Fad Theatre, Brookings, S. D.—Neighborhood patronage.

Hunting Big Game in Africa, an H. A. Snow production.—A wonderful educational and enough amusement to keep them interested. Business above normal. Some liked it, some didn't. Some came the second day. It is very interesting and will hold. No real story.—E. J. Reynolds, Liberty Theatre, Pasco, Wash.—General patronage.

Hunting Big Game in Africa, an H. A. Snow production.—Great. Book it and you will be happy. Probably not as big as some, but the price is consistent and the picture there. What more could you ask?—C. C. Griffin, New Piedmont Theatre, Oakland, Okla.—Neighborhood patronage.

Hunting Big Game in Africa, an H. A. Snow production.—A business getter if presented properly. Pay at ten and forty cents to capacity business. Seemed to please all, as most of them hung on for a big portion of second show. Used newspaper, window cards, newspaper and mailing list with special printed letters and circus heralds.—C. H. Bills, Opera House, Lenora, Kans.—Small town patronage.

Hunting Big Game in Africa, an H. A. Snow production.—To those who like animals, fine. It did not stand up for three days, but engagement was profitable as a whole.—R. V. Erk, Temple Theatre, Ironton, N. Y.—General patronage.

Hunting Big Game in Africa, an H. A. Snow production. — Educational angle. O. K., but no box office value. Won't stand raise in prices you have to get. Too long. Six or seven reels better.—Mrs. Lola Bell, Queen Theatre, Lonoke, Ark.—Small town patronage.

Hunting Big Game in Africa, an H. A. Snow production.—Here is something out of the ordinary. Something that appeals to most of the people. It did here a very nice business in the two days we ran it, but Universal we believe is unfair in the high price they ask for the film. True, it took a long time to get the picture at the risk of the producer's life, but it is not big enough to warrant the big price they ask for it. If you can buy it right do so. It will get some money, but you can get an awful flop on it also.—C. H. Powers, Strand Theatre, Dunsmuir, Cal.—Railroad town patronage.

Hunting Big Game in Africa, an H. A. Snow production.—Unbeatable. Universal got the picture and the picture got the crowd, and the crowd got big entertainment, and we got the cash. What more can we say?—L. B. Anderson, Lyric Theatre, Bainbridge, N. Y.—Small town patronage.

The Love Letter, with Gladys Walton.—Good program picture. With Harold Lloyd two-reel comedy made fine Friday and Saturday show.—H. DeBaggio, Star Theatre, Collins, Iowa.—Small town general patronage.

The Love Letter, with Gladys Walton.—This one is fine. One of Walton's best.—C. M. Hartman, Liberty Theatre, Carnegie, Okla.—Neighborhood patronage.

The Gentleman from America, with Hoot Gibson.—Played this Decoration Day and did fair business and just fit the day. This is a good one and you can buy it right.—F. Panlick, Panlick Theatre, Muscoda, Wis.—Neighborhood patronage.

The Flirt, with a special cast.—Many came out disappointed. Although had good big first night, rotten the second. Ten and thirty cents.—M. B. Tritch, Victory Theatre, Poteau, Okla.—Neighborhood patronage.

The Flirt, with a special cast.—It's one of the best pictures from every angle I have played. Here's one to book and it will back up your ads.—O. V. Kelly, Majestic Theatre, Reedsburg, Wis.—General patronage.

The Flirt, with a special cast.—Good picture. Pleased 90 per cent of my patrons.—Thos. Jisa, New Opera House, Coal City, Ill.—Neighborhood patronage.

One Wonderful Night, with Herbert Rawlinson.—Only a fair program picture. Print very bad. Universal has lots of bum prints lately.—M. B. Tritch, Victory Theatre, Poteau, Okla.—Neighborhood patronage.

One Wonderful Night, with Herbert Rawlinson.—No good at all. Very sorry. Don't book it if you can help it, because they will walk out in the middle of the show.—J. G. Jensen, Victory Theatre, Pauls Valley, Okla.—Neighborhood patronage.

Nobody's Bride, with Herbert Rawlinson.—The best Rawlinson in the last six, and it certainly has action, too. More like it, for Rawlinson can certainly use his fists and my patrons feel like I have cheated them if I don't give them some excitement every day.—Hugh G. Martin, American Theatre, Columbus, Ga.—Transient patronage.

Conflict, with Priscilla Dean.—I don't consider this a special. Print in very poor condition.—R. K. Lang, Lyric Theatre, Cobb, Wis.—Neighborhood patronage.

Under Two Flags, with Priscilla Dean.—Picture fell flat. Worst business in three months.* Two days.—M. B. Tritch.

Give Your Patrons A Free Ride To Hollywood. Play Souls for Sale

Goldwyn & Cosmopolitan
LOOK at the photographs on this page. The camera doesn't lie. See for yourself just what a furor the opening of "Human Wreckage" caused and is still causing in New York—and any picture that does that to Broadway will do the same ANYWHERE—ANY TIME!!

Make Application for Engagement to Your Nearest F. B. O. Exchange
formed the doors—they jammed the lobby—they packed the sidewalk, when the picture began its four-weeks’ run at the Lyric theatre, New York, on June 27th—and they’re still doing it!—

THE New York Evening Post said: “Seldom has a theatre entrance been so crowded with people trying to gain admittance as was the Lyric ... story and acting superb ... leaves impression that will endure forever.” The Sun & Globe said: “The picture is a thriller ... acting of Bessie Love touches tragic springs seldom revealed ... James Kirkwood’s performance a thing of far greater power than his brilliant performance in ‘The Fool.’” The Evening Telegram said: “Notably beautiful picture ... cumulative interest with every incident sharply defined ... real thrills ... will stir your pulse to an unwonted degree ... pathos and comedy give film decidedly popular appeal.” The New York Evening Journal said: “A picture everyone should see.” THAT MAKES IT UNANIMOUS !!!
Victory Theatre, Poteau, Okla.—Neighborhood patronage.

Kissed, with Marie Prevost.—Fair.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

Wolf Law, with Frank Mayo.—Fair picture, but film in terrible shape. Titles cut very short. When will the exhibitor get relief from such films?—E. M. Fetterman, Lyric Theatre, Harvard, Nebr.—Neighborhood patronage.

Tracked to Earth, with Frank Mayo.—Fair.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

The Altar Stairs, with Frank Mayo.—Good in every way. Mayo liked here.—K. K. Lang, Lyric Theatre, Cobb, Wis.—Neighborhood patronage.

The Altar Stairs, with Frank Mayo.—Not Mayo's best by any means. Could be better and could be worse.—C. M. Hartman, Liberty Theatre, Carnegie, Okla.—Neighborhood patronage.

Kidnapped Courage, with Hoot Gibson.—All of Hoot Gibson's pictures please our patrons.—R. V. Erk, Big Ben Theatre, Ilion, N. Y.—General patronage.

Kidnapped Courage, with Hoot Gibson.—Good picture.—C. M. Hartman, Liberty Theatre, Carnegie, Okla.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—Very good picture. Not a big special, but a first class picture.—O. V. Kelly, Majestic Theatre, Reedsburg, Wis.—General patronage.

The Kentucky Derby, with Reginald Denny.—The people here sure liked this one. It seems to have a general appeal. Scenes good and race very exciting.—Walty & Sons, Mid-Way Theatre, Hill City, Kan.—General patronage.

The Turkey Derby, with Reginald Denny.—Fair picture. If it wasn't for the horse racing there would be nothing in it. Just played to a fair business.—Thos. Jisa, New Opera House, Coal City, Ill.—Neighborhood patronage.

Trimmed, with Hoot Gibson.—This is another of Hoot's good Western plays. Hoot is getting quite popular with our people and he always draws well. He should stay on this class of productions and not get led into society stuff; it's not his line.—C. E. Johnson, Paramount Theatre, Gibbon, Nebr.—Neighborhood patronage.

Trimmed, with Hoot Gibson.—Good.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

The Trap, with Lon Chaney.—Fair program picture. Not a special. Will please 80 per cent.—A. D. Brugger, Auditorium Theatre, Oxford, Nebr.—Neighborhood patronage.

A Wonderful Wife, with Miss du Pont.—Good.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

The Bear Cat, with Hoot Gibson.—If they like Westerns give 'em this. It's good.—Rae Peacock, Mystic Theatre, Stafford, Kans.—Small town patronage.

Cheated Hearts, with Herbert Rawlins.—Fair.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

The Scarlet Car, with Herbert Rawlins.—Just another picture on five sloopis. Rawlinson doesn't build patronage with this kind.—F. G. Roberts, Wewoka Theatre, Wewoka, Okla.—Small town patronage.

The Scarlet Car, and The Prisoner, with Herbert Rawlins.—Good light program material. Should please almost everyone. Sold for just what they are and on an equitable basis.—R. V. Erk, Grand Theatre, Ilion, N. Y.—General patronage.

The Scarlet Car, with Herbert Rawlins.—A good story well handled. After paying for film, advertising, lights and labor for two days I had ten cents left to meet interest, taxes and insurance.—Roy W. Adams, Pastime Theatre, Mason, Mich.—Small town patronage.

Afraid to Fight, with Frank Mayo.—Good.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

The Wise Kid, with Gladys Walton.—Poor. Several walkouts.—Rae Peacock, Mystic Theatre, Stafford, Kans.—Small town patronage.

The Rowdy, with Gladys Walton.—Good.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

The Lavender Bath Lady, with Gladys Walton.—A real nice clever program picture.—R. K. Lang, Lyric Theatre, Cobb, Wis.—Neighborhood patronage.

The Lavender Bath Lady, with Gladys Walton.—Fair.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

Shattered Dreams, with Miss du Pont.—Fair.—J. W. Schmidt, Grand Theatre, Breese, Ill.—General patronage.

Vitagraph

Masters of Men, with a special cast.—A good bet. Book it and advertise it. The patriotic spirit of this picture will get under their skin. A sea story with action a-plenty.—Chas. H. Ryan, Garfield Theatre, Chicago, Ill.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—Don't be afraid of this one. It will please 100%.—D. B. Follett, Star Theatre, Gibbon, Ohio.—Neighborhood patronage.

One Stolen Night, with Alice Calhoun.—Fair slick show, but I have had too many of them. Did not get them in on it.—W. T. Biggs, Unique Theatre, Anita, Iowa.—Small town patronage.

Received Payment, with Corinne Griffith.—I fell flat here with Semon comedy. Good picture.—E. M. Fetterman, Lyric Theatre, Harvard, Nebr.—Neighborhood patronage.

The Little Minister, with Alice Cal-
"a rip-snorter of a western—"
says Variety

"This is a rip-snorter of a western that keeps the interest at almost fever heat through the picture," says Variety, "and this picture puts Harry Carey a bit ahead of where he has been recently in his screen efforts. The picture has some real thrills."

Read that again, Mr. Showman, and GRAB THIS RIP-SNORTER NOW!!!

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"DESSERT DRIVEN"

Story by Wyndham Martyn

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26-27 W. Hobbs Street, Warner St.
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houn.—This picture pleased about 50% of my patrons. I personally liked it—good.—D. B. Follett, Star Theatre, Gibbons, Ohio.—Neighborhood patronage.


**Flower of the North**, with Henry B. Walthall.—Look it over and don’t be afraid to push it, because it is sure good entertainment. Just the kind for the Summer months. It pleased 100%.—C. C. Crankhite, Lyric Theatre, Fairview, Okla.—Neighborhood patronage.

**Ladder Jinx**, with a special cast.—Good comedy, but Vitagraph cuts and facts are so far below average that their advertising has no appeal and we lost money.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

**The Heart of Maryland**, with Cather-ine Calvert—Just as I expected, rotten film and a poor special as they tried to make it look. I got hooked on this one. Geo. Troyer, Lyric Theatre, Rugby, N. D.—General patronage.

**Matrimonial Web**, with Alice Calhoun.—A nice little program picture. No kick on these kind here.—W. E. Patterson, Princess Theatre, Hettick, Ill.—Small town patronage.

**Son of Wallingford**, with a special cast.—This is a very good picture and will go over well, especially if you have played **The Fugitive** quick Wallingford.—Geo. C. Starkey, Montour Falls, N. Y.—Small town patronage.

**Warner Brothers**

The Little Church Around the Corner, with a special cast.—Very good. Better than a program picture, but we did not make in overhead expense. Looked at ad- vertising and turn away. Used 1s’ s, 3’s, 6’s, 24’s, heralds, newspaper. Name “church” killed it here.—H. C. Crandall, Liberty Theatre, Alvah, Okla.—Neighborhood patronage.

**Beautiful and Damned**, with a special cast.—This is the bunk and was re- ceived with good humor. Poor business two days.—C. C. Griffin, New Piedmont Theatre, Oakland, Cal.—Neighborhood patronage.

**Heroes of the Street**, with Wesley Barry.—In my opinion better than **Rags to Riches**. Plenty of action, and there’s humor and pathos, too.—Raymond Gear, Mayflower Theatre, Florence, Kans.—General patronage.

**Heroes of the Street**, with Wesley Barry.—A very good picture. Ran it two days, but lost money.—Guy Durbin, Ma- jestic Theatre, Peru, Ill.—Small town patronage.

**Dangerous Adventure**, with a special cast.—It’s a cut-up serial; at least we could not convince the people that it was otherwise. Nothing to bring people; only the price, which I think Warners want to beat Adolph’s record in the first year. Not much of a picture.—Charles Blaine, Morgan Theatre, Henryetta, Okla.—Neighborhood patronage.

**State Rights**

One Eighth Apache (Arrow), with Roy Stewart.—A finely good picture and it pleased everyone that dared brave the heat of the hottest day this year. Played

100%. It is there in every respect and it proved the business, enough to give it a wonderful improvement over the Axy- wohn first series subjects. I gave these first pictures a “razzing” in “What the People Did For Me” a few weeks ago, and Williams read the comments, wrote me a nice letter and advised me to book this present series. Thanks, Williams, for the tip. This proves that the Herald is a help to the whole industry and read all the way from actor to theatre.—Hugh G. Martin, American Theatre, Columbus, Ga.—Transit patronage.

**Finders Keepers** (Pioneer), with a spe- cial cast.—Just another serial picture. Very dark in spots and seemed to drag.—K. A. Bechtold, Opera House, Martinsville, Ill.—Small town patronage.

**What’s Wrong with the Women?** (Squash), with a special cast.—Good picture, but I paid too much for this kind of picture. Will go over better in larger towns.—M. E. Ames, Pastime Theatre, Jefferson, Ohio.—Small town patronage.

Sure Fire Flint (Mastodon), with Johnny Hines.—Good comedy and action picture that for some reason fell down on a little new cast. Probably the small audiences that saw the picture were well pleased.—R. V. Erik, Big Ben Theatre, Illion, N. Y.—General patronage.

**Flesh and Blood** (W. P. E. C.), with a special cast.—Here is a splendid picture and a good moral, but failed to register at box office. Little old. Print in good condition.—B. J. Peral, United Theatre, Muscoda, Wis.—Neighborhood patronage.

**Flesh and Blood** (W. P. E. C.), with Lon Chaney.—Sold as a special, but it’s program stuff. Don’t raise the admission. Use the poor paper.—W. B. Wewoka Theatre, Wewoka, Okla.—Small town patronage.

**Watch Him Step** (Goldstone), with Richard Talmadge.—This star’s pictures never seem to have much story, but are popular with our patrons just the same. They are sold on a “let live” price basis and are very good Summer material. Tal- madge is some athlete.—R. V. Erik, Big Ben Theatre, Illion, N. Y.—General patronage.

**Ten Nights in a Bar Room** (Arrow), with a special cast.—Ohio exhibitors will be wise if they lay off this picture. Rented this from Wise and Mason of Columbus, Ohio. Brother Exhibitor, take this picture.—D. B. Follett, Star Theatre, Gibbonsburg, Ohio.—Neighborhood patronage.

**Ten Nights in a Bar Room** (Arrow), with a special cast.—Ohio exhibitors will be wise if they lay off this picture. Rented this from Wise and Mason of Columbus, Ohio. Brother Exhibitor, take this picture.—D. B. Follett, Star Theatre, Gibbonsburg, Ohio.—Neighborhood patronage.

**Serials**

**The Eagle’s Talons** (Universal), with Al Little.—Best serial to date. Jammed with thrills, and acting superb. Yes, the price is right. Supported by Fred Thom- son and Al Wilson.—Charles Blaine, Morgan Theatre, Henryetta, Okla.—General patronage.

**The Eagle’s Talons** (Universal), with
Listen Folks!

Here's the Way to Make Money—

BOOK and boost this truly comedy-drama of mystery, romance and adventure. It's unique. It will pull and please; it will draw lollars to your till, and the way to make money is to book and boost this unique attraction—NOW!!

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Short Subjects

Century Comedies (Universal).—I have run just seventeen of these. Had four good ones, six medium and the balance were terrible.—Rae Peacock, Mystic theatre, Stafford, Kans.—Small town patronage.

De Haven Comedies (F. B. O.).—Nothing to brag about, but you can get by with them if put with a good F. B. O.

EXHIBITORS.

Ann Little.—Fifth episode and, up to here, punk, but uncertainty as to whether we will out-last the serial or the serial will out-last us. Getting numerous complaints on every episode. Buffalo Bill drew business and this one is killing it.—R. V. Erk, Big Ben Theatre, Ilion, N. Y.—General patronage.

Plunder (Pathé), with Pearl White.—The poorest serial business I have had since I ran Houdini in The Master Mystery years ago. On the seventh episode, I have lost money every night I ran Plunder.—Roy W. Adams, Pastime Theatre, Mason, Mich.—Small town patronage.

The Oregon Trail (Universal), with Art Acord.—Had episode one and it starts off fine with good attendance. Believe it will please.—Welty & Sons, Midway Theatre, Hill City, Kans.—General patronage.

The Oregon Trail (Universal), with Art Acord.—Buffalo Bill was the most successful serial this theatre has used in three years and The Oregon Trail has started out just as big. These historical or serials are interesting people who would never come to a serial before.—Fred Hinds, CreSCO theatre, Cresco, Iowa.—Neighborhood patronage.

Speed (Pathe), with Charles Hutchinson.—Just like the average stunt serial, nothing to it. Hutchinson can do stunts, but he cannot act. While a man might escape one or two times without getting hurt, when he does it likely it doesn't go over.—R. Ross Riley, Wigwam Theatre, Oberlin, Kans.—General patronage.

The Timber Queen (Pathé), with Ruth Roland.—The best serial I have run in several years. Has proven a sure box office asset during a very bad run of stormy weather. They seemed to come back even though they missed one. Used complete short subject program.—C. H. Bills, Opera House, Lenora, Kans.—Small town patronage.

The Timber Queen (Pathé), with Ruth Roland.—Best serial ever run and price is right. In fact, only picture ever bought of Pathé that was right.—R. M. Moser, Electric Theatre, Courtland, Kans.—Neighborhood patronage.

WANTED—by old established motion picture manufacturing company, the services of two men of college education, who have travelled extensively, to contribute ideas for educational, travel, technical and novelty subjects for screen production and to serve, at need, on an advisory board to select, adapt and plan such subjects for production. Principal requirement is a quick, discerning mind, capable of grasping ideas suitable for entertaining motion pictures of actual life; a mind well furnished from reading and observation of life, and familiar with sources of necessary research information. State age, profession or occupation, experience in motion picture work, and supply worth while references. Write "PERCEPTION," No. 1201 Candler Building, 220 West 42nd Street, New York City.
By direct request from thousands of exhibitors in every state in the union, F. B. O. is now producing "THE BIG NEW 2nd SERIES OF FIGHTING BLOOD"—and, like the Barnum & Bailey Circus, they are bigger, better—more hilariously entertaining than ever—12 New Box Office Knockouts—12—Grab Your Booking NOW!!!
FORGET SUMMER

In a nutshell, the one sure defense against Summer opposition is the good picture.

When every exhibitor reports every week on every picture, none but the good pictures get very far beyond first run.

Before you forget it, fill out and send this blank. A supply for future use will be sent you.

Address: Exhibitors Herald, 407 South Dearborn St., Chicago, Ill.

Title ...........................................

Star ...........................................

Producer .....................................

Remarks ......................................

Exhibitor ....................................

Name of Theatre ..............................

Transient or Neighborhood Patronage ...

City ...........................................

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

Maloney—I bought six; showed them alternate weeks. Too many or too often, I don't know which. They're almost a failure for me.—E. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.


Dad's Boy (Universal), with Buddy Messinger.—Pretty good.—Roy W. Adams, Pastime theatre, Mason, Mich.—Small town patronage.

The Barnyard (Vitagraph), with Larry Semon.—A ripping good comedy.—A. R. Anderson, Orpheum theatre, Twin Falls, Idaho.—Neighborhood patronage.

Saturday Morning (Pathé), with Our Gang.—These children walk away with the prize every time. Old and young love 'em.—P. E. Doe, Electric theatre, Arcadia, Nebr.—Neighborhood patronage.

Tom, Dick and Harry (Pathé), with Leo Maloney.—As good as any five-credit Western in every respect and pleased better, as it did not hold them as long as a feature on a hot day. Plenty of action and comedy and as good a story as you get in Westerns.—Hugh G. Martin, American theatre, Columbus, Ga.—Transient patronage.

The Counter Jumper (Vitagraph), with Larry Semon.—Have never had a better Semon comedy yet. This is up to the usual standard.—P. E. Doe, Electric theatre, Arcadia, Nebr.—Neighborhood patronage.

Our Gang (Pathé).—If all of the rest of them are just as good as this one I will be more than pleased. After showing the first one of the Gang comedies everyone that passed wanted to know when I was going to have more like it. I believe these to be the best on the market.—C. C. Cronkhite, Lyric theatre, Fairview, Okla.—Neighborhood patronage.

Poor Fish (Fox), a Sunshine comedy.—This was a little out of the ordinary and, while not a riot, gave good satisfaction.—Fox is pepping up on his comedies.—V. G. Bollman, Castalia theatre, Castalia, Iowa.—Small town patronage.

Ladies First (Paramount), a Mack Sennett comedy. These Sennett reissues are the hunk. Played two and out; no more. Was told that these were some of the best reissues that they had. Surely was an error. They are the worst. Lay off.—G. F. Rediske, Star theatre, Rye gate, Mont.—Small town patronage.

The High Fliers (C. B. C.), with the Hall Room Boys. This comedy worthy of special mention. The building climbing stunts have Safety Last crowded to the wall.—R. V. Ehr, Big Ben theatre, Ilion, N. Y.—General patronage.

The Tempest (Pathé), with Tom Santschi. Absolutely the poorest two-reeler I ever ran. Jay off this one, brothers.—F. G. Roberts, Wewoka theatre, Wewoka, Okla.—Small town patronage.

The Blacksmith (F. N.), with Buster Keaton.—Very good.—J. W. Schmidt, Grand theatre, Breez, Ill.—General patronage.

Snowed Under (Metro), with Bull Montana.—Very poor comedy in my estimation. May please others, but not good enough for my crowd.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

A Ladies' Man (Metro), with Bull Montana.—A fine comedy in three reels. His first release and better than any of the later ones, is my opinion. Got many laughs and pleasing comments.—A. R. Anderson, Orpheum theatre, Twin Falls, Idaho.—Neighborhood patronage.

Special Delivery (Fox), with Al St. John.—Fair.—J. W. Schmidt, Grand theatre, Breez, Ill.—General patronage.

The Pilgrim (F. N.), with Charles Chaplin.—Excellent. Comic moments divided. Many expected a better picture.—M. W. Mattecheek, Liberty theatre, Kennewick, Wash.—Neighborhood patronage.

The Pilgrim (F. N.), with Charles Chaplin.—Very good. This is a business two days. The folks wouldn't come.—H. DeBaggio, Star theatre, Colfax, Iowa.—Small town general patronage.

The Pilgrim (F. N.), with Charles Chaplin.—Very good. One that is different and will get the laughs. Film five-shape.—Reis & Miller, Lake View theatre, Lake View, Iowa.—Neighborhood patronage.

Robinson Crusoé Ltd. (Educational), with Lloyd Hamilton.—Our people thought this one of the best comedies we have given them for some time. This gets a big bunch of laughs.—C. E. Johnson, Paramount theatre, Gibbon, Nebr.—Neighborhood patronage.

The Kid Reporter (Universal), with Baby Peggy.—Just fair.—Olen Reynolds, Pearl theatre, Hymera, Ind.—Small town patronage.

A Trip to Paramount (Paramount).—A distinctly novel picture. A picture that is excellent and intelligently produced and which pleased universally. Worth a headline billing on any program and Paramount furnishes it free of charge. Ask your exchange for a print. You'll get it.—M. Hilbeler, Pastime theatre, Reverse, Kan.

Gold (Vitagraph), with Larry Semon.—Although a dandy comedy, it does not come up to his others I have used. Not as many laughs as usual.—J. W. Anderson, Chitalo theatre, Cozad, Nebr.—Neighborhood patronage.

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THEATRE FOR SALE

FOR SALE: Will sell combination theatre in the southern part of Nebraska. Seating one thousand. No competition with outside population of ten thousand. Address Box 56, Exhibitors Herald, 407 South Dearborn St., Chicago.
**CHICAGO TRADE EVENTS**

**Balaban & Katz to List Theatre Stock**

To Incorporate Four Theatres in One Company—Also Exchanges

Balaban & Katz, who operate the Chicago, Rivoire, and Central Park theatres, have made application to incorporate the various holding companies into one and will in the course of a week or ten days. A list of the stock on both the Chicago and New York stock exchanges.

**Exchanges in Deal**

With the four theatres is included the Associated First National Pictures, Inc., of Illinois, exchange; the Educational Film Exchange of Illinois and the Second National Film Company of Illinois. These exchanges furnish most of the pictures used by the B. & K. houses, as well as the theatricals and short subjects for others. The name of the new concern has not been announced. It is understood that the stock will be a total of $200,000 shares of common stock, 50,000 shares of which will be offered to the public at $50 a share. The remaining $200,000 shares are to be exchanged for the stock of the present corporations. Those holding one share of Chicago stock will get three and one-half shares of the new stock; the Tivoli theatre stockholders will get six and one-half shares for each; the Riviera theatre stockholders will get twelve shares each for one. Those interested in the Central Park theatre have not decided what basis of exchange to accept.

**Assets $10,000,000**

The balance sheet of the four companies is said to show assets of more than $10,000,000. The proceeds of the stock sale will be partly to pay off outstanding real estate mortgages of about $2,000,000. It is said the four theatres show earnings at the rate of $1,250,000 on the present common stock and $1,750,000 of the seven per cent preferred stock which is to be exchanged share for share.

**Monroe Holds Meeting**

F. C. Monroe, vice president and general manager of Hodkinson Corp., arrived in Chicago last Wednesday for a conference with the local district manager and branch manager. “Down to the Sea in Ships” will open July 20 at the Roosevelt theatre and it is planned to put on an extensive advertising campaign.

**New Manager**

Harry Hollander, former manager at Omaha, has been appointed Chicago branch manager for Goldwyn-Cosmopolitan. Mr. Hollander assumed his new position on Saturday. Benj. J. Reingold, who resigned last Saturday, left for Des Moines.

The Orpheum theatre on State street closed Sunday, July 8, for three weeks, undergoing remodeling and repainting. When it opens on July 20, it will become one of the downtown first run houses playing exclusive features for long runs. Aaron J. Jones has arranged for a showing of the Paramount special “Hollywood” as the opening attraction at the newly remodeled Orpheum.

**Baseball**

Although some mighty big scores were piled up last Saturday at Washington Park, there were many brilliant plays as well. A feature of the day was the winning of a game by the combined F. B. O.-Hodkinson-Goldwyn team, which rooted off with the Universal boys—score 12 to 10. Next week the F. B. O.-Hod-Goldwyn teams meets Metro. In the First National Metro played out two home runs. The scores were:

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**STANDING OF CLUBS**

The estate of Isaac Goldberg, Highland Park, Ill., is planning the erection of a new and modern 1,200-seat motion picture theatre on Main street. It will occupy one of the choicest locations in Highland Park in the business block. The building will have stores and offices as well as a theatre.

The Rothacker Film Mfg. Co. has extended the annual picnic to be held at Pottowattamie Park, St. Charles, on Saturday, July 14, and the Herald staff has been invited to attend. It looks like a big day.

**Pathé First in City With Fight Pictures**

Film on Screens in Several Theatres by 6 P. M. on Friday, July 6

Score a scoop for Pathé News. Films of the Dempsey-Gibbons bout at Shelby, Mont., on July 4, were received via airplane on Friday morning, after a hard drive through storms, and were shown on screens of the principal first-run houses throughout the city that night.

**In Theatres at 6 p.m.**

Through the efforts of H. O. Martin, local branch manager, and his staff of salesmen, distribution was made at McVicker’s theatre, Orchestra Hall, Stratford, Woodlawn, Pantheon, Senate, New Evanston, TiFFin and Crystal theatres before 6 o’clock Friday.

Agents from the department of justice and deputy U. S. marshals waited all day Thursday and Thursday night for the arrival of the planes from Shelby carrying the fight pictures, and Mr. Martin armed with the proper release for his news pictures waited with them. The Pathé plane arrived at 5:55 a.m. Friday.

**Editor Cohen in Chicago**

Emanuel Cohen, editor of Pathé News, was in Chicago to handle the editing of the films and supervised the cutting. Prints were dispatched to New York on the Century Friday night, but a few minutes after the train left word was received from New York that an airplane had arrived with first films of the fight. The Broadway theatres also had them on their screens Friday night.

The Pathé News films do not show actual scenes of the fight but features connected with it up to the time the first round started. The federal law prevents the showing of actual fighting.

**UNIVERSAL SALES MANAGERS MEET**—(Left to right) R. V. Anderson, newly appointed Universal Sales promotion manager of New York City; L. H. Mannheim, well known in and around Manhattan, who has just been appointed general manager of Short Subjects; Art A. Schmidt, general sales manager over all “U” exchanges and Joseph Friedman, general sales manager, New York, in charge of special attractions. Photo taken atop the Congress Hotel, Chicago, where recent sales meeting was held.
MOTORING TO CALIFORNIA—Truck fitted up with Pullman observation platform, electric lights, etc., equipped by the Gary Motor Corporation, which is on its way to the West Coast, where the company expects to operate house truck service for film companies working on location. Those on the observation platform are (left to right): Frank Dawson, president Gary Motor Corporation; J. D. Orris, sales manager, holding hat; Herman Stern, assistant general sales manager Universal Pictures Corp.; Louis Laemmle, Universal exchange; Mrs. D. M. Allen, D. M. Allen, and Mr. Gisa, exhibitor, Coal City, III., who are making the trip. The party plans to give motion picture shows in small towns en route and thus defray expenses of the trip. A portable projector and screen is part of the equipment as well as a generator for current. Universal office is furnishing the pictures.

CHICAGO PERSONALITIES

By J. R. M.

W. F. ROGERS, vice president of Goldwyn Pictures, arrived in town Saturday and held a sales meeting Sunday morning at the local exchange, going over the Fall product of Goldwyn-Cosmopolitan.

LEONARD G. ROGER, manager of the Dixon theatre, Dixon, Ill., is busy with a Jackie Coogan Club.

BILLY BRECKENRIDGE made a flying trip to Aurora and Charleston, Ill., last week in the interests of First National.

WALTER FLUGEL, of the Empire theatre, Pekin, Ill., has taken over the Capitol theatre from Mr. Fredericks.

GEORGE A. HARDY, district supervisor Goldwyn-Cosmopolitan, has been laid up for a week at the Library Park Hotel, Evanston, with neuritis.

JACK SCHWARTZ and his brother I. Maynard, of Educational Exchange, are touring the East in the former's auto.

GLENN REYNOLDS, Princess theatre, Decatur, Ill., was seen around First National exchange last week.

W. A. STEVENS, of the Apollo theatre, Princeton, Ill., has purchased the Eagle theatre, Princeton.

TOM GILLIAM was down Warsaw, Ind., way last week visiting his son.

W. F. SEYMOUR, former District supervisor of Hodkinson in this territory, now Eastern Division manager, was back at his old desk in the Hodkinson office last week. He left for New York early this week.

IRA FURMAN has been holding down the job of Acting Manager Goldwyn exchange for a week.

Al Sohler, the First National advertising and publicity expert, has written a song or ballad or something called "Secrets" and is now seeking a publisher. If Al cleans up on his fox trot number he's going to give up the publicity game and go into something honest.

JACK HOWLAND, First National go-getter, is out of the hospital and now enjoying a two weeks' vacation. The Mayo Bros. tried to find out what was the matter with Jack without taking him apart but his trouble defied detection. Says he's all right now.

JACK HOFFLETT, of the Orpheum theatre, Quincy, Ill., was a caller along Film Row last week, and had a pleasant conference with C. E. Bond, local manager of First National exchange.

SHELDON MEYER, Fox manager, is on vacation down Omaha way.

L. V. KUTTNAUER, as predicted in last week's Herald, took unto himself a wife, and the happy Fox executive is now on a honeymoon trip to the Dells and Northern Wisconsin.

LOUIS DREHER, of the Fox forces, is vacationing at Lake Manitowish, Wis.

H. COSTELLO, who motored to New York and has been there for several days, is now returning to the Fox boys. Aside from purchasing new battery, several new tires, renewing a burned out headlight and a few other minor troubles, he came through O. K.

MILT CRANDALL, Hodkinson's demon exploiter, is proudly exhibiting a large photo of a wooden whale he tooted up to the top of Pike's Peak and allowed the natives and visitors to marvel at whenever it spouted. Milt was inside the whale doing the spouting. It makes a whale of a story.

CHARLIE PYLE paid New York and Broadway a visit, arriving back in Champaign last Saturday.

A special showing of Jackie Coogan's latest, First National production, "Circus Days," was held Tuesday, July 6th, at the Chicago theatre, at 10 a.m., which was largely attended by press and exhibitors. Al Sohler arranged the showing in connection with the Balaban & Katz organization.

Film Row had a little excitement last Friday when a bakery wagon was wrecked by a large coal truck in front of S&I So., Walahsh avenue and the horse ran away. Nobody hurt.

United Artists exchange, after several weeks' preparation, is moving into its large, new, light, airy quarters at the corner of E. 18th and Wabash avenues, clearing the Goldwyn exchange. The remodeling was done under the supervision of Carrol Trowbridge, district manager and the new offices present a cozy, businesslike appearance. Spacious quarters are provided for the salesmen, bookkeepers, manager and shippers. It is one of the best business exchanges in Chicago.

LEONID GRANTZ, a local restaurant man connected with the Tip Top Inn, Pullman building, has turned novelist and playwright. While digging out the prices of meats and vegetables and planning the daily menu, Leopold worked out the plot of a story which is now complete in novel form. It is called "The Knight of the Dragon" and deals with Balkan and Russian intrigue back in the days of 1856. He hopes to see it in film form. Mr. Grantz started life as a $6 a week dishwasher and has risen to a high executive position in one of Chicago's best known restaurants.

LEAH BAIR is making personal appearances this week at the Rialto theatre in connection with the showing of her Pathe picture, "A Diver's Fortune."

BILLY WENDELL, of the Universal forces, is the original hard-luck kid. Having recently recovered from a serious auto accident, he attempted to shoot off a few fire-works on Independence Day and while doing so suffered severe burns on both hands and his face when one of the darn things exploded.
BETTER THEATRES

CONTENTS FOR JULY

Remodeling Suggestions, Economic Considerations, By A. C. Liska, Architect.
Fire Resistive Classifications to Guide Theatre Builders, By Norman M. Stineman.
Chair Device Provides for Children's Comfort.
Correct Seating Arrangement and Its Relation to the Box Office.
Stage Lighting Equipment and How to Use It Effectively, By A. L. Powell.
Mechanical Instruments and Their Value in Smaller Theatres.
Mastbaum Tells How His Firm Studies Sites.
Equipment Dealers Meeting in Chicago.
The same care and thought that directed the planning and selection of the essential items of equipment for the new Majestic Theatre, Houston, Texas, were exerted in the selection of the theatre chairs. As in every other detail, only the last word in theatre chair perfection would do.

The one selected was a handsomely upholstered theatre chair of American Seating Company manufacture, roomy and comfortable, built to last a generation.

As further aid to audience convenience, the chairs in their placement were slightly staggered so that each occupant is just a trifle to the side of and a little higher than the one in front of him. This is a detail readily understood and appreciated, but is only one of the many that mark the completeness of this new theatre of the South.
The Theatre Architect

BETTER THEATRES, in its work of promoting the ideal of finer play-houses throughout the country, recognizes fully the important part played by the theatre architect, who is responsible for the continued progress in playhouse construction and the further advancement of the motion picture's popularity.

The motion picture palaces of the many cities are a tribute to the resource and skill of the architect in mastering a type of structure so ramified in its details and requirements. Much progress has been made in the past—more will be made in the future.

It is clearly the architect's duty to keep abreast of changing conditions, not only as they affect his immediate interests, but broadly, as they involve new developments within the industry with which he must essentially be familiar.

BETTER THEATRES has found a very definite place in the theatre architect's endeavors. It offers to those engaged in this highly specialized field a common medium, heretofore unavailable, for the profitable exchange of progressive ideas and thoughts affecting the theatre. It is bringing to the architect a closer understanding of the business of showmanship. The successful theatre today represents the coordination and application of the two requirements.

We want, at this time, to acknowledge the widespread interest and cooperation manifested by architects in our early efforts, with the assurance that this liberal support will encourage generally the erection of a finer type of theatre throughout the land.
SMALL PLUMBING BILLS CAN MOUNT TO LARGE TOTALS

Theaters equipped with Crane plumbing and heating materials are protected from the annoying, costly failures so distasteful to patrons. Every practical precaution against corrosion and breakage has been taken, in the production of even the smallest pipe fittings and valves as well as the more important sanitary fixtures supplied by Crane. All pipe connections, for example, are threaded by special precision machines so that all joints in a piping system can be assembled quickly and made permanently tight.

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Branches and Sales Offices in One Hundred and Forty Cities
National Exhibit Rooms: Chicago, New York, Atlantic City
Works: Chicago, Bridgeport, Birmingham, Chattanooga and Trenton

CRANE, LIMITED, MONTREAL. CRANE-BENNETT, Ltr., LONDON
CRANE EXPORT CORPORATION: NEW YORK, SAN FRANCISCO
CRANE, PARIS
Remodeling Suggestions and Some Economic Considerations

By A. C. Liska, Architect

Theodore of the motion picture business and the efforts on the part of exhibitors to outdo each other in the creation of motion picture palaces, and the organization of theatre chains owned and operated by single individuals or corporations, have caused enormous amounts of money to be invested in buildings and furnishings without regard to the possibilities of probable competition coming from the smaller house having been in existence for some time. The line of thought presented at this time, views the situation from the standpoint of a man who has been a pioneer in his town in the presentation of motion pictures, and he has, by virtue of his remote location and his intimate acquaintanceship with the people and their tastes, rendered a service to the community which has been pleasing and remunerative to himself. Frequently, the pioneer in the picture business in a town finds himself faced with the situation whereby he sees his business dwindling and his new competitor drawing the crowds. Because the competitor is furnishing an auditorium which has the right kind of snap and pizzazz in front, he propels the atmosphere on inside and in most cases excels the old house in seating capacity and program.

Analyzing the Old Theatre

It would be a natural calamity if the investment represented by the old and smaller house had to be entirely discarded and discounted to make room for a new, more expensive and elaborate effort brought about by the advent of the competition.

2. It becomes, therefore, the duty of the owner of the old property to start thinking and figuring what is wrong with his theatre. These facts will no doubt present themselves:

1. It has lost interest because it is old and the people are tired of its color scheme; its dirty fighting effects, its musty atmosphere and its shabby furnishings.

2. The house has insufficient capacity to permit the owner to go into the field of program buying on a scale which would insure the patron better films and a more modern method of presentation.

3. The arrangement of the lobby, the retiring rooms; the foyer and the seating arrangement have become antiquated and are not as convenient as the arrangement of the new house.

Defects Can Be Overcome

After a proper analysis is made, all and every one of these defects can be overcome and the investment and business standing of the pioneer operator can be saved and made most effective in a town where he has gained friends and built up a steady clientele.

It is necessary to measure up to the new developments in theatre building and measure up to the new style of presenting pictures to the public. You must remodel, whether you have a new theatre in your town or a competitor or whether you only have people telling you how nice the house they saw in your neighboring town is.

An additional investment must be made in building and equipment to maintain the standard of the business and to add new life to the box office receipts. In many cases the proper and judicious remodeling of the old house will prevent the erection of a new one and will prevent the creation of a new competitive situation. It would seem logical that the owner confronted with these problems should call into conference a practical theatre architect and have him submit plans and estimates showing the possibilities of the old house. We imagine and find that the recipe to be written by the theatre architect will in many cases be identical and stereotyped; it being simply a matter of coordinating the estimate to the owner’s financial situation for the remodeling of his building.

Improvements Recommended

The following are the requisites and paramount recommendations, which we have found applicable in ninety cases out of a hundred.

1. Brighten up your front by painting your entire front elevation using proper contrast color scheme between wall and frame.

2. Buy a new electric sign.

3. Reinforce your canopy and apply interchangeable letter signs with readability exposed towards the important traffic thoroughfares. Add to this, fringe lighting of your canopy.

4. Install a new modern and practical island box office, provide proper ticket vending machine.

5. Equip your outer vestibule and the exposed pilasters on the street elevation with modern well designed display frames. Be sure that the display frames are larger in the same size that you can use the same mats for coming attractions facing the audience as they leave theater and use the same mats facing the street when the attraction is in the house.

Contrasting Color Scheme Suggested

6. Hang attractive and new modern lighting fixtures in your lobby and re-decorate the entire interior of your lobby in a color scheme contrasting with the one which you have used so long.

7. Lay a new art marble or tile floor in your lobby because you want yours to be a piece of statuary, if possible, to add refinement to your inner lobby.

8. Find a space for decorative wall mirrors in your lobby and foyer, these mirrors not only to answer a decorative purpose but by making your room look larger, but answering a practical purpose and serving your lady patrons as well.

9. Enclose your foyer rail either with the aid of fabrics or artistic sash work and re-carpet your entire foyer using extra heavy carpet lining to impress your patrons with the richness of the floor covering.

10. Re-seat your house. In many cases it will be necessary to change the radius of the seating plan in order to permit the installation of somewhat larger and more comfortable chairs. You will find it advisable to install new opera chairs with box spring seats which will be appreciated by your trade and in all likelihood it will be necessary to spend money for upholstered backs—a good 3/4 inch deep curved back will answer the purpose.

11. Pad and lay new carpet in all of your sales area.

Proscenium Gives New Effect

12. Redecorate your entire auditorium; panel your walls with moldings on the old architectural lines and put in new proscenium arch, so that the effect presented to your audience will be a change for the better.

(Concluded on page 87.)
Fire Resistance of Walls and Partitions

Illustrations on this page show various construction materials, giving their rating according to their fire resistive qualities, further details of which are explained in the article by Mr. Norman M. Stineman on the following page. Theatre owners and architects will be interested in the work under way of classifying buildings into various grades of fire resistance, which, as pointed out by Mr. Stineman, will give builders complete specifications covering construction recommended and enable them to decide on a certain grade of fire resistance for structures.

**Fig. 1 - 4-Hour Fire-Resistive Walls and Partitions.**

(a) Solid Concrete or Gypsum Block 8" Thick.
Plaster not required.

(b) Reinforced Monolithic Concrete 6" Thick.
Plaster not required, but may be included in 6" thickness.

(c) Solid Brick 8" Thick.
Plaster not required.

(d) Hollow Concrete or Gypsum Block, Hollow Tile, Hollow Brick 6" Thick, with \( \frac{1}{16} \) Plaster on Both Sides.

**Fig. 2 - 3-Hour Fire-Resistive Walls and Partitions.**

(a) Solid Concrete or Gypsum Block 6" Thick.
Plaster not required.

(b) Reinforced Monolithic Concrete 4" Thick.
Plaster not required.

(c) Hollow Concrete or Gypsum Block, Hollow Tile, Hollow Brick 6" Thick, with \( \frac{1}{16} \) plaster on both sides.
OWNERS of theatre buildings and architects who design them will be interested in the organizations, acting in cooperation with each other, are gradually working toward the classification of buildings into various grades of fire resistance. The two organizations are the National Fire Protection Association, 40 Central Street, Boston, Mass., and the Underwriters’ Laboratories, 207 East Ohio Street, Chicago, Ill. When the work of each organization is completed, it will be possible for the architect and the owner of a proposed theatre building to decide on a certain grade of fire resistance, for they will have at hand complete specifications covering the construction recommended for the various grades.

Are Classified A, B, C, etc. The part of this work undertaken by the National Fire Protection Association consists in the preparation of building construction specifications for various grades of buildings, each occupying buildings being divided into grades A, B, C, and so on, grade A being the highest practicable type of fire-resistant construction. Each succeeding grade will take a step forward in the scale of resistance to fire. At this date specifications have been completed for apartment buildings of grades A, B, and C, for office buildings of grades A to E inclusive, and for dwellings of grades D to G inclusive.

Specifications for theatre buildings have not as yet been undertaken, but in order to give the readers of the EXHIBITORS HERALD an idea of what may be expected, we will refer briefly to a few principal requirements for apartment buildings of grades A, B, and C.

How They Are Graded

In grade A, for example, the only wood construction allowed will be for the floor finish. Materials for exterior bearing walls are limited to brick or reinforced concrete, while interior partitions must be entirely of non-combustible material and capable of withstanding the standard one-hour fire test described later in this article. Grade B requirements are somewhat less stringent, and grade C, as contrasted to grade A, may utilize wood construction to a considerable extent, although wood lath is prohibited and all supporting structural members must be of non-combustible material, well protected with fire proofing. Exterior walls may be of reinforced concrete, brick, tile, or concrete block; and while all principal partitions must be of non-combustible material and capable of withstanding the standard one-hour fire test, minor partitions may be of ordinary wooden studs and metal lath and plaster.

Will Effect Insurance Rate

It is a foregone conclusion that a building of grade A construction will be somewhat higher in first cost than a building on exactly the same plan built of grade B construction, and that grade B will cost a little more than grade C. On the other hand, the grade A building will obtain the lowest insurance rate. Other items, such as repair and maintenance, will be less and depreciation will be slower than in the other two grades.

When specifications for theatre buildings are prepared, presumably divided into grades A, B, and C, an architect or an owner of a building will know just what materials and types of construction he can use to produce a building of the grade desired.

He will find specifications covering the various parts of the building, such as exterior walls, structural supporting members, interior bearing walls and partitions, floors, roof construction and interior trim. He will have at hand the necessary information as to what constitutes a 2-hour partition, a 3-hour floor, and so on.

How Tests Are Made

An important feature of the building construction specifications so far completed is the adoption of this method of time-classification as regards ability to resist fire. In a certain location, for instance, the specifications will state that a partition shall be of non-combustible material and shall be capable of meeting the requirements of the standard fire test. This has reference to the standard fire test used by the Underwriters’ Laboratories. It means that any material or method of construction that passes the 2-hour fire test will be acceptable. In some instances, of course, more especially in specifications for grade A buildings, the choice of materials is definitely limited to a few.

It is at this point that the work of the Underwriters’ Laboratories enters the stage. In their fire and water tests of various forms of building construction and various building materials, they have established what is known as the Standard Time-Temperature Table. In accordance with this table the material undergoing test is subjected to a temperature of 1000 degrees Fahrenheit within 5 minutes, 1300 degrees in 10 minutes, 1550 degrees in 30 minutes, 1700 degrees in 1 hour, 1850 degrees in 2 hours, 2000 degrees in 4 hours and 2300 degrees in 8 hours. A material under test for four hours will therefore be subjected after the first hour to a temperature ranging from 1700 to 2000 degrees Fahrenheit a temperature that is rarely reached in fires in buildings aside from those containing large quantities of highly inflammable contents.

Use Large Gas Furnaces

The testing facilities consist essentially of large gas furnaces. If the construction be tested is a wall or partition it forms one side of the furnace in which it is tested. If the object being tested is a floor or ceiling, it forms the top of the furnace, and the furnace is subjected to tests of this character. Gas feeding directly into the furnace is then lighted, and the actual rise in temperature of the furnace is made to conform as nearly as possible to the Standard Time-Temperature Table.

Elaborate building construction tests of this kind necessarily involve considerable expense. Only a limited number have actually been completed by the Underwriters’ Laboratories, and it probably will be some years before the building construction field is entirely covered.

A pamphlet entitled “List of Inspected Mechanical Appliances”, issued by the Underwriters, contains the classifications applicable to the materials tested.

In spite of the small number of tests actually completed by the Underwriters’ Laboratories, we are writing for the readers of EXHIBITORS HERALD the approximate fire-resistant classifications that may be expected from various types of construction. The information referred to will be found in a 16-page booklet entitled “Fire Resistant Standards of the City of Pittsburgh”, passed by the City Council on April 12, 1929 as Ordinance No. 153 and as a part of the building code of that city. This ordinance assigns definite fire-resistant classifications to various materials and forms of construction, whether tests have been made on them or not. These classifications are shown in Figures 1 to 5, except that Figures 3 and 5 (d) are classifications established by the Underwriters’ Laboratories. The Underwriters’ classifications apply only to materials and methods of construction of which mention has been made in their printed “List of Inspected Mechanical Appliances.”

Show Relative Qualities

The important thing about the Pittsburgh classifications is that they represent the opinion of the Bureau of Building Inspection of Pittsburgh con-
The paragraphs immediately following contain the fire-resistant classifications established by the Pittsburgh ordinance, as shown graphically in our illustrations, with the exception previously mentioned to the effect that two of the classifications were established by the Underwriters' Laboratories. The classifications for walls and partitions varying from four hours down to one hour are as follows:

Walls, Partitions, Classified

"A four-hour fire-resistant classification is given to walls of brick or solid blocks of concrete or gypsum not less than 8 inches thick; to solid walls and partitions of monolithic reinforced concrete not less than 6 inches thick, although plastering is applied it may be included in the required thickness of 8 inches; to walls and partitions of hollow tile, hollow brick, hollow concrete or gypsum block, plastered on both sides to at least 3/4 inch grounds, and having a thickness not less than 8 inches, exclusive of the plaster (See Fig. 1).

"A three-hour fire-resistant classification is given to walls and partitions of brick or solid blocks of concrete or gypsum not less than 6 inches thick; to walls or partitions of monolithic reinforced concrete not less than 4 inches thick; and to walls and partitions of hollow tile, hollow brick, hollow concrete or gypsum block, plastered on both sides and not less than 6 inches thick, exclusive of the plaster (See Fig. 2).

"A two-hour fire-resistant classification is given to walls and partitions of brick or solid blocks of concrete or gypsum not less than 4 inches thick; to walls and partitions of reinforced concrete or reinforced cement mortar not less than 3 inches thick; to walls and partitions of solid construction made of mortar composed of cement plaster, gypsum plaster or cement-tempered lime plaster not less than 2 inches thick and supported by metal studwork spaced not more than 16 inches apart and by metal lath or wire mesh of not less than No. 24 gauge weighing 0.4 pounds per square yard, and plastered with a mixture of Portland cement and water, applied forcibly on a cement gun. (See Fig. 3.)

"A one-hour fire-resistant classification is given to walls and partitions of solid blocks of concrete or gypsum not less than 3 inches thick; to solid walls and partitions of reinforced cement mortar or reinforced concrete not less than 2 1/2 inches thick; to walls and partitions of solid construction made of mortar composed of cement plaster, gypsum plaster or cement-tempered lime plaster not less than 2 inches thick and supported by metal studwork spaced not more than 16 inches apart and by metal lath or wire mesh of not less than No. 24 gauge weighing 0.4 pounds per square yard; and plastered with a mixture of Portland cement and water, applied forcibly on a cement gun. (See Fig. 4.)

"A half-hour fire-resistant classification is given to walls and partitions of brick, solid blocks or concrete or gypsum not less than 2 inches thick; and to walls and partitions of solid construction made of mortar composed of cement plaster, gypsum plaster or cement-tempered lime plaster not less than 1 inch thick and supported by metal studwork spaced not more than 16 inches apart and by metal lath or wire mesh of not less than No. 24 gauge weighing 0.4 pounds per square yard; and plastered with a mixture of Portland cement and water, applied forcibly on a cement gun. (See Fig. 5.)

"A quarter-hour fire-resistant classification is given to walls and partitions of brick, solid blocks or concrete or gypsum not less than 1 inch thick; and to walls and partitions of solid construction made of mortar composed of cement plaster, gypsum plaster or cement-tempered lime plaster not less than 1/2 inch thick and supported by metal studwork spaced not more than 16 inches apart and by metal lath or wire mesh of not less than No. 24 gauge weighing 0.4 pounds per square yard; and plastered with a mixture of Portland cement and water, applied forcibly on a cement gun. (See Fig. 6.)

The foregoing fire-resistant classifications include only walls and partitions, for the reason that space in a single issue of this magazine would not permit covering the entire scope of building construction. A future article will deal with..."
floor and roof construction, while another article will take up columns. It is sufficient to state here that the Underwriters’ Laboratories have conducted a very elaborate series of tests on 106 building columns, as a consequence of which some interesting information on that subject is available.

**Will Benefit by Results**

Any building owner, even though he may not be familiar with the details of building construction, can readily see the advantages of bringing order out of confusion. As this article indicates, nothing more than a start has been made; but the fact that the work of standardization is under way will give encouragement to those connected in any way with the building industry.

In the foregoing fire-resistive classifications for walls and partitions reference is made to a cinder-concrete block wall 8 inches thick. This is a matter that deserves a little further attention. During 1922 the Underwriters’ Laboratories in Chicago made a thorough series of tests on hollow cinder block made by the Straub process. The tests included compression and absorption tests, freezing and thawing tests, impact tests, fire tests, fire and water tests, and in fact every form of test usually applied to such materials. The cinder block successfully passed every test and was given a favorable report, the conclusions of which were published in an article on page 694 Engineering News-Record of October 26, 1922. One of the remarkable properties of this cinder block is the fact that nails can be driven into it without difficulty and without causing spalling, chipping or cracking. Any one who is familiar with building construction will appreciate the importance of this fact, for the advantage of being able to nail furring strips and interior trim directly to this fireproof material must be obvious to all.

**Results Become Apparent**

The favorable results from the tests of this block are even now becoming apparent, from the number of articles recently published in architectural and building journals describing buildings constructed of cinder block and stucco, as well as reports of new plants equipped or established for its manufacture.

**Coast Concern to Begin New Theatre**

Construction on a new 1,000-seat theatre at the corner of Pasadena Avenue and Avenue 56, Los Angeles, will begin within sixty days, according to announcement by West Coast Theaters Inc., following the closing of contracts with the Messrs. S. E. Philpott and J. A. Lewis, owners of the property who will construct a block containing stores, apartments and the theatre on a lot 100 feet by 151 feet.

Approximately $25,000 is the investment incurred, while West Coast Theaters Inc. and C. L. Langley, Inc., who have leased the theater for fifteen years, will equip it with every modern facility known in show business. It is planned to make the new house the most elaborate neighborhood theater of its kind, and orders will be placed for 500 leather chairs and 500 leather cushion chairs, which will comprise the sitting capacity. A $25,000 pipe organ will be installed as well as modern ventilating and heating equipment.
Why Do Leading

A glimpse of the main foyer and mezzanine staircase of the magnificent new Keith’s Palace Theatre, Cleveland, Ohio. Carpets in this wonder theatre are laid over “Ozite” Carpet Cushion.

Although it is impossible for every theatre to attain the architectural grandeur that characterizes Keith’s Palace, nevertheless, an atmosphere of quiet elegance and luxury is within the reach of every theatre owner and in its assistance in reaching this end, “Ozite” Carpet Cushion will be found to be worth many times its small cost.
Theatres and Hotels Use OZITE Carpet Cushion?

1. Because—It makes Carpets and Rugs last longer. The soft cushion reduces the wear between the unyielding floor and trampling feet, adding 33 1/3% to 50% to the life of the carpet.

2. Because—It "feels like walking on velvet". Carpets and Rugs laid over "OZITE" sink beneath the tread with the most luxurious sensation imaginable, making even inexpensive carpets seem rich and soft.

3. Because—It is perfectly sanitary. "OZITE" is made of pure virgin animal hair, thoroughly cleansed and sterilized (ozonized) by live steam. Absolutely clean and without odor.

4. Because—It reduces noise. Not only does it deaden the sound of footfalls, but in consequence of this, leads people unconsciously to lower their voices and avoid making unnecessary noise.

5. Because—it can be taken up and put down just like a rug, and with no danger of tearing, stretching or pulling out of shape. The reinforcing web through its center makes it exceptionally strong.

6. Because—it is practically everlasting. It will outlast many carpets, as the "OZITE" does not wear out. Thus you buy it only once—it is a permanent investment.

7. Because—it always keeps its softness and resilience. The animal hair of which it is made is unaffected by age, wear or the elements, and always retains its original strength and "springiness."

8. Because—it will never mat or form lumps. In making "OZITE", it is subjected to a far greater pressure than it ever receives in actual use, and we guarantee it against packing down under even the most intense wear.

9. Because—"OZITE" Carpet and Rug Cushion clings flat to the floor, and even in places where it is subjected to the most severe use, will not "creep" or buckle into ridges. It is ideal for hallways and stairs.

10. Because—"OZITE" makes carpet laying easier. Made in 1/2 to 2 inch thicknesses, and widths up to 9 feet. No seams. No multiple thicknesses. No overlapping. Easiest to handle in every way.

There is nothing else like "Ozite" Carpet Cushion. The ordinary paper carpet lining, even where several thicknesses are used, is no more to be compared with it than hard rubber are to pneumatic tires. "Ozite" Carpet Cushion is a clean, perfectly sterilized product of animal hair, felted under tons of pressure and reinforced with a strengthening web. This produces a cushion of immense and permanent resilience, which will never lump, buckle or pack down hard even under the most intense wear. It can be taken up and put down just like a rug and will last a lifetime.

"OZITE" Carpet Cushion may be had in 27 in., 36 in., 54 in., 6 ft., 9 ft. widths or in special widths up to 9 feet, and 50 feet long, seamless. Made in 1/4 in., 3/4 in., 1/2 in., and 3/4 in. thicknesses.

"OZITE" Rug Cushion may be had in all regular sizes from 2 1/2 by 7 1/2 to 9 by 12 feet or in special sizes to order. These are all neatly overcast on edges, and furnished either 1/4 or 3/4 inches thick.

Every Theatre Owner should know all about "OZITE" Carpet Cushion. Write for further information and samples.

OZITE CARPET CUSHION
DISTRIBUTED BY
ALBERT PICK & COMPANY
208-224 WEST RANDOLPH STREET, CHICAGO
Photograph shows how special chair placed in regular theatre chair enables child to comfortably view performance. Note relation of child to older person and to chair directly behind. Picture shows Mrs. Ernest Chaiser and her little daughter De-Loris, who consented to pose for this illustration especially for "Better Theatres."

**Chair Device Provides for Children's Comfort**

**Mother** may safely take her children to any of the Karl Hoblitzelle theatres in the south with the knowledge that she will enjoy the performance in perfect peace from the customary annoyance of having the youngsters climbing on her lap, sitting on the arm rest or standing upright in the seat to watch the show. To enable this the Hoblitzelle theatres are equipped to provide an extra children's seat such as pictured above.

This extra seat is of simple construction and designed to fit snugly into the regular theatre chair. It is about six and one-half inches high, with the upper portion receding somewhat so that it fits into the curved portion of the larger chair and enables the child to comfortably rest its back and view the show from a height which makes unnecessary the usual standing and clambering for a better view.

When sitting in the chair the child is usually reclined backward, resting against the back of the regular chair. In such a posture there is ample room for curling the legs in various positions as is customary with children. When sitting forward on the arrangement the protruding lower portion acts as a rest for the feet.

**Extra seat for children shown in view above which is furnished mother by usher on entering theatre.**

The extra seats for the children are furnished by the usher, who, on a nod from the mother places them in the chair and carries them away after the performance.

Obviously, "family patronage" is a common sight at the Hoblitzelle houses with such service.

**Drum Stick Holder Placed on Market**

A new drum stick holder has just been placed on the market by an Indianapolis firm, makers of drums and drummers' accessories. It is called the "Holdfast" drum stick holder and is made of a large spiral spring. The sticks can be thrown on the holder and will remain in the position in which they land, ready to be picked up easily by the drummer, without any waste of time.

Better Theatres Advisory Staff

In order to render its readers assistance on various problems of equipment and construction that arise from time to time, Better Theatres has obtained the cooperation of the individuals and associations listed following in this work.

Through the cooperation of this advisory staff this department feels that it has allied itself with sources of expert knowledge on virtually every phase of theatre building and furnishing and is able to offer theatre owners a valuable service in providing information and answers on a wide range of subjects of a general nature.

**Robert O. Boller**, Boller Brothers, Architects.

**Frank Cambria**, Director of Art and Production, Balaban & Katz Theatres.

**E. B. Cresap**, Secretary, National Association of Fan Manufacturers.

**Leo E. Dwyer**, President, Motion Picture Equipment Dealers of America.


**W. S. Hays**, Secretary, National Slate Association and The National Federation, Construction Industries.

**F. J. Huse**, Chief Engineer, Hollow Building Tile Association.

**Joseph Kausal**, Chief Electrical, Maintenance Division, Balaban & Katz Theatres.

**A. C. Liska**, Remodeling.

**E. M. Lurie**, Assistant to Commissioner, Associated Metal Lath Manufacturers.


**Frank E. Plowman**, Theatre Lighting.


**George W. Repp**, Service Division, American Face Brick Association.


**Max Y. Seaton**, Technical Director, National Kellastone Company.

**Wesley Trout**, Projection Engineer.
Correct Seating Arrangement and Its Relation to the Box Office

Maximum results and efficiency in the theatre auditorium is only obtained under a correct seating arrangement. Many theatres, no doubt, operating under old conditions are suffering loss because they are not getting full value out of the seating space of their hall. In this article, prepared by an expert on theatre seating, are presented facts which show how a correct seating arrangement is a factor which makes for additional box office receipts.

Proper theatre seating today is a subject of keen interest to exhibitors because it involves a number of economic phases. This is readily appreciated when we consider the past and present requirements of the playhouse in this respect, as well as the conditions under which the-

Adapting seats to a floor that has a side pitch.

atres are now being erected and operated.

While it may have been safe for the owner in former days to take the square feet area of his auditorium and divide it by some such number as six or seven and thus gauge the approximate seating capacity of his hall, it is obvious that such procedure under present conditions would mean a great economic waste. Today the theatre seating problem is one that must be expertly solved as well as expertly executed if maximum efficiency is to obtain from the floor area and the chairs themselves. Theatre seating is a specialized industry, even as the design and construction of playhouses is a highly specialized undertaking.

Test Is In Engineering Skill

In the view of many exhibitors, theatre or opera chairs are merely regarded as furniture. But the real test in the production and installation of theatre seating is in the engineering skill and architectural knowledge, rather than in the ability to solely produce good furniture. The experience, equipment and skill to manufacture the seating is, in fact, the lesser requirement of the two.

To equip a theatre properly the first requirement is a thorough understanding of the uses to which the building is to be put. Having determined that, a seating diagram or lay-out should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

Must Conform to Architecture

The seating must be determined upon the basis of the above things and also in conformance with the general architectural and decorative scheme and, further, in proportion to the invested capital of the building as a whole.

Every patron is entitled to a direct and open vision to the stage. Sloping and terracing of floor and the curvatures of the balcony arc, of course, intended to facilitate this, but unless the seats are specially made to meet the requirements of each and every part of the house, these avail but little. For so greatly do theatres vary in plan and design that the seating construction problem must be solved individually in each instance.

The relative length of chairs, front and back, must be so adjusted as to conform evenly to the slope of the floor and still keep the chair in its normal position. Then the occupant is assured of a natural,
easy and comfortable position in sitting. He is neither tilted too far forward or too far back. His feet and those of the chair should rest very naturally in exactly the same line or plane.

Sloping Sides a Problem
Where there are sloping sides toward the center, a two-fold problem presents itself. Not only must the inclination toward the front be right, but there must be a mechanical adjustment in the fastening of the seats to standards, so that the seats will be perfectly level and parallel with the natural floor level and the sitter will not be tilted at an angle—a position bound to be uncomfortable.

The necessary converging of seats from the outer circumference toward the stage, both on the main floor and in the balconies, is another problem. There must be no loss of chair space and resultant decreased capacity, but symmetry and a general pleasing and orderly appearance must be preserved.

The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way less valuable seats to a higher grade of valuation and desirability.

Almost equally as important as proper arrangement of the chairs themselves is the quality, comfort and service they will give. The element of comfort is an especially outstanding consideration as the ability to provide rest and ease for the audience during the performance augurs for more solid enjoyment of the show. Roominess, correct springs, smooth, well upholstered backs, correctly placed arm rests, a perfectly level placing with the floor, serviceable hat holders, smoothly operating and noiseless seat glides are but a few of the things that go to make up a comfortable theatre chair.

Strength, stability, durability must be embodied in every chair. A broken seat, while apparently not of great importance in itself, is nevertheless, an annoyance that reflects unfavorably on the theatre as a whole.

Needs Expert Solution
Accompanying views give an idea of some of the problems which must be solved in obtaining an efficient seating arrangement, also an insight into the factors that go to make a comfortable and serviceable chair. Because the seating problem is such an important one it is obviously the best form of economy to entrust the matter to sources that will assure efficient and lasting results.

Leases Big Theatre
Famous Players-Lasky Corporation of New York will pay the Missouri Theatre Company a rental of $72,000 a year for two years and $122,000 a year thereafter during the seventeen and a half years it has the Grand boulevard and Lucas avenue picture palaces lease. The lease was recorded in St. Louis last month, and is a step toward completing the financial details incident to erecting a 12-story office building in conjunction with the theatre.

To Remodel Theatre
Between $40,000 and $50,000 will be spent in remodeling the Hubbell Opera House, Trenton, Mo., by Capitol Enterprises, which owns a large string of motion picture houses, with headquarters in Kansas City. The house is owned by W. A. Hubbell, who is financially interested in Capitol Enterprises. Remodeling plans include a ground floor lobby of marble and tile up to the wainscoting line.
Stage Lighting Equipment and How to Use It Effectively

This is the second of the series of articles by A. L. Powell on requirements and equipment for lighting the stage for specialties and presentation, the first of which appeared in the BETTER THEATRES section for June.

By A. L. POWELL

A MOST useful device for lighting a given area to a greater intensity than the rest of the stage is the bunch light, often known as the "open box" or "olivette," shown in Fig. 2. Hand-fed arc lamps were formerly used for this service, but with the introduction of the high wattage MAZDA C lamps, arc equipment has been replaced by the 1000-watt Bargman, which advantages are remote control (direct from the switchboard), ability to be dimmed and simplicity of operation, which facts materially reduce the number of operators for a given production. Spun aluminum or white painted reflectors are commonly used in the bunch lights although some reflectors are built up of sections of mirrored glass to obtain more accurate light control. Color modification is obtained by the use of gelatin screens. The units are movable and adjustable as to height and direction, and can be plugged in at will from any stage pocket. Open box lights also prove very useful suspended from the gridiron to illuminate cycloramas.

When "Spots" Are Used

When it is desired to draw the attention of the audience to an individual performer, a group, or a special part of the scene, it is common practice to illuminate this area to a very high intensity of light relative to the surroundings. This is accomplished by means of the spot lamp which directs a strong, concentrated beam of light. The spot lamp is fitted with a single condenser lens which enables the operator to adjust the size of the spot at will. For the very highest intensity the direct-current hand-fed open arc is still used. For most purposes, concentrated filament (floodlighting and stereopticon) MAZDA C lamps are suitable. Standard forms of spot lamps are pictured in Fig. 2. These use lamps with a spherical mirror behind the filament to obtain a higher utilization of light. The direction of the beam can be changed at will and a performer moving about the stage. "Followed with the spot." The handle at the base of the housing permits one to move the lamp toward or away from the lens enlarging or decreasing the size of the spot. Color modification is obtained by the so-called color wheel or by individual gelatin screens fitting in grooves directly in front of the lens.

Suspension Type Useful

One of the most useful recent developments in stage lighting equipment is the suspension type spot lamp pictured in Fig. 1. This particular device carries a 500 or 1000-watt concentrated filament lamp and, as its name implies,

![Fig. 1. Showing suspension type spot-lamp which is found very useful.](image)

is hung from the gridiron or other support. A color screen holder will be noted at the base of the unit.

One can readily picture the effects which are produced with the general lighting of a moderate intensity in color and spots of different colors of higher intensity superimposed on the general lighting. Ornamental vases, urns and decorative features of this character can be made very effective by the application of suspension type spot lamps. It is often desirable to bring out an individual performer with a spot from overhead, instead of by one in the balcony or "front of the house." Relying on the neutral, more natural and the harsh, defined spot does not show up on the drop.

Other useful devices are the so-called "baby spots" (illustrated in Fig. 3) which can be plugged in at the footlights or suspended from the borders. These employ 250 or 400-watt concentrated filament lamps. Spherical mirrors should be used to redirect as much of the light as possible in the beam.

"Effect" Apparatus

There are times when a very sharply defined spot or picture effect is desired and an apparatus known as a scintopicon, similar to a regular stereopticon, is used to produce this effect. This has objective lenses in addition to double condensers. By using an opaque slide with an opening of the shape desired, a spot of some particular contour can be obtained.

As an example of a simple effective use of such a device, suppose a solo dancer is representing the "Night of St. Valentine's Day." Instead of painting the drop or cyclorama in color, this might well be of a white or some light, neutral tint, the entire stage flooded with pink light and a clear spot in the shape of a heart used to follow the dancer. The clear spot should be of a sufficiently higher intensity to overcome, as one might say, the colored light and the dancer would constantly appear in a white spot. As soon as the spot moved, that position would again appear pink.

This is obviously more attractive than if the drop were painted pink and a spot lamp merely gave a greater intensity in the area of the spot. By working with uncolored drapes, applying the color in light rather than in pigment, effects far in advance of past practices can be readily obtained.

Disk Gives Nature Scenes

Effect apparatus can be fitted with a special head containing a revolving disk which is painted in a certain manner and driven by an adjustable speed motor or clock-work mechanism. This is used to produce the effect of running water, falling rain or snow, moving clouds, flames, sparks, shadows, etc., and innumerable illusions.

A number of effect machines placed in various positions and operated at different speeds are used for some of the realistic cloud effects often seen with the spectacular productions. A large variety of effects, rather intricate and somewhat cumbersome piece of apparatus is used for cloud effects. Two groups of
Combinations of these colors can be used to good effect when the stage is darkened.

Location of Switchboard

The switchboard for controlling all the stage lights, as well as the house circuits, should be located in such a position that the electrician can view the entire scene. It should be of the dead front type, with all live parts out of reach. Each circuit should be clearly indicated by a suitable legend on the face of the board and colored handles on the dimmers are of assistance in rapid manipulation. Dimmers should be provided to control each of the house circuits and each of the color circuits on the stage. The interlocking and selective types of dimmers offer special advantages in convenience and smoothness of control.

In designing a dimmer, due consideration should be given to the resistance, voltage and candle-power characteristics of the lamp, in order that a fine graduation in intensity can be obtained. It is well, particularly with dimmers on spot lamp stands, to have the last point “off” so that it will serve as a switch and thus economize in current.

Balcony Should Have Pockets

Stage pockets are necessary in all parts of the stage floor for plugging in bunch lights, spot lamps and other appliances. Pockets of high current carrying capacity should also be provided in the balcony for “front of house” spot lamps and floodlights.

A very important feature of the equipment of the modern stage is the installation of one or more high current service cutouts known as “company switches.” Most of the recent productions employ their own lighting equipment entirely placing no dependence on the regular house apparatus. These lights are controlled by portable switchboards and dimmers, often very intricate and complete. These portable switchboards are connected at the company switch and the regular boards used only for control of the auditorium lights.

Electricity a Big Factor

The uses of electricity for stage effects are varied indeed and space is not available for discussing all of these. In the early days lighting was produced by blowing a stream of powdered magnesium through a flame. Now, flashing electric arcs give an infinitely more realistic effect. By the aid of electricity, the glowing coal in the fire place is imitated. Until comparatively recently, red light thrown on rising steam was used to produce a conflagration. Now, a number of ingenious substitutes are used for flame effects. A patented device utilizes strips of thin silk put in motion by an air current from a blower or fan. With projecting apparatus and properly colored slides the low portion appears yellow, the central red, and the top smoke color, thus simulating actual flame much more effectively. This principle has been utilized in connection with urns and torches, a miniature motor fed from a dry cell being employed in the portable torch to produce an air stream or rotary motion.

Some interesting effects can be obtained by the use of phosphorescent paint on scenery, properties and gowns. Objects painted with Balmain’s paint (calcium sulphide) glow for awhile with a bluish light after being exposed to the bare carbon arc or quartz mercury arc. Paints with certain salts of zinc, strontium, cadmium and barium as part of their composition, give other phosphorescent tints, such as yellow, red and green.

Will Build Theatre

Harry Lazarus, of Albany, well known through his theatrical enterprises, has secured options on several sites and will build a theatre at Kingston, N. Y. Associated with Mr. Lazarus in the enterprise are David Freedman, of Albany; Harry Coplan, of Schenectady and several Kingston business men. The proposed theatre will seat 1,800.

Start Big Theatre

Work has been started in St. Louis, Mo., on the $1,600,000 Loew State theatre, Eighth street and Washington avenue, which will be completed by Fall. Thomas Lamb, New York City, is the architect.

Fig. 3. A group of so-called “baby spots” which can be plugged in at footlights or suspended from borders.

Fig. 4. Sciopticons, used when a sharply defined spot or picture effect is desired.
Better Lighting Effects Mean Better Theatres

The wonderful lighting effects produced by C-H Theatre Dimmer Equipment add to box office receipts out of all proportion to their cost.

C-H Dimmers are made in types especially adapted to the continuous long-hour duty required by the moving picture theatre today. They are designed by an engineering force specializing in electrical control dating back to the time when the old carbon filament electric lamps superseded the old gas foot-lights. By far, the majority of theatres are equipped with Cutler-Hammer Dimmers.

If you are planning a new theatre or the remodeling of an existing building—make provision for adequate C-H Dimmer Equipment to produce the pleasing effects that make audiences happy and keep the ticket office busy.

THE CUTLER-HAMMER MFG. CO.
Works: MILWAUKEE and NEW YORK
Offices and Agents in Principal Cities
Northern Electric Co., Ltd., Can.

C-H Dimmer plates are installed in rows, the number of rows depending upon the number of lighting circuits controlled.
Mechanical Instruments and Their Value in Smaller Theatres

(By the Observer)

FEW WHO know anything about the motion picture industry will deny that moving picture theatre music, especially in the case of the smaller theatre, is a problem that in many cases has not been thoroughly solved. Certain it is that the matter has not received the same attention and consideration that has been given to other branches of the industry. It has been to a large extent, and as far as the technical side is concerned, neglected, being one of the few divisions of a highly technical business to receive little attention from the promoters of the industry or even from the theatre owner himself.

No Mystery About Music

For some reason the extent of the managers activity along this line has been the hiring of musicians and the buying of instruments. The question of the nature of the music has been left to the musicians. This has been done, perhaps, because of the general erroneous impression that there is a certain mystery about music that no one but a musician can solve. As a matter of fact the musician, especially the grade that is available for the limited theatre, knows little about the application of music, and probably cares less, and certainly very little about the scope of musical instruments available for theatre work. A musical director would know of course, but there is a vast difference between the two.

The extent of the average musician's knowledge and interest is in playing the instrument he is skilled in and in playing the particular piece set before him to the best of his ability. Whether that piece is the right or wrong one to play according to the circumstances rarely comes under his consideration.

The theatre owner often fails to realize this and turns all musical responsibility over to the musician or musicians he employs. What would be the result if he turned the booking of films to the operator? And yet one is just as feasible as the other.

Music for Smaller Theatre

As a rule, the musical talent available for the theatre of about 1,000 seats or under is not of the highest grade. The pay is naturally modest and consequently the musicians available are usually aspirants—that is people who are making a living at other work and who accept the music job as an extra. Their ability and experience, therefore, consists of simply producing music while the picture is shown. Beyond that they do not progress to go.

Better music of greater variety and wider range could in most cases be obtained for the theatre of the class mentioned if a proper and intelligent knowledge was acquired of the mechanical instruments that are available today for theatre music. Rapid strides have been made in the development and variety of this class of musical instrument in the last ten years and now it is possible to obtain a reproduction of the music of any and all instruments, so that it is impossible to know that the music is not being played by a musician. The piano, organ, violin, flutes, marimbas, bass drums, brasses, trombones, can all be perfectly played by instruments controlled entirely by music rolls cut so that the music is reproduced in expression exactly as the musician who recorded the original piece can be reproduced.

Operation Easy to Learn

If there is any fault to find with the mechanical instrument it cannot be laid to the charge of the instrument itself but to the lack of knowledge on the part of those who need this class of music. A little mechanical knowledge with average intelligence is all that is necessary to obtain the best results.

The range of such instruments runs from the ordinary player-piano to the large orchestral organ which can produce almost any musical sound. Within this range there are so many combinations that would be sufficient to provide any average theatre with all the music it could possibly need. In this article we will only deal with the piano.

This department will be glad to furnish anyone with more particulars that might serve as a guide to their own particular case.

The first type we will mention is an electric reproducing piano with flutes, organ, and traps. This instrument will reproduce the original playing with exact expression and is capable of playing a roll of ten tunes. It can be set to play the set throughout or to play any number of the pieces that might be desired. It can also be used as a straight piano that is played by hand. The cost of this class of instrument is low and is very suitable for the small theatre that cannot bear the outlay for instruments and a little salary for musicians. It can be used very effectively where an all round musician is available, a man who can play the piano, traps and drums and perhaps the banjo, trombone or saxophone. In such a case the piano can operate by roll while the musician plays traps and drums or the other instruments or varies them to suit the music or the picture. With a little planning some very fine and highly pleasing effects can be obtained.

Piano and Organ Combined

Another instrument with more orchestral attachments and which means an investment of not over two thousand dollars has lately been placed on the market that is a combination of piano and orchestral organ.

It has two keyboards, piano and organ, and can be operated in several different manners. It can be hand played either as a piano, an organ, or both. The organ part can be hand played as a straight organ solo, or with orchestral accompaniments. And, the combined instrument can be played by roll. Or the organ and orchestra can be played by roll and the piano played by hand as an accompaniment.

The instrument also has an electric control by which the roll can be operated from any point or at any distance from the operator. In picture work it could easily be successfully operated from the opera-
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(Continued from page XVII)

tor's room in conjunction with the reel. It takes a ten tune special roll as well as any ordinary standard roll and the pieces can be played in any order that is desired.

Gives Orchestral Effect

Some very effective work has been accomplished by this instrument by having the instrument concealed from view and controlling the playing by the electric button system from the back of the theatre. The effect that can be produced by means of this means is very gratifying to the audience and if properly manipulated greatly enhances the picture. The change from the light orchestral effect to the deep sombre organ solo gives the impression that different instruments are being used.

Another instrument of this type but somewhat larger and more expensive that has a console for the organ attached to the piano and the case for the organ pipes separate so that the keyboard can be placed in the orchestra pit and the organ built into the stage is on the market and is manufactured by one of the largest music houses in the country. It is very suitable for the theatre that has from one to two thousand patrons.

The next class of mechanical instrument is the orchestrion which is practically a perfect reproduction of the orchestra with full traps, cymbals, bells, etc. This instrument runs in price from $10,000 up. The body of the instrument is separate from the console and is usually laid along the side or wing of the theatre or built in to the stage.

Phonograph Finding Place

It has a double roller so that the change from one piece to another can be made without a pause. The roll plays the main orchestra effects and the flute, cymbal, bells and trap sounds can be manipulated by keys on the console. The range of this class of instrument practically covers the entire field.

Of course, it requires greater skill in its operation but one can learn to operate it in a comparatively short time. There is more mechanical knowledge required and more technical knowledge but it is not difficult to obtain a good operator at a reasonable figure. The companies that install them will train an operator as part of the installation work. The music of such an instrument is equal to a full orchestra and it can be operated at a much less expense.

Even the phonograph is finding a new place in theatre music. Recently one of the large picture houses in Chicago's Loop district staged a phonograph solo of a celebrated singer and used the symphony orchestra as an accompaniment. The phonograph was a large model with a splendiferous sound carriage and with the accompaniment of a real orchestra, the effect was not far short of what it would have been with the artist appearing in person. Phonograph construction has made great strides in recent years and the possibilities of using it as a reproducer of the singing of world famous artists is up for serious consideration with some of the leading theatre owners. Of course the use of the phonograph must be done with the proper setting otherwise it will prove a failure. The machine must be staged with the same dignity and respect that would be accorded the artist himself. It must be supported by an orchestra.

Big Supply Available

Regarding the mechanical instruments mentioned in this article it might not be amiss to state that the library of music obtainable in rolls is practically limitless.

The next "Better Theatres" section will appear in the "Herald" dated August 18, going to press August 6.
The rolls are manufactured by several large concerns and any class of music is available. New rolls are being added to the list daily which includes the very latest hits. There is no danger of not getting suitable music or not a sufficient variety of music. The list includes operas, classical, sacred, dramatic, popular, ragtime and jazz numbers.

**Equipment Dealers Meet This Week**

MOTION picture equipment dealers from all parts of the country are gathered at the Congress Hotel, Chicago, this week for the second annual convention of the Association of Motion Picture Equipment Dealers of America. The conference will be held three days, July 12, 13 and 14.

Among the matters which will come up for discussion and action at the sessions will be a plan to amend the by-laws of the organization in order to provide for expansion and for the taking in of members' employees, manufacturers' employers, etc. The question of engaging a paid secretary will also be presented to the members and also the proposition of selecting permanent headquarters.

President Leo E. Dwyer will tell of the progress made by the association during the past year and will also present a plan offered by Hoy Reporting Service for looking after various interests of the organization. New officers and directors will also be elected.

Prominent speakers have been invited to address the gathering and a lively program of entertainment, including a banquet and special provision for the entertainment of wives of members, is promised by R. A. Benson, chairman of the arrangements committee.

---

**Over Two Thousand Theatres Now Using Mazda Projection**

**MORE DAILY INSTALLING THIS MONEY-SAVING METHOD**

More than two thousand exhibitors are now using the National Mazda Motion Picture lamp in theatre service. No more rigid criterion of its success can be obtained than the opinions of these actual users. They themselves have demonstrated the superiority of this lamp. They have enjoyed its satisfactory—its reliability of operation, its simplicity, its unfailing ability to project better pictures and to save in operating cost at the same time.

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Projectionists who are using the National Mazda Motion Picture lamp are enthusiastic in their approval. From their standpoint, the total absence of the obnoxious fumes, gases and carbon dust is a most welcome improvement. The reduction of the stifling heat radiation is also a big advantage, especially in the summer months. Not only does the MAZDA lamp provide more healthful conditions, but it permits greater cleanliness in the booth. The projectionists favor the MAZDA lamp also because it is noiseless, simple to operate and provides a stationary light source—after the initial setting no adjustments are necessary during the life of the lamp. This allows the projectionist more time to watch the results on the screen. And it is the excellence of the picture on the screen that draws the crowds to a theatre.

**PUBLIC APPRECIATE IT**

Theatre patrons have little concern for the kind of lamp you are using for projection. What they pay for is to see the picture on the screen. The National MAZDA Motion Picture lamp gives them that picture with all the art and beauty that the producer put into it. The light on the screen is soft and pleasing—easy on the eyes. The mechanical processes of projecting the light are forgotten in the enjoyment of the picture that seems really life-like.

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[Image of Mazda Projection Lamp]
Installation of the Projection Equipment

"The matter of the installation of the projection machines and electrical equipment is of paramount importance," says Wesley Trout, projection engineer. "This apparatus must be properly used and should incorporate facilities to insure its proper operation. It is of importance that any auxiliary apparatus, such as spot lights, etc., should be given ample room for ease of operation. Re-winding equipment and also a room for the motor generator should be taken care of in the planning of the projection department. The housing of the machines should be in a room such size that the operator is perfectly comfortable at his work and the equipment should be so arranged that the minimum amount of effort is expended in changing from one machine to another, the operation of spot lights, etc.

The walls of the projection department should be of hard plaster or tile. The floor may be of cement but in this case should be covered with heavy linoleum or rubber, as it is necessary to have some form of insulation on the floor. The color of the walls of the projection room is of importance, as there should be no reflection of any light that may escape from the machine. A battleship grey or moderately dark green finish should be employed, as neither of these colors is too dark for physical comfort and yet will not give any degree of reflection of stray light.

The correct placing of the projection screen is essential. In a small house where there is no stage, this should be placed between four and five feet from the floor and of the proper size for the length of the theatre. Care should be taken in positioning the screen to avoid causing discomfort to the people in the front row that are looking up at the pictures. It is a good idea to keep the screen as low as consistent with good sight lines.

If the screen is positioned back on the stage, it is permissible to place it somewhat higher. That is, instead of being one or two feet off the stage level, it can be placed higher in proportion to the distance back from the curtain line.

The question of the best material for screens cannot be definitely decided, as it rests entirely with the particular type of house. In the case of a theatre which is relatively wide and has a balcony, it is advisable to use a diffusing type screen, that is, a screen with a surface which tends to diffuse the light thrown on it by the projection machine and thus enable people seated in the extreme side seats or the balcony to see a well lighted picture.

In a relatively narrow house with straight projection, it is well to consider the reflector type screen, as the reflector type screen has a surface which tends to throw the light projected on the screen back within a relatively small angle of spread. The disadvantage of a reflector type screen in a wide house is that some of the seats will be favored with an extremely bright picture and others with a very dimly illuminated picture.

As stated above, it is not possible to make any definite recommendations to cover all theatres, and it is left with the owner to select the proper screen for his individual requirements.
Remodeling Suggestions, Considerations
Concluded from Page V

entirety. It will in all probability be possible for you to retain the old electric outlets but equip same with new lighting fixtures and new silk shades.

13. Purchase and apply modern panic bolts on all of your side exit doors and apply new parchment or art glass exit sign boxes over doors.


15. Purchase a set of dimmers and rearrange the bus bars on your switchboard so as to take the house load under the control of these dimmers.

16. Install where necessary ventilating fans of large capacity, using multiple speed motors so as to allow you to change the air in your theatre at least once every five minutes. These fans to be run intermittently during the Winter season and can be successfully used when run at high speed during the Summer time for a cooling effect.

17. Install a modern pipe organ with the proper number of stops and enlarge your orchestra pit.

18. Supply your house attendants with a new set of uniforms.

Adds to Combined Value
The accomplishment of such a rejuvenation process will change the theatre in its entirety, and the additional investment represented by the cost of the remodeling added to the original low cost of the old building will give you valuation away below the actual reproduction value of your property. We claim that a dollar spent in remodeling will add $2,000 to the combined value of the old and the new one.

When you have a new competitor in your town, remodeling now means to save your business and clientele and to remodel before competition comes into your town means taking out an insurance policy on your business.

Answers to Music Questions

"I have been told that because of the terrific wear upon a theatre piano it is good policy to buy cheap instruments and replace them frequently. On the other hand, others tell me that it is best to buy a high priced instrument and care for it well as it will outlive several cheaper grade pianos. What is your opinion?"—H. S.

Answer: It is a mistake to expect a poor grade piano, which is what you mean when you say cheap, to stand the wear of theatre work. A cheap piano has poor material throughout and never gives good music even when it is new. The wood is not properly seasoned and the sounding board is not made of the choice spruce. The wire is poor and the pins do not hold the proper tension long, and the piano soon goes permanently out of tune. On the other hand a high grade piano gets better with wear and there is no such thing as "terrific wear" as far as playing is concerned. Consult a reliable pianist for further information.

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By JULES E. MAStBAUM

President, The Stanley Company of America

WE ARE proud of our theatres in Philadelphia—and by “our theatres” I mean those of The Stanley Company of America. Each is distinctively different, for we have no set plan of action in erecting any house and each is especially designed to suit its neighborhood, the sort of film or vaudeville entertainment to be provided and each also is influenced by the newest developments in building science and in decorative schemes.

It is more than two years now that our magnificent Stanley theatre at Nineteenth and Market streets was opened to the public. Its modernity is apparent and it does not take second place with any house in the country. The new Chicago theatre of Messrs. Balaban and Katz, justly regarded as one of the handsomest of theatres, has the advantage of more recent construction and the seating capacity is greater. However, the Stanley with its capacity of 4,000 does not suffer in comparison. The Stanley has every quality to make it a leader.

Observers Studied Traffic

When the Stanley was first given consideration, there was another Stanley in Philadelphia. It stood on Market street west of Sixth. That site, opposite the elevated tracks of the Pennsylvania’s Broad Street Station, was decreed by many. Our judgment was not wrong in spite of many predictions. Market street was in course of transformation and the Stanley was seeking the new mark.Today that house is one of the most popular in the city, although the name has been changed to the Stanton, in order that the much larger theatre might be given the name of Stanley, in honor of my revered brother, the late Stanley V. Mastbaum.

Yet to many it seemed the height of folly to select that plot at Nineteenth and Market streets as site for the new and finer house. There were tumbledown shacks on the site and the neighborhood seemed entirely unsuited to an entertainment enterprise. My own observation, however, was that Philadelphia was moving westward and that Market street could not long continue to “drag along.” In order to make sure that I was right I had men stationed at the Nineteenth street intersection of Market street to count the passersby. The result was astonishing. Each day there seemed to be an increase. Whatever doubts there might have been as to the wisdom of erecting a theatre at Nineteenth street, at once vanished. We knew we were right—and we were astounded.

We knew definitely what sort of a house we wanted built. It must be the finest anywhere. Our local experience had given us correct perspective with regard to neighborhood houses but the Stanley was to be the best of its kind—the most modern of theatres and of the highest type. In a general way we knew what we wanted. But that was not enough. Our architects, the firm of Hoffman-Henon Company were called into consultation. Mr. Henon went to various leading cities of the country and made personal inspection of principal theatres and to the cinemagian crossed the ocean and he got valuable “tips” from observation of the latest developments in that field. Then, with these impressions of the two architects, as a help, we were ready to go on with the work. We had been fortunate in obtaining a site that was not held at the high prices prevailing today and so we were prepared to “go the limit” in arranging for the new house and for its decoration. There was no stinting and when the theatre was completed it represented a two million dollar investment. Let me say that we have never had cause to regret any of that expenditure. Apart from the finance it mayor be considered that of being a part of an organization that has a real monument in this magnificent theatre. Its whole plan showed that its new neighborhood and Market street is rapidly becoming, as it should be, the Main street of the town. Just one block away on Chestnut street we are building the beautiful Aldine theatre, which is also prospering and which is of its type, as handsome as one could desire.

Adapt Houses to Neighborhood

As I have said, the Stanley theatres are adapted to the neighborhood and to the expected patronage. But there are several things common to all of our houses—perfect ventilation, the installation of every possible device for comfort and safety (this means fireproof structures) and absolute cleanliness. Our employees are unfailingly courteous and as for our music, it is the best obtainable. Our own experience is that music is one of the most important features of any picture presentation.

Let me say something as to two of our houses not yet mentioned. There is the Arcadia. It is truly a gem. The atmosphere of the drawing room, artistic in every detail, costly as to structure and location and yet with a beauty of only 500. Our Karlton theatre on Chestnut street not many feet from the Arcadia, is also handsome. It is a house of the lengthy sort, due to the shape of the lot, but it has that sort of dignified decoration that is in accord with the general quality of entertainment provided.

Knowing City Half of Problem

The Hoffman-Henon combination is helpful in every way in the Stanley Company’s building activities. Each member of the firm has given close study to conditions in the local picture situation and suggestions as to type of house are quickly assimilated. The important thing is to know your city. That at once is fifty per cent of the problem. A neighborhood can be studied but the astute manager ought also to have a more extensive acquaintance with the locality through observation during a sufficiently long period. Real estate values are a barometer but there is also necessary an intuitive sense to lead to building of the right sort of theatre, at the right time and in the right place. The architect can do his part but the manager has shown in advance just the sort of building that the neighborhood requires. After all, the building of any new house is just applied business acumen.

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Petty annoyances cut down box office receipts. Hence the delightful atmosphere and restfulness of most successful theatres—due principally to the elimination of petty annoyances. Unfortunately hundreds of audiences are still annoyed by aisle light glare simply because many exhibitors think that their aisle lights are all right. Look down your aisles tonight—see if they provide ample illumination without glare.

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Typhoon Fan Company, 345 West 39th St., New York City.

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Answers to Music Questions

"What do you consider the best instrumentation for a theatre orchestra of 4 pieces? Of 5? Of 6, 7, 8?"—J. B.

Answer: For 4 pieces: piano, violin, saxophone, traps. For 5 pieces add a banjo. For 6 pieces add a violin to the 5 pieces. For 7 pieces add trombone or clarinet. For 8 pieces: piano, 2 first violins, 1 second violin, 2 saxophones (soprano and tenor), banjo and traps.

"What do you consider preferable for a small theatre (350 seats) in a town of 16,000 population, a roll-player with organ, traps, etc., attached, operated by an able musician, or a small orchestra, say 3 or 4 pieces?"—A. M. C.

Answer: Circumstances such as whether the town had a number of other theatres with orchestras or not would affect this case. If there is no large orchestra in the place, in other words not much orchestra opposition, it would prove a good investment to spend some extra money on an orchestra, provided the proper musical talent is available. In such a case a good orchestra would be an added attraction for which the public would be willing to pay an extra ten cents, if the proper musical programs were given. If there is plenty of good orchestral music in the town, a good orchestral organ, played by rolls, would be preferable. It would have to be one that had piano, flutes, cymbals, drum and traps. Such an instrument does not require an able musician. Any young man of average intelligence can learn to operate one in a few lessons.
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| 102 | Metal numbers |
| 103 | Metal letters |
| 105 | Mirrors |
| 106 | Mirror shades |
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| 108 | Musical instruments—(state kind) |
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| 110 | Nursery furnishings and equipment |
| 112 | Orchestral pieces |
| 113 | Orchestra pit fittings, furnishings |
| 114 | Organs |
| 115 | Organ lights |
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| 128 | Poster paste |
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| 130 | Power generating plants |
| 131 | Programs |
| 132 | Program covers |
| 133 | Program signs—illuminated |
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| 135 | Projector machine parts |
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| 151 | Screen covers |
| 152 | Screen indicators |
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| 160 | Slide lanterns |
| 161 | Slide making outfits |
| 162 | Slide mats |
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| 165 | Soap containers—liquid |
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| 170 | Stage lighting systems |
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| 198 | Vacuum cleaners |
| 199 | Ventilating fans |
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| 201 | Ventilating machines—soap—towel, naps, etc. |
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| 203 | Wall covering |
| 204 | Water coolers |
| 206 | Wire rope |

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Detailed information concerning any product listed will be sent to any exhibitor providing coupon is filled in and mailed to Exhibitors Herald, 407 S. Dearborn St., Chicago.

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| 356 | Re-decorating service |
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| 358 | Sign lettering service |
| 359 | Sign lettering schools |
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| 361 | Theatre accounting systems |
| 362 | Typewriters |

**EXHIBITORS HERALD**

**Gentlemen:**

I should like to receive reliable information on the items listed herewith:

(Refer to items by number)

**Remarks:**

**Name:**

**Theatre:**

**City:**

**State:**

**Seating Capacity:**
Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

EASTMAN
POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Selznick Distributing Corporation
Presents "Rupert of Hentzau" from
The famous story by Sir Anthony Hope.
Scenario by Edward J. Montagne.
Art settings by Mr. Stephen Goosson.
Photographed by Glen McWilliams.
Film edited by Howard P. Bretherton.
All directed by Mr. Victor Heerman.
The entire production under the
Personal supervision of Myron Selznick.

Prints available at Selznick Exchanges.

"Rupert of Hentzau," a wonderful
Story—Exquisite sets—Excellent
Photography—Artistic direction—
Cast extraordinary, including
Elaine Hammerstein, Lew Cody,
Claire Windsor, Bryant Washburn,
Marjorie Daw, Hobart Bosworth,
Gertrude Astor, Josephine Crowell,
Bert Lytell, Irving Cummings, Elmo
Lincoln, Mitchell Lewis, Nigel De
Brullier. A splendid performance.

Negative developing and Art
Prints by Rothacker-Aller.
Among the Prominent Showmen who will play the releases of Goldwyn-Cosmopolitan are the following:

I. Libson who has contracted for Cincinnati, Dayton and Columbus—
Balaban and Katz who will pre-release "The Spoilers" and "Three Wise Fools" at both the Roosevelt and Chicago Theatres—
William I. Goldman who will show the productions of Goldwyn-Cosmopolitan at his King Theatre in St. Louis and also at the new St. Louis Theatre upon its completion—
The West Coast Theatres (Los Angeles) will play all Goldwyn-Cosmopolitan releases throughout their circuit.
Herbert L. Rothchild who will play all of our releases at his four San Francisco houses—
Jensen and Von Herberg who will pre-release "The Spoilers" in Seattle and also at the Rivoli in Portland—
Ruben and Finklestein who will show Goldwyn-Cosmopolitan releases in Minneapolis, St. Paul, Duluth, Superior, Hibbing, Brainerd and Virginia City—
Fred Desberg will play all of the productions for season 1923-24 at the Stillman, State and Allen Theatres, Cleveland—
Rowland and Clark will play all Goldwyn-Cosmopolitan product at the State and Blackstone Theatres, Pittsburgh,—also at Erie, East Liberty, and Braddock—
Tom Moore will play all Goldwyn-Cosmopolitan at his Rialto Theatre, Washington—
A. H. Blank will play Goldwyn-Cosmopolitan in Omaha, Des Moines and Davenport.
WHAT a picture is Universal's "Merry-Go-Round!" They've carried a slogan in conjunction with this fine achievement which read You'll Be Surprised. Well we are surprised. There has been no bombardment of truculence in the exploitation of this intensely human story of Vienna. But no director is going to fail in grasping the advertising possibilities now that it is here. Whatever he says (and he is going to make capital of this effort) should be shouted from the rooftops.

We predict great success for "Merry-Go-Round." It is lavish, human, dramatic and rich in its story-telling quality. We especially liked the manner in which the central figures are ever in the foreground regardless of the surging tide of life in the background. Indeed we never lose track of the story—the pathetic little romance of the organ-grinder who found her Prince Charming and made him real when he was inclined to play. The idea here is novel in that picking a figure from a carnival has never been employed before. She might be called a first cousin of the circus performer. Which, of course, makes her fascinating and appealing. For stories of the big top never fail to touch the heart-strings.

Rupert Julian, the director, plays upon these same heart strings with the same effectiveness of a great orchestra leader. He lifts his baton (a simile for a megaphone, if you would have it) and the players respond with fine co-operation and feeling. The concertmaster (it's a concertmistress here) is Mary Philbin who, prior to this picture, had never indicated that she was destined for the high places. It must be that we were blind to her ineffable charm and hidden talent. It has taken a great role to bring out her expressive gifts. Surely Mary Philbin has arrived, Lilian Gish excepted as she is, could not have done any better. This newcomer (after all she is a newcomer) extracts the deepest sympathy and the most compelling admiration in her wistful and pathetic study of the organ-grinder. Her child-like expression—her youthful naiveté—her suggestion of deep humility covering wounded pride—these are but a few of her shadings. And nearly keeping pace with her are players, thoroughly in character, such as George Hackathorne, Norman Kerry, Cesare Gravina and George Seigmann.

"Merry-Go-Round" palpitates with real heartbeats. It sings a colorful swan song. It moves with real, dramatic strokes through scenes which seem real. How deep are the humanities and how finely expressed. Universal has reason to feel immensely proud. Incidentally this company has several prizes which it will take from its magic box before another year has been chalked upon the calendar. With "Merry-Go-Round" and "The Hunchback of Notre Dame" it is setting a dizzy pace. And some dare to say that the best is going to the bow-wows.

Universal has the
YOU'LL BE SURPRISED!

THE BIG TEN

MERRY GO ROUND
directed by Rupert Julian
Virginia Valli in
ADVENTURE
with Milton Sills
Hobart Henley Production

CHAPTER IN HER LIFE
Lois Weber Production
Mary Philbin in
MORALITY

THE ACQUITTAL
Claire Windsor (courtesy Goldwyn Pictures Corp.)
Reginald Denny in
THE MAN ABOUT TOWN

Priscilla Dean in
DRIFTING

Mary Philbin in
BEAUTY AT BAY

THUNDERING DAWN
with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi
Directed by Harry Garson

Reginald Denny in
THE SPICE OF LIFE

Pictures 1923-24
"THREE STRIKES"
A Jack White Production
With LIGE CONLEY

Ninth inning—bases full—two out—and his team three runs behind.

When Caesar, the nervous freshman, grabs the old toothpick—two strikes, three balls—

THEN
Your house will sound like the old ball-grounds with the home team winning.
Coming soon!

"The Mightiest Thriller of them All"

STEEL TRAIL

UNIVERSAL CHAPTER PLAY

To be presented by CARL LAEMMLE

Starring WILLIAM DUNCAN
WILLIAM FOX

the first 11 of 25

IF WINTER COMES

Mightier than the book

Harry Millarde Production

ST. ELMO

with JOHN GILBERT

and a Notable Cast

The ELEVENTH HOUR

with CHARLES JONES

and SHIRLEY MASON

The SILENT COMMAND

J. Gordon Edward's Production

MONNA VANNA

From MAURICE MAETERLINCK's Drama

20 YEARS OF PROGRESS

FOX FILM CORPORATION
presents
new special attractions

Tom Mix in
SOFT BOILED
A J. G. BLYSTONE PRODUCTION

CAMEO KIRBY
with JOHN GILBERT

HELL'S HOLE
with CHARLES JONES

NO MOTHER TO GUIDE HER
with GENEVIEVE TOBIN

DOES IT PAY?
A drama of modern life
with HOPE HAMPTON

THE 25 FOX SPECIALS
FOR THE NEW SEASON
If Winter Comes
Soft Boiled
The Eleventh Hour
St. Elmo
Monna Vanna
The Silent Command
Hell's Hole
Cameo Kirby
No Mother to Guide Her
The Governor's Lady
Does It Pay?
Six Cylinder Love
The Temple of Venus
Around the Town with Mr. Gallagher and Mr. Shean
The Blizzard
North of Hudson Bay
The Shepherd King
The Nest
You Can't Get Away With It
This Freedom
Hoodman Blind
The Shadow of the East
The Arizona Express
The Plunderer
Gentle Julia

20 YEARS OF PROGRESS
FOX FILM CORPORATION
AT LAST!
WILLIAM FOX ANNOUNCES
The World Premier Presentation
IF WINTER COMES
THE MOTION PICTURE VERSION
of
A. S. M. Hutchinson’s novel of
Soul-Stirring, Heart-Gripping Interest
at the
TIMES SQUARE THEATRE
NEW YORK CITY
SEPTEMBER 1ST
Admission $1.00 to $2.00
20 YEARS OF PROGRESS
FOX INDEPENDENCE & STRENGTH
MIGHTIER THAN THE BOOK

A HARRY MILLARDE Production

LOW’ JINKS

HIGH JINKS

MABEL

MRS. PERCH

MARK SABRE

HARRY MILLARDE

PROGRESS

LOW’ JINKS

HIGH JINKS

EFFIE

MRS. PERCH

YOUNG PERCH

NONA

MARK SABRE

A HARRY MILLARDE Production

20 YEARS OF PROGRESS

FOX FILM CORPORATION
The MAN BETWEEN

A FINIS FOX PRODUCTION

It has a touching domestic drama when a wealth-spoiled husband forsakes his home for the luring eyes of a cabaret dancer.

It has thrilling fights amid the silent snows of the woods when the lover has it out with the dancer's enraged husband.

It has a strange case of double identity when another man returns in the faithless husband's place—and falls in love with his wife.

It has an exciting crook interest, an unexpected climax and a walloping big dramatic scene when they all meet in the dancer's dressing room, behind the silver curtains of a glittering cabaret.

Edna Murphy plays the wife; Vola Vale, the dancer; Allan Forrest is "The Man Between."

Allan Forrest
Edna Murphy
Vola Vale
and a notable cast
Here's the Magician of the Box Office!

M. C. Levee presents a MAURICE TOURNER production "THE BRASS BOTTLE" by F. Anstey. Personally directed by Maurice Tourneur. A First National Picture.
"The Brass"

"Awake! For I have hearts for you to wreck in 1923."

To tempt the king with a beauty more amazing than Sheba's.
Away from the Work-a-day World
The Madding Throngs
The Blazing Heat
The Carks—the Cares
The Humdrum Life
Away on the Magic Carpet
To the Enchanted Days
The Mystic Nights of Araby
Where the Genial Genie
The Slave of the Ring
At your Slightest Beck
Weaves Castles of Splendor
With Marbled Rooms
Studded with Gems
Laden with Silks
Conjures Sumptuous Banquets
Beautiful Women
Singly, and in Harems-Full
Tripping the Light Fantastic
To Witching Music
Dipping in Frosted Baths
With Smiles Alluring
Bewitching—Enticing
Beckoning
To a Wonder-Play.

A FIRST NATIONAL PICTURE

He had asked the genie for a four-room apartment. But—what—he—got!
The Surprise Novelty!
By the Man Who Made
"The Isle of Lost Ships"

Spectacular in Splendor —
Rich in the Imagery of
the Orient — a Fantasy—
a Dream — a Midsummer's
Night's Madness That'll
bring joy to your patrons!

The story of
A MODERN MAN
who slipped back 6,000 years
TO HAREM LAND
enacted by
a splendid cast — including
Harry Myers — Ernest Torrence
Tully Marshall — Barbara LaMarr
Ford Sterling — Otis Harlan
Charlotte Merriam

A First National Picture
DAVID SMITH

Producer of
BLACK BEAUTY, The COURAGE of MARGE O’DOONE,
The NINETY and NINE, MASTERS of MEN, Etc.

Has Completed Production
of Two Great Specials
for Release During the 1923-24 Season

The
Midnight Alarm
and
Pioneer Trails

VITAGRAPH
ALBERT F. SMITH president
Now in the Making

FORTY real stars and artists, 12 famous directors, and 28 authors and screen playwrights are now engaged on Paramount's Next 19—without question the greatest lineup of pictures ever offered to the screen. Advance announcement soon.

Big names mean big business. Each picture of Paramount's Next 19 is worthy of the big names in it.
To satisfy the present crying need for good short subjects, Paramount is reissuing 25 Paramount-Mack Sennett comedies, the greatest two-reelers ever produced. Here are 7 comedy knockouts for August, September and October:

"Are Waitresses Safe?"
with Ben Turpin, Louise Fazenda

"Friend Husband,"
with Charles Murray, Mary Thurman

"Room 23,"
with Charles Murray

"Movie Fans"

"Roping Her Romeo."
with Ben Turpin, Polly Moran

"Two Tough Tenderfeet."
with Ben Turpin, Polly Moran

"His Smothered Love,"
with Marie Prevost

All retitled by Ralph Spence.

Fresh prints and new advertising material are now ready.

Book them now
at Paramount Exchanges
And the first Gene

Michael O'Halloran

Directed by
James Leo Meehan

To be released by
Stratton-Porter
production to be brought to
the screen will be,

MICHAEL
O’HALLORAN

The Book that has gone over the million mark in sales!

There is money in these productions for YOU, Mr. Exhibitor, because:

1st. You have by far the name of the most popular author in the world today to advertise, an author whose books sell in such tremendous quantities that the American News Company has just placed an order for 100,000 of her latest novel, something that has never happened before in the history of this company.

2nd. You have in “Michael O’Halloran” one of the most popular books Gene Stratton-Porter ever wrote, a story which comes to the screen, according to the Morning Telegraph, as “sure-fire stuff.”

You will never go wrong in booking a Gene Stratton-Porter production.
Leadership Won by Supremacy in Every Field!

First National Has the Six Best Sellers of Current Fiction on Its Record-Smashing Schedule

Books that are selling as fast as printing presses can turn them out; books people everywhere are reading and talking about!

Gertrude Atherton's "Black Oxen," with rejuvenation as its theme.


"Ponjola," the greatest story Cynthia Stockley has written since "Poppy." With James Kirkwood and Anna Q. Nilsson.

"The Huntress," by Hulbert Footner; a magnificent starring vehicle of Colleen Moore.

Sidney Herschel Small's "Thundergate," a drama of nights along the waterfronts of San Francisco and Shanghai. With Owen Moore, Sylvia Breamer and Virginia Brown Faire.

"The Sea Hawk," by Rafael Sabatini.

That's Leadership!

All of them - First National Pictures
EXHIBITORS HERALD
The Independent Film Trade Paper

Vol. XVII  July 28, 1923  No. 5

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Publisher & Editor

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The British Problem

The British film industry, together with governmental authorities, naturally continue to worry over the predominance of American pictures in England. Fortunately, in this connection, they have rejected the recent proposal of a heavy tax on film importations on the good ground that this would afford no real solution to the British industry's problem.

England's creative genius has not met with its customary success in making motion pictures. But this certainly is not a condition that is going to continue indefinitely. Sooner or later English producers are going to hit upon some type of picture that they can make better than anyone else and when this is accomplished it will afford an adequate and effective solution to their problem.

This fact British producers have followed too closely the types of pictures and methods of picture making that American producers have become very expert in through years of experience at a time when in England the question of national defense rendered impracticable the placing of adequate resources behind the work of motion picture production.

It has appeared to many observers that English producers have failed to avail themselves of many unique advantages. In the production, for instance, of country life stories English producers would have an advantage over producers of every other country because of the beauty of the English countrysides and the color and traditions of their people. Also with reference to stories centering about their national sports, the English producers would be especially favored.

* * *

Bad Practice

In the theatre branch of this business, where the public's good will is an essential asset, it may be pointed out that while clean and above-board competition is a helpful influence, any competitive efforts that border on the underhand and destructive cannot but be a source of damage to the perpetrator of such acts.

An incident which occurred recently in an Ohio city has come to our attention. A leading exhibitor of that city sent a clean cut business letter to a trade paper in which he discussed the fact that the public in his city had been unable to grasp the significance of an innovation he had introduced for their comfort and convenience.

This exhibitor was disappointed in the reception his innovation had received and the reason for the cool reception was the fact that the public really did not understand what was being done for them; which is, of course, a universal trait of the public in Ohio and elsewhere on very many occasions. This caused the exhibitor, in his letter, to wonder if his people are "dumbbells."

This exhibitor's competitor seized upon the letter and the reference to "dumbbells" and caused to be distributed an anonymous handbill quoting the letter.

This is a type of thoroughly vicious and reprehensible mudslinging and it should have no place in the motion picture business.

* * *

Arbitration

The equity and the effectiveness of the principle of arbitration are so thoroughly entrenched in the minds of all right-thinking people that there should be no question that the principle of arbitration may be properly applied in many ways in the motion picture business.

The most ambitious use of arbitration thus far attempted in the film business is in connection with the recently established adjustment boards of the F. I. L. M. clubs, located in the various exchange centers.

Much good can be accomplished and much loss avoided through the operation of these boards and it is, therefore, to be hoped that everywhere they will be given a real chance to function efficiently.

Re-Takes

J. R. M.

Perhaps the reason so many picture theatres are cool inside is because they're full of movie fans. Ha! Ha! We never thought of that.

* * *

A Chicago bookie who was selling tickets to the guise of corn corn, claimed his customers had corns on their stomachs. He was excused.

* * *

And a new use has been found for the almost obsolete suspender. It will hold up a pair of trousers with a quart bottle in the hip pocket, much better than a belt.

* * *

Such Is Fame

That offer of $200,000 for the screen rights to "Lightnin" is enough to make Frank Bacon turn over in his grave. He once tried to sell his play to Metro for $700 but after long deliberations, they turned it down.

* * *

How Come

Dempsey won his fight with Gibbons, notwithstanding that Bull Montana couldn't get up to Montana to train him.

* * *

Noblemen Come Cheap

Out at Hollywood directors are hiring real English girls for $5 a day and a Duke or Lord can be had for the same price.

* * *

At that rate a King or a Kaiser wouldn't bring much more than $7.50 so there's little use for our American girls to marry titles any more with such a slump in prices.

* * *

Probably Beat 'em Up

I see President Harding has promised never to mistreat a horse or a dog, but he doesn't say what he'll do to that bunch of politicians up in Alaska before he gets through with them.

* * *

Gosh, How Superstitions

Statistics show that nine out of ten baseball players are superstitious. We thought the average was higher than that because all of 'em, it is reported, ring the front door bell and then sneak around to the rear of the house, when visiting home.

* * *

The Reason

There's more money in circulation these days in Chicago, than heretofore. Hawthorne race track is now open.

* * *

And It Works!

Perhaps Henry Ford just started the Presidential boom thing to try out that new self-starter he's invented.

* * *

A "Come-back"

These prize fight promoters certainly know where the blackest of black, don't they?

* * *

The Motion Picture Exposition which opened last week at Los Angeles has a Press day, but it wasn't a complete success —the gatekeeper tried to make some of 'em pay to get in.

* * *

The Motion Picture Equipment men held a convention in Chicago last week and had H. H. Cudmore as toastmaster who was at once nicknamed "Kid more." And he lived up to his new name.
Valentino Signs to Produce Independently for Williams

First Picture to Be Made at Expiration of Present Contract With Famous—Ritz Carlton to Seek Amicable Settlement of Difficulties

NEW YORK, July 17.—The long expected announcement of the plans of J. D. Williams for Ritz Carlton Pictures was made this week together with the name of the first star who has been signed to a contract.

Mr. Williams’ plan is to gather under the Ritz banner the greatest stars and directors of the screen world, make each of these responsible for his own production and market each of these pictures on its own merits, independent of any other product distributed by the company.

Valentino Signs Long Term Contract With Ritz

The first star to join Mr. Williams is Rodolph Valentino, who has signed a long term contract becoming operative at the end of his present contract with Famous Players-Lasky Corporation, or earlier if arrangements can be made to get this time shortened. It is said that negotiations will be started soon by Mr. Williams looking toward a amicable settlement of the troubles existing between Valentino and Famous. The announcement of other names will be made soon.

Given "Artistic Liberty"

The announcement of the Valentino contract was made known by the star just prior to his departure for Europe. Mr. Williams confirmed the signing of Valentino by Ritz Carlton and said that under the new arrangement the star would "enjoy the complete artistic liberty he has been fighting for." Said Mr. Williams further:

'He will be personally responsible to the public for the kind of pictures he makes—a responsibility he is eager to accept and, I am confident, will fulfil with credit to himself, to the public and our industry.'

At a dinner at the Ritz Carlton to be given by Mr. Williams in honor of Valentino on July 18, Mr. Williams was scheduled to say in part:

"In each one of the companies which I brought into being we have always had a definite goal and I have carried on until that goal was reached and the companies then become handicapped by not being in a position to meet new conditions. In striving toward a new goal I intend to have associated through one distribution channel the greatest artists, be they stars or directors, who are responsible for their own pictures."

Artists Are Responsible

"I want them to be responsible for their own product because I am absolutely convinced that factory methods will throttle all art in whatever way its seeks expression. The making of pictures is definitely and solely a matter of art, and art must predominate in a competent organization to create the sort of pictures the public will delight in. To this point picture making is an art. When the production reaches the tin can it becomes a commercial proposition.

"Many difficulties and many handicaps greet the producers of motion pictures and we shall, I believe, be able to eliminate many of the evils of distribution. For instance, no exhibitor can afford to take cheaper, poorer pictures on the strength of the good ones. Under the Ritz plan the good ones—and only the good ones—will be marketed to the exhibitor at a price enabling him to make money."

Rothacker Sails


Report Grauman to Sell Houses

To Famous Players and Retire

LOS ANGELES, July 17.—That Sid Grauman will retire at an early date from active theatrical endeavors here and sell his three theatres to Paramount is believed to be the next step following his receipt of $50,000 for a six months option expiring on January 1, 1924. He received the check during a recent trip East. The theatres included are the Metropolitan, Rialto and Million Dollar. His Holly- wood theatres, in which West Coast Theatres, Inc., hold a half interest, is not included in the deal.

It is said that S. R. Kent and Harold B. Franklin, general manager of Paramount’s theatres, are coming to Los Angeles to conclude the deal. Grauman, it is said, will rest a while and then go more actively into the real estate investment field.
They Say

A presentation of discussions on topics of interest to the industry by men and women of prominence in screen activities.

Harry M. Warner Says:
"There is nothing the matter with Hollywood. It is an ideal community for family life and I have moved my entire family to this wonderful little paradise on the Pacific Coast. Everything that has been said about Hollywood is, in my opinion, simply a lot of rot propagated by those who are scandal mongers, always seeking to blacken the characters of communities and individuals as well. Since my arrival from New York some two months ago, I have attended several of the so-called 'wild parties' given by picture people. They are clean, wholesome, wonderful affairs. If that is the type of party going on in Hollywood then I shall be more than delighted to have my two young daughters and my son present at all those given in the future."

* * *

Arthur S. Kane Says:
"Never before was there so much producing going on as at present. All the studios on the Coast are crack-a-block with work. Actors most in demand are busy on from one to three pictures at one time and are unwilling to call it a day until their labors have continued well into the night. Producers have figured that in Los Angeles at present are eighty-six players whose names are well known and in demand from the picture going public. The actors are taking full advantage of this situation. They know this period of heated activity cannot continue forever and they are making hay while the sun shines. And they are laying aside for a rainy day. They are placing their money where they are hopeful it will double, triple, or quadruple itself, usually in Los Angeles real estate. One cannot converse with any actor without having the topic diverted to real estate. They haven't time to talk anything else."

* * *

James R. Grainger Says:
"North, East, South and West are out to pick the best and back the best. Made keen by the knowledge that the producers in general are going out to do bigger things than ever in the way of production, exhibitors in turn are determined to present these pictures on a scale that is not only beautiful and impressive, but also showmanly. Next season will see exploitation as it really should be. Barnumism of the twentieth century will come to light. I look forward to a really prosperous year all round. The big theatres are going after the big productions and through long years they have become experienced judges. The entrance of Goldwyn Cosmopolitan into the one-a-week class as a distributor has been greeted on all sides with enthusiasm."

* * *

A. S. Aronson Says:
"A. S. Aronson, general sales manager of Twentieth Century Film Corporation, in an analysis of the distribution situation, has arrived at a plan which he believes will decrease the cost of distributing feature product from $25,000,000 (the present cost of distribution as estimated by him) to $10,000,000 a year.

To eliminate $15,000,000 from the cost of distribution, Mr. Aronson would eliminate traveling film salesmen, the exhibitors instead of going to each exchange to buy; he would zone the country into 22 exchange centers, and establish two or three "union exchanges" in each center, each exchange to be in charge of an executive employed by all companies handling through the exchange; he would have each company employ one or two floor men in each "union exchange" to sell their product, all manual labor and clerical work to be handled by the exchange with each company paying a share of the expenses; in each "union exchange" he would establish a rating board of exhibitors and film representatives to set up a percentage plan of booking. Mr. Aronson says that under present conditions it costs $1666 a year to sell each theatre the feature pictures produced. His plan, he believes, would reduce the total cost $15,000,000 annually."
TO THE INDUSTRY—

The industry's greatest necessity, for the relief of those who are struggling under the weight of adverse conditions; and the industry’s greatest opportunity, for insuring its financial integrity, is—THE REPEAL OF THE FEDERAL ADMISSION TAX.

The admission tax as applied to the motion picture theatre was distinctly a war measure, its unprecedented and burdensome severity finding its only justification in the fact that at the moment of its enactment the nation faced a grave crisis.

The motion picture industry gladly assumed this burden and as a result a vast number of millions were contributed to the treasury of the United States for the national defense and for the equally necessary post-war rehabilitation of the nation’s finances.

But the occasion and the necessity for the admission tax are now passed.

Other similar taxes simultaneously enacted have been lifted. Government revenues are now well ahead of requirements. The moment for action—logical and justifiable—on the part of the industry is at hand.

The admission tax, in instances where it is paid by the exhibitor, has developed into a staggering weight that cannot be successfully carried under the normal and below-normal conditions that exist. In instances where it is added to the theatre's admission price and paid by the patron, the handicap to the exhibitor is hardly less grave because it is a constant annoyance and deterrent to attendance.

The case against the admission tax as applied to low-priced amusement is complete and convincing. But the history of taxation proves that when a tax is once levied it takes more than a complete and convincing case to have it raised. It requires a well-organized, thoroughly determined and vigorous campaign on the part of those affected.

And in the case of the admission tax “those affected” mean the great millions of the motion picture public and if the industry, in discharge of its right and duty, creates and puts into action the right kind of a campaign the admission tax unquestionably will be swept off the statute books by an avalanche of public sentiment.

The necessity for such an outcome is apparent and the time is opportune. The one dubious feature of the entire matter is to be found in the question whether this industry, in the light of its experience, shall be sensible enough to make this fight against the admission tax on a platform of industry-wide solidarity, industry-wide cooperation AND INDUSTRY-WIDE EFFACEMENT OF PERSONAL AMBITIONS, POLITICAL PREJUDICES AND GROUP ANIMOSITIES.

The success or failure of this campaign will not be determined in a test before congress but actually will be determined within the industry itself because if the industry can measure up solidly, courageously and determinedly to the task—the outcome never will be in doubt for one moment.

We, therefore, make this formal plea to every person identified in any way whatsoever with the motion picture industry in the United States—exhibitors, producers, distributors, artists, technicians and supply dealers—to consider seriously the tremendousness of this matter, its urgency AND THE PARAMOUNT NECESSITY OF INDUSTRY-WIDE TEAM WORK.

And to the successful carrying on of this campaign this publication and its staff devotes its every facility and resource which it shall be pleased to render, without acknowledgement or credit, under any unified leadership and campaign committee that may be decided upon, insisting only that the campaign be an effort of the whole industry in all its branches and ramifications.

Very truly yours,

[Signature]

Publisher, "Exhibitors Herald."
Tom Foster Tells How He Makes Exhibitor Reports Pay

Well Known Stanley, Wis., Showman Has Built Up Big Value for His "Personal Guarantee"

THE value of the "What the Picture Did for Me" department of EXHIBITORS HERALD to theatre owners has been firmly established over the long period of years it has been in existence. Apparently, however, many exhibitors are getting bigger value out of the report department than others by studying its possibilities and taking advantage of them.

TOM FOSTER, of Stanley, Wis., is one of these exhibitors. After a talk from him on how he built up a system of "personally guaranteeing" pictures at intervals is an interesting and valuable contribution.

STANLEY, WIS.—To the Editor: While at the recent M. P. T. O. Hippodrome, I had the welcome opportunity to talk with members of the Herald staff and at that time I told how I handled exhibitor's reports and was asked to write an article relating to my method. Owing to press of work I have been tardy in doing so but will now try to keep my promise. I will say that if the small town exhibitor will follow the method I have used the Herald pays him in actual cash over $100 for every dollar spent on that publication.

In using this article you are welcome to cut it out or make such other changes as you see fit as long as it carries out the full meaning.

Many exhibitors very likely have better methods of using the reports of their brother exhibitors and we very much wish we have of such. We believe the methods by which we have been using the reports have been of benefit to the exhibitors.

First from the advance advertising and critics' reports of the trade press I list all features that I think might appeal to my patrons and singly wish to buy. Then each week as soon as the Herald arrives I read "What the Picture Did for Me" and scanning over features that I have listed are credited opposite the names of the various features I have selected as possibilities for my programs in the following month. A good report is recorded by one straight mark, a poor report simply with a dot; a third marking of a straight mark is also used (with red ink) on rare occasions when a report from an exhibitor states the picture broke all records or was the best in the year or a statement after this nature.

Now when a salesman arrives at my office and wishes to sell me a line of features, on all occasions I have a few reports I can tell at a glance those that I wish to buy or refuse.

I do not list a number of features from a company I do not cease tabulating reports on them because when the time comes for me to advertise them I again refer to my list and again I can tell at a glance just how strong I wish to advertise a feature and still keep faith with my patrons.

There is still one further use that I make of my list and that is this: I find that on very rare occasions by the time I have finished advertising a feature I will have from 10 to 20 reports on a feature all indicated by the check marks as good, or red marks denoting exceptional value.

To give an illustration in the past year the only famous Players' features that would stand this test in compiling 12 reports or over would be "Man-slaughter," "Old Homestead" and "Back Home and Broke," while the Fox list would have "Just Tony."

About once in three months I find that I have the opportunity to take advantage of a feature of this kind that has stood the acid test of every report. On such occasions for a week before the feature is to be shown each performance I announce personally to my patrons that I have a feature that is going to please them and every one of them, that the feature has my personal guarantee and because it has my personal guarantee I wish them as my friends to grant me a favor, and that favor is, "that every person being disappointed with the feature receive a pleasant evening's entertainment will or leaving the theatre go to the box office and make the statement and their admission will at once be gladly refunded." I then tell them that this is the only way I can tell if I can successfully judge good features for them. On every occasion that I have done this I have vastly increased my box office receipts and never on a single occasion has ever a patron appeared to request the return of their admission.

Insurance Committee
Appointed by Brandt

NEW YORK, July 17.—William Brandt, president of the M. P. T. O., has announced the appointment of a committee of exhibitors for the purpose of securing a more equitable adjustment of insurance rates. The personnel of the committee is:

A. A. Fennvesey, Rochester; Wm. Bernstein, Albany; H. Tuhkoff, Rochester; Joe Schmehl, Buffalo; Sam Sheer, Corona; Morris Fitter, Syracuse; G. H. Tuner, Elmira; C. H. Mayer, Herkimer; F. S. Kirk, Malone; Geo. Cohn, Poughkeepsie; Morris Silverman, Schenectady; J. T. Williamson, Utica; T. Pough, M. J. Kaltenbeck, Utica; Harry Lux, Utica; Nicholas Dippol, Olean; Robert Landey, Ogdensburg; C. A. McCarthy, Hope-

Jolson Coming Back to Face Camera Once More

NEW YORK, July 17.—Al Jolson, who suddenly disappeared while D. W. Griffith was making a picture for him after he is said to have seen some of the tests made is coming back to New York to complete the film, according to advices received here.

Jolson didn't show up at the studio one day and no one knew where he had gone, least of all Mr. Griffith, who had incurred an expense of about $40,000 in preliminary work for the film.

E. A. ESCHMANN

NEW YORK, July 17.—E. A. Eschmann, for the past five years general sales manager of Pathe, yesterday moved over to First National and assumed his new duties as general manager of distribution of the big circuit, succeeding Floyd M. Brockell who has been promoted from the position to engage in special work for the same company.

Announcement Is Surprise

The announcement, which was made late last week, came as a surprise to the industry as it was generally considered that Mr. Eschmann was a fixture with Pathes.

Mr. Eschmann is one of the most popular men in the distribution end of the industry and has an unusually large acquaintance among exhibitors and exchange men all over the country. He came into the film industry nine years ago from the advertising field, his first connection with pictures being with the World Films.

Served Pathe in Chicago

Shortly after he was sent to Cleveland as a film salesman and a few months later became Cleveland branch manager, later being transferred to Minneapolis in the same capacity and for the same company. For a time before severing his connection with World, he was stationed in New York as assistant to President Ricard Gradwell. An early connection with Pathe was as manager of the Chicago branch.

An informal testimonial luncheon was given Friday by Pathe at the Hotel Webster in honor of Mr. Eschmann at which he was presented with a handsome gift. Jack Kyle acted as toastmaster and appropriate speeches were made by Elmer Pearson and others.
Matinee Nets Fund for Pastor

Freeman Sends Check to Aid Censor Enemy

Special Performance in Small Florida Town Nets $14 for Church Benefit

Fred L. Freeman this week makes the initial contribution to a fund, the purpose of which is to build a church at Pocatello, Idaho, for the Rev. W. G. Jones, the fighting pastor, and his congregation.

Dr. Jones is the Idaho clergyman who was dismissed from his pastorate in the First Baptist church in Pocatello following an active campaign by him to defeat censorship in that state.

Following his dismissal, Dr. Jones started independent services. He was unable, however, to raise sufficient money to erect a church edifice. A story of his persecution was published in the HERALD. On reading it Mr. Freeman, who operates the Grand theatre in Lake City, Fla., a town of less than 5,000 population, wrote that he would put on a special matinee for the benefit of the minister.

The check for $14.60 just received represents the proceeds from that matinee. Accompanying the check was this letter:

PUBLIC RIGHTS LEAGUE, Exhibitors Herald, Chicago, Ill. Dear Sir: Enclosed find check for $14.60, which amount is the total of the matinee as promised by me for the benefit of our Friend Mr. Jones. I hope you will accept this in the same spirit it is given, and if this is not enough for my bit I'll come again.

I hope that every theatre owner will come to the front and prove his manhood, for it is a poor specimen that will let his friends suffer. Anything further I can do, just holler.

Very truly yours,

(Signed) FRED L. FREEMAN.

A photostat copy of Mr. Freeman's letter and check have gone forward to Dr. Jones, and the original check will be forwarded as soon as the campaign for funds has been concluded.

In the columns of the Public Rights League department of the HERALD, wires and letters from exhibitors and prominent citizens of Pocatello have been published, the sense of each communication being that Dr. Jones' fight against the radical element of Idaho should be materially recognized by the motion picture industry. Walter H. Anderson, Pocatello attorney, in a letter to the Public Rights League said:

"When he (Dr. Jones) came to Pocatello and took charge of the First Baptist church it had practically no congregation. During the few months he was there he built it up to be one of the best attended churches in this city. His newly organized church, though fighting against great odds, is rapidly growing and if he is given the proper financial aid he no doubt can build up one of the biggest churches in this section—and that too, of people who are not of the typical narrow-minded church member who would censor everything that does not suit the idea of religion of the blue-nosed reformer. I feel sure that if you put on a campaign in behalf of Rev. Jones you can raise money enough to erect a church here that would be a monument to the rights and liberties of the people."

Pocatello exhibitors urged that the industry assist Dr. Jones in erecting his church, declaring that they had given what aid they could. Those desiring to swell the Jones church fund may forward their contribution to the Public Rights League, EXHIBITORS HERALD, 407 South Dearborn street, Chicago, Ill.
First Still
from
"The Fighting Blade"

Richard Barthelmess stars in this tale of adventure of the Cromwellian period in England. It is a John S. Robertson production presented by Inspiration Pictures through First National.
Leagues to Unite in Drive for Tax Repeal
State Representatives Will Combine Efforts in Plea to Congress in December

(Special to Exhibitors Herald)
LEXINGTON, N. C., July 17.—Exhibitors and leaders of North Carolina will meet with representatives of theatre owners organizations from New York, Michigan, Minnesota, Virginia, Georgia, South Carolina, Tennessee, Louisiana, Indiana and Illinois for the purpose of organizing a drive to be launched in December against the repeal of the admission tax, according to a statement by H. B. Varner, president of the Motion Picture Theatre Owners of North Carolina in a letter to exhibitors of the state.

Says Now Is Time
Theatre owners of the state are called upon to exert influence with their congressmen and senators toward obtaining the repeal of the tax, and to lend further support to the state organization in its work.

"If we are not successful in getting these taxes repealed by the next congress, the chances are that it will be a number of years before it is accomplished," Mr. Varner declares.

League Meets in December
In his letter Mr. Varner urges exhibitors not to use taxable music and avoid trouble. He states that he has found he is able to get along without it in his theatre.

Announcement is made that the midwinter convention of the organization will be held at the Robert E. Lee hotel, Winston-Salem in December.

Western Missouri Unit
Starts to Show Signs Of Real Activity Again

(Special to Exhibitors Herald)
KANSAS CITY, MO., July 17.—Virtually inactive since the organization of Missouri into western and eastern units last fall, the M. P. T. O. Western Missouri now shows signs of enthusiastic re- vival. The problem of finance, the chief factor in the downfall of the organization, apparently has been solved by pledges of support, not written pledges, but oral.

"It is self-evident that a few months of non-organization have convinced exhibitors in this territory of the value of a strong association," said A. M. Eisner, president of the newly-formed Kansas City division of the M. P. T. O. A. an organization which was an outgrowth of the decaying of the Western Missouri unit.

The Kansas City organization stands ready to co-operate in every way with the M. P. T. O. Western Missouri. The Kansas City association has available revenue of $5,000 a year, a liberal portion of which we are willing to turn over to the state body."

Browne Gets New House

(Special to Exhibitors Herald)
LOS ANGELES, July 17.—Frank Browne, manager of the Liberty theatre, Long Beach, has been chosen by West Coast Theatres of Los Angeles to operate the new Californiana theatre in San Pedro which will open September 1. Mr. Browne will include the management of the Long Beach house in his duties.

Exhibitor Politics Provides New Puzzle for Observers
Michigan Refuses to Hear Cohen; Varner Hints "Insurgents" Have Working Agreement; Cohen Springs Surprise Himself

Three developments in exhibitor organization affairs during the past week would indicate that the Cohen and the anti-Cohen forces are preparing for a final fight.

The Michigan M. P. T. O. politely but firmly turn down Cohen's request for a hearing at which he hoped to bring them back into the national fold. H. B. Varner, head of the North Carolina "insurgents," issued a statement indicating that the anti-Cohen forces of several states are in close touch with each other. And Cohen, himself, caused a mild sensation by appointing a Michigan and a North Carolina exhibitor on the executive committee of the M. P. T. O. A.

Hope of Harmony Still Exists
Yet, in spite of these apparent hostile moves, there is an authoritative report from New York City that a movement is underway to unite the warring factions in the M. P. T. O. A. Almost any day, the wise ones declare, a compromise may be completed and harmony rapidly brought about.

North Carolina, Georgia and the unorganized "insurgents" in other states back into the fold.

Ford Story Is Resented
In refusing Cohen's request for a hearing, Michigan indicates that it deeply re- sents his dignifying of a rumor Henry Ford is using as a pretext through whom he expected to gain control of the national exhibitor organization. Their wire to Cohen follows:

"At the regular meeting of the M. P. T. O. Michigan, held at the Hotel Wolverine July 12, your request for an invitation to come to Michi- gan to be heard on the matter of the withdrawal of a Michigan unit from the national body, was brought before the board of directors and after a thorough discussion, the following conclusions were arrived at:

There has been no change in the situa-
tion, that we can see, since Michigan decided to withdraw from the national body, which would warrant a reconsideration. It was the consensus of opinion that the Michigan unit could not be an integral part of the national unit, which would sanction the political methods employed at the national convention, particularly the Ford matter as it was used by Mr. Cohen and other leaders of the national body.

This action on the part of Michigan does not mean that Michigan is not willing at any time without from the national body. The problem is to bring about a constructive move made by the national body or any state, which will assure the continued existence of the theatre owners of the country and to this end will be glad to discuss exhibitor problems with any leaders who may pay us a visit, to whom will be extended every courtesy."

"It may be of interest to you to know that at the meeting today definite plans were laid to wage an extensive campaign with the national legis-
lators of Michigan to secure the repeal of the admission tax, and it is our sincere hope that such a program will be carried out in every state."

New Men on Executive Committee


The statement of H. B. Varner, which attracted considerable attention, appears in another column.

Equity Ready to Issue New Goodman Photoplay

(Special to Exhibitors Herald)
NEW YORK, July 17.—Titling and editing of his latest production "The Dar- ling Years" to be distributed by Equity Photoplays has been completed by Daniel Carson Goodman and the picture is now ready for publication. It is seven reels.

A special screening for the trade press will be held within a few days.
Exhibitor Demand for Stars Is Cause of Production Costs

Declares JOE BRANDT

Theatre Men Must Accept Films With Less Expensive Sets If Rentals Are to Drop He Says

(Special to Exhibitors Herald)

NEW YORK, July 17.—Joe Brandt, independent producer and distributor and president of C. B. C. Film Sales Corporation, has returned to New York from the Coast with some determined views on the production costs. The exhibitor-producer places a great responsibility on the shoulders of the exhibitor the responsibility for present high production costs and high rentals.

DEMANDS of the exhibitors for stars in every picture and the acceptance only of films having expensive and elaborate sets are the direct cause, he states, for the "present chaotic condition in Hollywood."

Mr. Brandt said that while enroute and from the Coast he made stops in all of the larger cities for the purpose of discussing the situation with exhibitors and exchange men. He found, he said, that invariably a theatre manager would ask an exchange representative, "Who's in the picture?" And if the name of a big star were not mentioned the exhibitor would give no further consideration to the product, claiming that there was no box office value unless a picture had a star.

These demands on the part of the exhibitors have created a situation menacing to the industry, in Mr. Brandt's opinion. There are only a few stars whose names really add value to the box office. Declared Mr. Brandt, and as a result, fictitious valuations are being placed on performers who have been exploited by the exhibitors to such an extent that they demand a great deal more than they are entitled to.

If the exhibitors would only judge pictures from the standpoint of their entertainment value, he said, there would be more "little" pictures than there are now. He declared that fans who have strayed away because of the banal stories that have been used in order to create particular parts of playhouses are the real players. Continuing, Mr. Brandt said:

"I am surprised at the psychological viewpoint of the theatre managers. They judge the demand of the public by the box office value of the pictures with little regard to the quality of pictures they want. It seems to me that the large majority of prominent exhibitors believe that because they have a beautiful theatre and they dress their performance up in a lavish manner that it is necessary to have pictures with big settings. This restricts the number of stories that the producers can select and it leaves behind many of the virile stories the practical situations of which are laid in either the open spaces, in semi-tropical or maritime surroundings. The result is that we have an over-production of the so-called society dramas and the fans have been fed up with the triangle pictures or romances of the lives of people in the social world."

"That the public is anxious to see pictures where red-blooded men and real women are the main characters is proven by 'The Spoilers' and one or two other productions that have as their basis real melodrama. Not a few exhibitors have told me that their patrons did not want to see melodrama and yet a great many of the successes of the season have been melodramas. If the exhibitors are going to continue to act as the sole judge of what they think the public wants there must continue to be a sameness of pictures.

"* * *

"I maintain that 60 per cent of the motion picture theatre public is made up of people of the ordinary walks of life, and while they do occasionally like to look into the romance of the social world, they are interested in seeing pictures which portray the emotions of their own kind."

"I am surprised at the deductions they make in my conclusion because the most popular magazines have a variance of atmosphere in their stories.

"Much has been said with regard to the inflated cost of production due to the high salaries being demanded by performers, but another important factor in the present high cost of production is the demand by exhibitors for pictures with lavish settings. Big-name stars go from the reports from exchanges have gone out of their way to put up sets that have cost fortunes simply to cater to this whims, and as far as the value of the picture is concerned, these sets have no material bearing on the drama or the conclusion of the story.

"If the exhibitors hope to get down the high cost of rentals they must cooperate with producers and accept productions which do not call for these big expensive sets but do furnish the kind of entertainment every exhibitor in the country is asking for.""}

While on the Coast Mr. Brandt conferred with Harry Cohn and Edward J. LeSaint on the selection of the east for "Yesterday's Hero." He pointed out that pictures will appear Irene Rich, Eileen Perce, Lewis Dayton, Philo McCullough, Josephine Crowell, William Scott and Lottie Wil-

Daylight Burns Business

(Special to Exhibitors Herald)

ALBANY, N. Y., July 17.—After seeing for the third time just what effect daylight saving has upon attendance records, the exhibitors in Troy, Albany and Schenectady now declare that they will be a unit next spring in lighting any such ordinance. The first shows each night attract only a small crowd, with a big spurt coming on at the 9 o'clock show.

L. B. Mayer Refutes Amalgamation Rumor And Break With Metro

(Special to Exhibitors Herald)

LOS ANGELES, July 17.—A report in an eastern theatrical periodical that the name of Louis B. Mayer with a reported amalgamation of other forces in the industry and indicating that Mr. Mayer was dissatisfied with his present distributing relations with Metro and First National are emphatically denied in a statement by the producer.

"As far as I am concerned the report of the amalgamation is absolutely unfounded," Mr. Mayer declares. "I have never discussed it with anyone."

The $800,000 exhibition value voluntarily placed on my last John M. Stahl production "The Dangerous Age" by First National should discount entirely the statements regarding my relations with them. Furthermore, Mr. Stahl is now devoting all of his time to the cutting of his new picture "The Wanters" in order that the prints may be ready for distribution through First National in early Fall.

"Aside from my personal admiration and friendship for Marcus Loew I believe that in Metro he has one of the strongest or ganizations ever built up in this business and I consider it unfortunate that this gentleman should seek a connection with him as an independent producer, Fred Niblo's new picture 'Strangers of the Night' and "The Immigrant" and "The Master of Woman" are the two greatest box office attractions these directors have ever made and they are both going through the States, as well as their productions to follow."

Harding Presents Print Of Film to Oregon Body

(Special to Exhibitors Herald)

MEACHAM, ORE., July 17.—Exactly eighty years after the arrival of the first covered wagon train in the Willamette Valley, President Harding, while here, stood at the foot of the covered wagon train, near Meacham, a tiny village of fifty-one inhabitants, recounted the thrilling story of Marcus Whitman and the saving of the Whitman-Northwest mission. He formally presented to the assembled members of the Old Oregon Trail Association a picture of James Harding's new production, "The Covered Wagon," for preservation in the association's archives.

The occasion for the celebration was the dedication of the old Oregon Trail and the unveiling of a monument dedicated to the first wagon train. In the course of his formal address which was published in full throughout the United States, the President touched upon the Cruse production, which he witnessed at a private showing in the White House.

Neilan to Make Hardy Story on West Coast

(Special to Exhibitors Herald)

NEW YORK, July 17.—Marshall Nei lan is preparing to return within a short time to the Goldwyn studios in Culver City, Calif., to begin work on his Western for Goldwyn, a new screen version of Thomas Hardy's novel, "Tess of the D'Urbervilles," in which Charles B. D'Urcover, Sweert, will play the leading role.

While in New York, Neilan has completed most of his editorial work on "The Rendezvous" and consulted with the Goldwyn home office on the publication of his previous Goldwyn production, "The Eternal Three," made from his own scenarios.
After looking over the golfers on the Metro lot, we lay our bets on Buster Keaton, who has made "The Three Ages" for Metro. He may not have the perfect stance of Matt Moore (left), who is a featured player in the Niblo-Metro picture, "Strangers of the Night," and he may not be so sure of his shots as Champion Gene Sarazen (extreme right), but he does possess a "whale" of a set of clubs. All the boy needs is an opportunity to make good.

We take Lou Marangella's word for it that this is a perfect triangle picture. And Lou's a good judge. We have with us Johnny Hines, star in Warner Brothers' "Little Johnny Jones," Brownie, the canine actor, and Molly Malone. An interesting trio for any attraction.

Marshall Neilan and Lucille Ricksen, often termed the youngest leading woman in pictures. Miss Ricksen, who plays the role of a Russian peasant girl in the Neilan-Goldwyn production, "The Rendezvous," is 17 years of age. They say that her work is the talk of the Goldwyn lot.
Ethel Shannon performs some clever stuff in makeup in the forthcoming Preferred Picture, "Maytime." She is called upon to portray all stages from the flapper to the grandmother. You may know how well she succeeds from the above pictures.

This is Universal's "Merry Go Round" float, which was a blue ribbon winner in the Silver Jubilee parade in New York City. Raymond Cavanaugh, exploitation manager for Universal, designed the float, which was a reproduction of a merry-go-round. Marc Lachmann assisted Cavanaugh in preparing the float.

Sid Grauman, Coast impresario, expressed so much enthusiasm over Jackie Coogan's Metro picture, "Long Live the King," that Jack Coogan, Sr., and Director Victor Schertzinger pressed him into service as an extra. Grauman is the central figure in the foreground. Coogan, Sr., is at left and Schertzinger at right.

Little Jackie Lucas, 3-year-old youngster who has signed a long term starring contract with Mack Sennett. In addition to acting, Jackie insists on being a mechanic. Here he is trying his hand on his own car, presented to him by Daddy Lucas on his third birthday. Sennett has not yet announced a vehicle for the child.
Doesn't she look like a bride? Gladys Walton's marriage to H. M. Herbel, assistant general sales manager for Universal, was announced only recently.

Ace Berry, former publicity and exploitation man, has been appointed general manager of the Circle theatre, Indianapolis, Ind. He succeeds Ralph Lieber.

Mary Philbin has an important role in First National's "Penrod and Sam" and will appear in the Borzage-Jacobs feature, "Against the Grain," for the same company.
A part of the throng that greeted Mrs. Wallace Reid on her arrival in New York at the Grand Central Station to attend the Eastern premiere at the Lyric theatre of "Human Wreckage," the anti-narcotic production which Film Booking Offices is distributing. During her stay in New York, Mrs. Reid made personal appearances at the afternoon and evening performances. She was the guest of prominent women during her stay in the metropolis.

Harry M. Berman and Nat Rothstein of the F. B. O. forces and members of the Theatrical Hospital Association greet the widow of Wallace Reid on her arrival in New York for the opening of her anti-narcotic film.

Crowds jammed the lobby of the Lyric prior to Mrs. Reid's arrival in the hope of getting a glimpse at the star of "Human Wreckage," which is meeting success at all of its premieres.

Rin-Tin-Tin, internationally famous police dog and World war hero, seems proud of his war record as well as his histrionic abilities. Rin-Tin-Tin is featured in the Warner Brothers "classic of the screen," "Where the North Begins," in which he displays almost human intelligence.

She comes up smiling. A day without a swim is a day lost, thinks Priscilla Dean, star of Universal-Jewel attractions. During the coming season Miss Dean will contribute two attractions to the Jewel schedule. They will be "Drifting" and "White Tiger," both directed by Tod Browning.
Emmett Flynn (right) bids farewell to Carli Elinor on his departure for Europe to write musical score for Flynn’s Goldwyn special, “In the Palace of the King.”

Samuel V. Grand, head of Grand Productions, which is making comedies featuring Sid Smith, Joe Rock and Monty Banks. Grand-Asher Distributing Corporation will handle product. Company has its studio on Coast.

The gigantic Leviathan and the replica of Robert Fulton’s Clermont, used in Marion Davies’ Cosmopolitan special, “Little Old New York,” show graphically the stride made in shipping industry in the last 114 years. Picture by International News. Miss Davies’ pictures had its world premiere on the Leviathan and will open in New York, August 1.

This picture represents an excellent double exposure from the forthcoming special produced by Fox Film Corporation, “St. Elmo.” John Gilbert (the man with the cap) is featured in this offering, which is listed among the imposing list of special attractions which Fox will distribute during the coming season. Fox has eliminated program pictures from its schedule and will make only specials and star pictures.
The WEEK in NEW YORK

Theodore L. Hays, general manager of the Finkelstein & Ruben interests in the Northwest, spent several days of last week in New York, and incidentally journeyed over to Boyle's Thirty Acres to see the angelic Firpo put a permanent crimp into the come-back aspirations of a poor actor named Willard. The fight, Theodore says, was fully as rotten as he expected it to be in the way of a contest of skill. "I didn’t expect to see much of a fight," said he, so I was not disappointed. I really went over there to get atmosphere for a mental picture I am going to produce up at Lake Placid where I am going for a short, real, vacation."

"This mental picture is one that I would like to see in connection with our motion picture theatres. It is said there were more than 100,000 persons in attendance at the fight. It looked like a million."

"Up at Lake Placid I am going to sit quietly on the cooling benches, shut my eyes and make a mental picture of all that 100,000 people, or million, or whatever it was, trying to jam their way into Finkelstein & Ruben theatres."

Sage Harring, the urbane and debonair Ben Button, of the foremost exhibitors, was another New York visitor during the week. Sam intended taking in the fight but changed his mind when he started on his favorite subject—boating his home town of Kansas City—and such little things as international battles were forgotten.

Captain "Jimmy" Lougborough, who successfully piloted Marshall Foch in his tour of the United States, is doing the same thing for General Henri Gouraud, another French hero who is giving the principal cities of this country the once over and vice versa.

The genial "Jimmy" has been loaned for the occasion by Colwin Brown of the Ince Offices, at the special request of Marshall Foch, as Mr. Brown makes certain that the "Lion of the Champaign," who commanded the Rainbow Division of the American Army, should not be overlooked by any of the newspapers of the country.

It is expected that the tour triumphant will last for a month or six weeks, but the end of which Lougborough will bring the General safely back to New York and start him for home.

Victor Shapiro, who has been practicing presidential for the A. M. P. A. for the past year by subbing for President John C. Flinn at a majority of the meetings, will do a year’s presidential for himself after Sept. 6. At last week’s session of the A. M. P. A. the nominating committee made its report, which shows that Vic is slated for the highest office. The election will be held Sept. 6 at the follow-up.

Victor M. Shapiro for the presidency; A. M. Botsford, vice-president; Arthur M. Brittan, treasurer; and Charles W. Barrell, secretary. Thomas G. Wiley will be representative to the U. S. Chamber of Commerce and the following on the board of directors: Jerome Borden, Herbert Crooker, Bob Dexter, Howard Dietz, Walter Eberhardt, John C. Flinn, Harry Reichenbach and John C. Yearley.

Jerry Beatty and Paul Gulick are two of our most promising young golfers and spend afternoons and Sunday morning and Sunday trying to show each other up. Each knows the other is a better golfer and is ready to wager real money to back up his knight’s move.

According to information dealt out by a friend of both, Jerry and Paul are betting heavily on their game. Shortly after Beatty’s return from the coast several months ago, it is asserted by those who claim to know, the rivals commenced playing "birds"—even going so far as to have a standing wager of $50 on each "birdy." 

Investigations made in spite of the heavy betting, neither one is spending any of the other’s money. The answer is that neither has yet made a "birdy."*

* * *

And speaking of golf and golf players, Tim Leahy has been shopping for the past couple of weeks and has assembled an array of golfing trophies half a mile long. Walter Hagan forget his game. As a friend of Tim’s remarked: "Tim certainly does dress a good game of golf."

Some day, after he gets accustomed to the raincoat, Tim threatens to take his clubs, go out on some course and play a few holes.

* * *

Professional jealousy is a terrible thing, as witness this letter from Matt Taylor, the handsome young actor who deals trade paper publicity over at First National:

I notice in another that a pipe burst in the projection room during the screening of Goldwyn’s "Lily, of New York." I’d like to call it. What is more, I notice that the newspapers, Mr. Hays, here in First National all the chairs in the projection room are made of solid steel and securely fastened to the floor to keep them in place during the showing of First National pictures. And even at one of them became loose in the third reel of "Trilby" and toppled over at the hypocritical music of the first. I also mention that all the radiator pipes rattled so hilariously at "The Days," that we had to be padded.

At First National these things are of such common occurrence that we don’t even bother reporting them.

* * *

Horace Judge, being always on the job, sends us a report of the celebration of the glorious Fourth in the British capital, as thus:

Dear J. S.:

This Independence Day, when "the Yankees licked the British," a newspaper editor friend of mine stood up on our hind legs while the Frascati restaurant orchestra played a Sung-Songed Banner at lunch today. Strange to say, none of the sedentary and adjacent English folk threw anything at us, showing a really good spirit which obtains here towards our American cousins.

The general opinion seems to be that you folk must be a bit much, having thrown the tea into the harbour. Firstly, because it is expected here occasionally, because if you hadn’t done such wicked things and walloped us at Yankee Hall you might have been still part of the great British family, and not have had the necessity of regretting prohibition, but have still found access to a cooling draught of "bitter," or, eke, at times a stiff cup of sparkling spring.

I thought you might like to know of this. It is important.

Trust you are the same.

* * *

Bertram Millhouser, former Pathé scenarist, writer and director, has been selected by the Famous Players-Lasky Co. to dramatize the first John Galsworthy story to be brought to the screen. Galsworthy’s story and play, "The First and the Last," will be produced by Famous Players with Joseph Henabery directing. Mr. Millhouser is now at work on the scenario.

* * *

Walter Linder, formerly with Paramount, has joined the staff of L. Lawrence Weber and Bobby North as director of Publicity, Advertising and Exhibiting, Mr. Linder is preparing an extensive campaign for the forthcoming Weber and North releases, the first two being "Marriage Morals" and "Don’t Marry for Money."* John S. Sparro.

* * *

Myron Selznick broadcasting from station WJY, New York City

(Northern Exhibitors Herald)

New York, July 17.—The practice of placing big productions in legitimate theatres instead of the regular picture houses on Broadway was scored by Myron Selznick, vice-president of Selznick Distributing Corporation, when he broadcasted from WJY, one of the most popular stations in the city.

"This method of exploiting the public for more money takes a production out of the picture class in two ways," said Mr. Selznick, "in that it is withheld from the regular first-run picture houses and more than picture prices are charged for it."

Naturally Mr. Selznick took occasion to remark that this is not to be the case with "Rupert of Hentzau."

Complete Organization Of Film Club in Albany

(Special to Exhibitors Herald)

Albany, N. Y., July 17.—Occupying quarters in one of the leading business blocks in the city, with a secretary constantly in attendance, the Albany F. I. L. M. club has started functioning. The club will meet each Monday at noon, for the purpose of ironing out differences between the exhibitors and the exchanges. The exhibitors will be represented by Louis Buettner, of Cohoes; William Benton, of Saratoga, and Rae Candce, of Utica, while the exchanges will be represented by G. A. Woodard, of the Fox exchange; Alexander Herman, of First National, and Jack Krause, of the Bon Photoplay.

Miss Grace L. Ticknor, who has served as secretary to one of the members on the New York State Public Service Commission, has been named as executive secretary of the F. I. L. M. club.

Pioneer Files Schedule

(Special to Exhibitors Herald)

New York, July 17.—In a bankruptcy schedule filed by Pioneer Film Corporation, 126 West 46th street, liabilities are listed $340,482 and assets as $108,413, the main items being stock $88,941 and accounts $19,491.
Companies Schedule Fall Product

Dates of Issue
On 11 Features
Set by Goldwyn
One Cosmopolitan and Two Distinctive Pictures Are Listed
(Special to Exhibitors Herald)
NEW YORK, July 17.—Goldwyn Cosmo-
politan Distributing Corporation has ad-
vanced its production schedule to such a de-
gerate that this week it announces definite publication dates on eleven of its fall “mas-
ter productions.”

Included in this group are six Goldwyn pictures, one Cosmopolitan, two Distinctive, one Jesse D. Hampton and one produced by
Gilbert E. Gable. Following is the lineup for the first three months:

August 15.—“Three to a Foul,” King Video’s
screen version of Austin Strong’s comedy, origi-
nally produced on the stage by John Golden and
Windshield Smith, Eleanor Boardman, Claude Gil-
lingwater, William H. Crane and Alec Francis have
the leading roles.

August 26.—“The Spoilers,” Jesse D. Ham-
ton’s screen version of Reiz Beach’s Alaskan novel, Lambert Hillyer directed.
Cast includes such names as Milton Sills,
Barbara Bedford, Anna Q. Nilsson and
Noah Beery in the leads.

September 9.—“A Question of Women,” Cos-
mpolitan’s picturization of Vicente Blasco Ibanez’ novel. Alan Crosland directed.
Lionel Barrymore and Alma Rubens are catured.

September 23.—“The Eternal Three,”
Goldwyn’s second Marshall Neilan produc-
tion. Directed by Neilan, the film is headed
by Claire Windsor, Holbert Bos-
worth, Ray Griffith and Bessie Love.

September 30.—“Red Lights,” Goldwyn’s pictur-
etation of Edward Rose’s stage melodrama, “The Rear Car,” directed by Clarence Badger, with
a cast including Pert Babevost and Raymond Grif-

Dr. William G. Foulsham, one of the distin-
guished educators of our times, passed away last
week.

First National’s
Initial 29 Offer
Program Variety
“Ashes of Vengeance” to Be
Given Indefinite Run
on Broadway

NEW YORK, July 17.—Diversity is
an outstanding feature of the initial twen-
ty-nine attraction, offered by First Na-
tional for 1923-24.

An announcement of importance con-
cerning the fall product is that Norma
Talmadge’s “Ashes of Vengeance,” will go into the Apollo theatre on Broadway on August 6 for an inde-
nite engagement, story is in line with
Joseph M. Schenck’s recent statement that such specials as this marked the begin-
ing of a new era when worthy mo-
tion pictures were presented with all
the dignity of stage plays and would be
allowed to run as long as their popula-
rity persists.

Following is the list of twenty-nine, listed as to types:

COSTUME PLAYS: Norma Tal-
madge’s “Ashes of Vengeance,” story of
sixteenth century France; “The Fighting
Blade,” Richard Barthelmess’ picture of
English Cromwellian days; “The Dan-
gerous Age,” Norma Talmadge’s romantic comedy of seventeenth century
England.

DRAMA: Gertrude Atherton’s “Black
Oxen;” Cynthia Stockley’s story of South
Africa, “Ponjola,” directed by Donald
Crisp; Eugene O’Neill’s play, “Anna
Christie,” in Iwe production; “Thunder-
gate,” story of China and America; “The
Eternal City,” a George Fitzmaurice-
Samuel Goldwyn attraction; “Her Re-
putation,” “Country Lanes and City Pave-
ments” and “The Just and the Unjust.”

INCOMING PRODUCTIONS:
HEART INTEREST AND RO-
MANCE: “Flaming Youth,” with Col-
leen Moore; “Trilby,” a Richard Walton Tully offering; “Secrets,” Norma Tal-
madge’s production, “Against the Grain,”
Frank Borzage production; “The Swamp
Angel.”

COMEDY NOVELTY: Maurice
Tourneur’s “The Brass Bottle.”

FEATURE COMEDY: Jackie Coog-
og’s “Circus Days;” Samuel Goldwyn’s
“Potash and Perkin’s the Bad Man,” starring Holbrook Blinn.

Among the other attractions are: “Why
Men Leave Home,” John M. Stahl’s satir-
icale comedy; “Dudley,” with Constance
Tahmadge; “The Huntress,” comedy drama starring Colleen Moore;

Fox Completes
Production on
19 Attractions
Trade Showings on Specials to Be Announced Soon
by Company
(Special to Exhibitors Herald)
NEW YORK, July 17.—Fox Film Corpo-
ration, which will offer twenty-five special
attractions to the trade during July, now reports that its productions completed for early trade show-
wares. The nineteen are:

If Winter Comes...: "St. Elmo," "Presnow,
"Hell’s Halo," and "Soft Boiled," all of which
will be ready for trade showings on July 18.

Double Play...: "The Eleventh Hour" and "The
Silent Command," which will be ready for
screening on August 1.

Cameo Kirby...: "No Mother to Guide Her" and
"Governor’s Lady," which will be ready for
screening on August 15.

Claude Letey...: "Temple of Venus," "North
of Hudson Bay," "Shepherd King," "The Net,
"You Can’t Get Away With It," "The Blizard
and "Around the Town," which will be ready
for screening on September 15.

The balance of the specials, "This Free-
dom," "Hoodland Bland," "Shadow of the
East," "Arizona Express," "Gentle Julia" and "The Plunderer," will be com-
pleted for trade showings after Novem-
ber 1.

The following statement relative to this
schedule has been issued by William Fox:
If you believe that the exhibition com-
have definite notice in advance as to when
he can see the special productions pro-
ected on the screen for his review, so
that he can arrive at the exhibition value
thereof for his particular theatre or chain
of theatres, and reject poor alleged spe-
cials.

Fox Film Corporation does not want to
book or sell any one of the twenty-five
big special productions from Fox, beginning
on September 19, 1923, until the exhibitor personally, or his re-
sponsible booker or agent, has reviewed
the pictures in question.

We have full confidence in the quality
and public attraction value of our twenty-
five special pictures. We feel that your
will be given its first presentation in the
that at a booking date or rental figure for
your theatre will greatly stimulate your
confidence and enthusiasm in each produc-
tion scheduled, and thereby materially
assist the advertising campaign so that
your box office will do the largest possi-
ble business in these pictures.

We have cleared the road so that no exhibitor is compelled to buy a cat in
the bag, and we have removed speculative
judgment on buying pictures without
your review in advance.

**

Fox has leased theatres in San Fran-
cisco and Chicago for the presentation
for limited runs, of "If Winter Comes," and
other of his specials.

For the four weeks from July 21 to August 19, he has scheduled the Columbia theatre in San Francisco, where "If Winter
Comes" will be given the world’s premiere on July 21.

In Chicago the Harris theatre has been
leased for a limited term of weeks, and
here on September 2 "If Winter Comes"
will be in the world’s premiere, in the
same city, being scheduled for a run of four
weeks when it will be withdrawn to allow
(Continued on following page)
Northern California Exhibitors Censured by O'Toole

Cohen Lieutenant Criticizes Their Report of Convention—Van Osten Declines to Back Down

THOMAS D. VAN OSTEN, business manager of the M. P. T. O. of Northern California and managing editor of Letters official organ, has been accused of "settled hostility" against the M. P. T. O. A., because he reported the recent Chicago convention as he saw it—not as the officers of the organization wanted it painted.

The attack on Van Osten apparently is part of a determined effort to club or frighten all trade paper editors into blanket endorsements of every activity of the national exhibitor organization. Van Osten, however, has declined to be frightened.

The accusation against Van Osten is contained in a letter from M. J. O'Toole, a lieutenant of Sydney S. Cohen. It is similar in many respects to the attack on Martin J. Quickley, publisher of the Harkalb, which was broadcasted by Cohen himself, but is more conciliatory in tone.

Van Osten donates two solid pages in the July 1 issue of the Independent Exhibitor, the paper he edits at San Francisco, to O'Toole's criticism of his handling of the story of the Chicago convention, and the story as O'Toole would like to have seen written in the first place.

But on the editorial page he declines to back down. He discusses the ills of the exhibitor organization and concludes by stating that "notwithstanding our old time friend, Dr. O'Toole's diagnosis of the case and his findings that there is nothing wrong with the patient's system, we still believe that the temperature registers at a dangerous degree."

Van Osten properly takes the attitude that he is an earnest worker for the good of the exhibitor organization in spite of the fact that he "dared" to question the wisdom of the actions of the men now in control of the national body. His editor is complete as follows:

OUR CRITICISM CENSURED

On page four of this edition will be found a letter addressed to the editor, taking issue with us on a recent editorial and requesting publication of an article relative to the National M. P. T. O. A. convention at Chicago. We gladly comply.

We are indebted to one of our trade friends, O'Toole, for his interpretation of our editorial as showing a "settled hostility" to the national organization. In truth, there isn't a man identified with the exhibitor branch of the motion picture industry more solicitous for both state and national organizations than the writer who is criticized. We've been actively connected with professional organizations for nearly forty years without a break. That's the reason perhaps that we so readily dug on the almost futile efforts of the National M. P. T. O. A. the year just past.

The assertion that the editorial in question is based on "very little, if anything," is a definite character," may have an ounce of truth in it; but its reference to the fact that it is based on the major part of a definite character that has from time to time been voiced in Independent Exhibitor since the Washington convention is fact.

To be fair, we became disgusted at Washington and we have endeavored to present the facts and the position up to the present on the subject of national organization and of executive control.

To be fair, we have, however, in the hope of better building in national exhibitor interests, during the period since Washington, assiduously applied our efforts faithfully in every activity, including that by the national administration. We have given credit to the national organization on numerous occasions to local civic societies, community drives, etc., soliciting the aid of motion picture exhibitors.

We did not, however, following the Washington convention, apply for the constitutional charter, realizing that the same would not be given until it went through the necessary steps, which came at the end of six months unassisted. We returned it under registered postage. This was done to conform to the constitution and by-laws of our own organization.

A national exhibitor organization is a vital necessity, but until it can furnish an equitably organized unit, practically every state in the union possesses an equitable finance membership plan, its life will continue to be one of strife and turmoil. The issue of national organization should be dispensed with at once. The fact is patent that the present leaders have been unable for two years to effect a harmonious, workable one. The time has arrived when an intensive drive must be made to test out the feasibility and expediency of the rank and file of the exhibitor industry. To do this, a very small minority is needed to drive.

With all due consideration of Mr. Cohen's past efforts, and honesty of purpose, we do not believe that he is well the man to argue that opinion at Washington—and now, with the still further development of the situation, we are more certain of it than ever.

We credit Mr. Cohen with sufficient intuition to have sensed the true opinion of the exhibitors who write to Chicago to testosterone the leadership of the national association, and our idea of industrial or professional leadership is in the man who knows enough to quit when he cannot build. Mr. Cohen had it in his power to have done the exhibitors of America the greatest progressive move within their ranks to date by handing the leadership to the responsible people in Chicago.

We believe that we bespeak the sentiment of thousands of independent small exhibitors when we say that the moment the big theatre leaders came to agree among themselves on leadership and a program of exhibitor activity, the little fellow will be able to get into it and do his share in financial and moral support.

Our many years of organization work in effecting the musicians of America in the strong body and field that we are now building up for them through cooperation and professions, convinces us that the time is ripe to make a similar development of motion picture exhibitors. We venture that there is not an exhibitor to whom we could call and say, "We're looking for a leadership call, would refrain from congregating at a given point for the purpose of electing leaders in his own motion picture zone. And under such circumstances, we would come to the exhibitor and tell him the decline to bind himself to contribute $1.00 per week of his income for one year to set the machine in motion. Ten thousand exhibitors organized would give each state organization a satisfaction paid president of exhibitors, who would be able to make a powerful headway under the leadership of a man who would take care of all municipal and state problems. Each state organization would be ample to properly support a national national headquarters.

That portion of our editorial referring to "near future" plans and projects that the showing of pictures through our organization in Chicago, and further, our editorial was not far amiss. We regret exceedingly that its humor escaped.

Notwithstanding our old time friend, Dr. O'Toole's diagnosis of the case and his findings that there is nothing wrong with the patient's system, we still believe that the temperature registers at a dangerous degree.

I must believe that the interpretation of experts may arrive at some agreed plan which will bring permanent relief, and therefore it has been thought about we will surely delight in lending all assistance possible to the convalescent.

MONEY MAKING IDEAS Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By T. H. SMITH
(Prince Theatre, Colchester, Ill.)

I could never make vaudeville pay with pictures, for nine out of every ten acts that come to the small town are rotten. However, I have of late established a Home Talent Vaudeville Night every other Wednesday in my house and by giving a little assistance to some local talent in helping them to arrange an act the results have been great.

In every community you will find some who have some talent of some sort, that if handled right will go over in their home town and if properly handled it should hold more than double business on a poor night.

I have been putting on a good picture program in conjunction with the home talent and there are many new faces in the house on these nights and I have noticed that many come back to see the pictures once they have seen a production that appeals to them.

Look up some old time fiddlers and banjo players and get busy with them. You will be surprised to see how the house will be filled when you advertise "The Mysterious Three," or "Three Old Timers," a home talent vaudeville act, on your dull night.

Companies Schedule Their Fall Product

(Continued from page 33)
THE THEATRE
A department of practical showmanship

“ADVERTISE TO THE RIGHT”

It’s a mighty good story that bears a second telling, and the stories that bear yet another repetition are indeed scarce and well separated, but The Theatre believes it has found such a story and therefore accords it this prominence.

“Advertise to the Right” is not the original title of the story but is used in this space as pointing up the theatre application. The story appeared originally in “Electrical Merchandising” and was reproduced in the “Literary Digest” for July 7. The story, as it appears on page 30 of that issue under the caption, “Do Buyers Turn to the Right?” follows:

HAVE our traffic regulations, which require us to turn to the right, become so ingrained in our habits that we unconsciously do so on many other occasions also? Harry Botsford, who writes on the subject in Electrical Merchandising (New York), believes that they have, and that it is possible to utilize this fact commercially. Mr. Botsford thinks that the right side of a store, as you face it, is worth much more than the left, and he adduces facts to prove it. If he is correct in deriving our alleged right-turning habits from our traffic regulations, then in Britain it should be the left side of the store that is the better. Further experiment in England and other left-handed-traffic countries would seem to be in order. Writes Mr. Botsford:

“I have always believed that both sides of a store were equally valuable from the standpoint of sales value—all things being equal. But there is a big difference, I find. This holds true, of course, only when a store has one entrance. So if your store has one entrance, you are going to be interested in this little article and it may even mean considerable profit to you.

An electrical merchandise dealer in Harrisburg, Pennsylvania, brought the matter to my attention. I consider him as one of the very best retailers I have ever known.

“The right-hand side of my store is easily worth four times the other side,” he told me a month ago. This is a fact and not a mere theory. I’ve been in business for over ten years and I’m considered a fair business man, yet several months ago I discovered that something has been happening in this store every day, and I have never noticed it. And what I discovered has a direct bearing on sales, too!

“As you know, I am strong for service to customers. Originally, I had one telephone pay-station in the rear of my store. I managed to convince the telephone company it would be good business to install two telephones there. Each telephone was placed on a small table, fitted with a chair, at opposite sides of the store. Each was equally convenient and there was no reason in the world why one should be used more than the other. Yet at the end of the first month, the telephone on the right had taken in just four times the number of nickels the other had. I gave the matter scant consideration. The next month the same thing happened. That gave me the theory on which I subsequently worked.

“I decided on several experiments to prove whether or not people naturally had a habit of turning to the right when they enter a store. I had had for two weeks a very good-looking display of hair-driers and curling-irons in my front-center showcase. The sales on these items were very low for that period—only three had been sold, to be exact. I moved the display over to the right-hand side of the store. The very first day it was there we sold more than we had sold before in two weeks.

“That almost convinced me; but I made other experiments. A display of electric flashlights and renewal batteries which had been selling very well on the right side of the store were moved to an equally well-lighted show-case on the left side of the store, and the sales dropped just an even 95 per cent. I have tried plan after plan of shifting and the net of my results is that I sell about four times the goods on the right as I do on the left. Right now I am concentrating on new and novelty goods on the right and I have shifted my stock so that most of my staple units are on the left. Believe me, it is boosting my turnover in a most pleasing way.’

“Why do people turn to the right naturally? It’s more or less a national habit, I believe, due to our usual traffic regulations which shunt an imperative ‘Turn to the right!’ It’s a habit we have fallen into unconsciously. It may be that the fact that most people are right-handed has something to do with it.

“In any event, it’s a national habit—common to all. The important thing is to put that habit to work on speeding up turnover!”

The experiments by the Harrisburg electrical retailer can be duplicated by exhibitors, beginning, probably, with the lobby display. If it is found that the theatregoing public shops in much the same manner as the general shopper, as it seems reasonable to believe it will be found, further test of the theory may be applied.

As a beginning it might be a good idea to place the advance billing for the forthcoming attraction, which usually occupies less space than that accorded the present program, on the right side of the lobby for a stated period, then on the left for a similar period, check of results being made. For a good many reasons it is probable that the placement at right will be found productive of best results.

The general practice of placing box offices at the right when not in the center, and of giving ingress to the auditorium almost invariably at the right, substantiate the hypothesis put forth. The same principle may be followed out in billboard advertising, placement of pick-up distribution literature, use of cutouts, in fact almost every department of theatre advertising.

The Theatre invites communications giving the results obtained by exhibitors who test out the proposition.
Theatre Letters

Personal Accounts of Constructive Showmanship
Contributed by Readers of "Exhibitors Herald"

Display Serves "Dr. Jack" and "Safety Last"

Harry Van Noy combines economy and exploitation about as admirably as that difficult thing has been done. He writes:

THEATRE EDITOR,
Exhibitors Herald,

Dear Sir:
Enclosed find photograph on exploitation of "Safety Last."
I used the same front as for "Dr. Jack."
The three-sheet boards were the only change in front.

Harry Van Noy,
Riviera theatre, Anderson, Ind.

DEAR MR. VAN NOY:
We shouldn't wonder if the successful combining of economy and effective exploitation were about the most difficult item in showmanship. You do it admirably.—W. R. W.

Mounts Cutout On Window Card To Get Colors

Window cards in innumerable colors, 14 by 20½ inches, are made by L. D. Bowen, Mission Theatre, Amarillo, Tex., by printing the cards in red and green, with copy top and bottom and middle blank and mounting thereupon cut-outs of colored photographs from stock. Unfortunately the specimen submitted cannot be reproduced, but it is probable that specimens will be forwarded to interested exhibitors who address a request to Mr. Bowen.

DEAR MR. BOWEN:
We consider your card idea excellent, but mechanical difficulties make it impossible to reproduce same effectively and we have taken the liberty of suggesting that other exhibitors write for samples. We made such a suggestion once about Fred S. Meyer's house organ, with the result that its exhibitor circulation is now almost as large as its general distribution, so this is fair warning.—W. R. W.

Hot Weather No Drawback to the Good Advertiser

Is the good advertiser exempt from the penalty normally exacted by hot weather? There seems some ground for that belief, as witness:

THEATRE EDITOR,
Exhibitors Herald,

Dear Sir:
Herewith photo of center piece used by the Rialto, made and painted by myself.
Color scheme, lavender, black and white. Figure 8 feet high, total 13½ feet.
Three good days.
Hot weather no drawback here.

Arthur Swanke,
Rialto theatre, El Dorado, Ark.

DEAR MR. SWANKE:
Glad to hear that the hot weather is no drawback, but believe your exploitation must have something to do with the fact. Which is as it should be.—W. R. W.
Rhode Island
Theatre Man
Is Wide Awake

The "Letters from Readers" column of daily newspapers offers an exhibitor an effective means of answering even an indirect slap at his business or his theatre. It is an opening which should not be overused—certainly never abused as a publicity channel. But its judicious use when the occasion warrants is invaluable.

In Pawtucket, R.I., a new secretary of the Chamber of Commerce recently criticized the architectural appearance of the city's building. Harry F. Storin of the Leroy theatre company promptly defended the appearance of his theatre building. It caused wide discussion and drew an editorial from the Times—not an entirely satisfactory editorial but yet an editorial.

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir:

Well I got a break into the editorial page as you will see from enclosed clippings. I wish you could see how much aloof this paper regards its policy of steering clear of giving anything to one house without equalizing it with the other five here.

I wasn't antagonistic to the Chamber of Commerce. A chap recently came here to assume the secretariat and started to throw cold water on a lot of public enterprises and I had the whole city behind any movement I made like the enclosed. The fact is many local business men upheld my stand, besides my point of getting in another boost for the house.

I think this was "something different," what say you?

Cordially,

HARRY F. STORIN,
LEROY THEATRE CO.,
PAWTUCKET, R. I.

Dear Mr. STORIN:

You have come out of your little brush with the Chamber of Commerce and a newspaper editor with flying colors, and are to be complimented on your effective handling of the matter. As to the newspaper attempting to "equalize" between five houses, I sometimes think that exhibitors are often to blame for a situation of this kind. It is usually the result of one exhibitor complaining of a supposed favoritism of the editor to some other theatre, with the result that all are deprived later. Investigate and you will probably find some one "inflated" it for everyone some time ago.—E. S. C.

Walter Bigelow
Joins Theatre Letter Circle

Walter Bigelow, Strand theatre, Fall River, Mass., this week joins the Theatre Letter circle with the following:

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir:

This is among my first attempts at letters to your department although I have long been a reader. Recently on our exploitation campaign on "Souls for Sale," we had Buddy Stuart, exploitation representative for Goldwyn-Cosmopolitan, with us, and we want to go on record right here that Buddy and I put on a great campaign for this showing.

We got tie-up with three Brady Drug Stores in different parts of the city; they gave us a window display in each store, in which we used pictures of Eleanor Boardman and some we got from the picture, as well as cards reading "Eleanor Boardman Uses Palm Olive Cold Cream (National Tie-up) See This Beautiful Star in 'Souls For Sale' at Rialto Theatre—NOW."

Tie-up No. 2—Window display of books together with photos and window cards and special card giving date of showing in the following book stores: Medosky Books and Cigars, Adams' Book Store, City News & Books Store and Bamford's Stationery and Books. Four window displays on the book.

We also got a combination window at McWhirr Dept. Store, on books and "How Movies Are Made" using special set of Exploitation stills showing "Souls for Sale" in the making. They also gave us a section inside the store, of books. Of course we had cards dated saying it was playing at Rialto—Now.

Mailed out two thousand postal cards—signed by Rupert Hughes, telling them that picture would be at Rialto soon and that it gave inside dope on life in Hollywood.

Used 13-21 sheets, 200 1 sheets, 300 window cards and also 200 special window cards, black on yellow.

Novelties—$10,000 book, 6,000 hangers for doors, autos and 2,000 shoe soles (paper).

This much posting, which is much more
than we generally do, together with all the novelties, gave us good display about town for advance of showing.

We got Fall River Herald to run identity columns which they ran stories every day for week and then two pages, one with adds, first with two or more stars from the picture and later full page with stars and names and announcements of winners. We donated some season passes and about fifty trips passes for this publicity.

Our Bijou sign was used—covered up electric sign and run "Souls For Sale" up and down—and used lobby here with posters and billboards.

All in all it was best campaign we have put over in a long time and it may be said that Buddy Stuart and myself and staff did, as Buddy says, some "tail hustlin'" on this one.

With best wishes to the Herald.

WALTER BIGELOW,
Strand theatre, Fall River, Mass.
RECRUITING OFFICERS at Cleveland aided in producing this display for "Masters of Men," Vitagraph, at Keith's theatre. These displays look very much alike but some are better than others.

EDITORIAL COMMENT advising readers to see Hodgkinson's "Down to the Sea in Ships" was accorded by a Wheeling, W. Va., newspaper when that picture played the Court theatre, shown above.

FOR PUNCH no display yet reported for "The Third Alarm," F. B. O., has excelled that reproduced above, from a theatre which all should know because of its consistency in using this type of lobby display. The policy has been in force for some years, almost without break, so it must be a profitable one.

NOTE ship mounted on marquee of Kinema, Salt Lake City, exploiting Vitagraph's "Masters of Men." Where do these things come from?

BETTER LOBBIES, might be a good movement to start, in which case the Capitol lobby for the Martin Johnson animal pictures (Metro) would make an admirable beginning, combining dignity and strength.

IT'S A FAR CRY, perhaps, from Corona typewriters to Metro's "Trailing African Wild Animals," but it isn't so far that this window in the New York store didn't help the Capitol theatre.
DADDY, himself, must have looked with approval on the Kansas City Pantages front for "Daddy." Jackie Coogan First National attraction. Note effective lettering and curb piece.

IRON BARS do not a prison make, but they do make a good lobby display for "Within the Law," First National, as demonstrated by the Riviera theatre, Knoxville, Tenn., in the above creation.

NEW YORK window advertising "Daughters of the Rich," Preferred, in run at the Capitol theatre, the book providing the reason.

A LOBBY and marque display of unusual attractiveness and pulling power was arranged by C. W. Goodell of the Pastime theatre, Ottawa, Kan., for his presentation of "Souls for Sale," Rupert Hughes Goldwyn attraction. Mr. Goodell reports that this picture holds the house record. Is there any wonder?

TERRITORIAL DISTRIBUTORS of "The Little Red Schoolhouse," Arrow, in New York and northern New Jersey, are exploiting it for exhibitors with this float, sent about the most advantageous routes.

"BACKBONE," Goldwyn-Cosmopolitan's Distinctive production was tied up with a local movement to send a girl to France when exploited by the State, Pittsburgh, each admission ticket carrying one vote.
**SHORT SUBJECTS**

**"Brevity Is the Soul of Wit"**

—It's Good—

_Mrs. J. W. Moore_, Lyric theatre, St. Charles, Mo., joining the "Herald Only" Club in "What the Picture Did For Me," finishes her letter with:

"I would like to advise the small town exhibitor to try a short reel program once a week and make it a family night affair. We are showing 'In the Days of Buffalo Bill,' serial, a two-reel Western, two-reel Century comedy (which are always good) and the International News, making a varied program to please the whole family, every Friday night and charge only ten cents admission. This is our biggest night of the week."

Mrs. Moore's statement is one of many to the same effect published in this paper. The idea, unquestionably, is good.

—Monotony—

_MONOTONY_ is the chief foe of the short subject comedian, as it is, indeed, of any entertainer. Short subject comedians, however, at least the majority of them, face the particularly difficult task of making the same audience laugh on the same night each week, fortnight or month. This they must do for a considerable period before they are graduated to the ranks of those who must evoke laughter only at such intervals as it pleases them to issue a picture, a much less difficult assignment.

On the face of it the system seems topsy-turvy. Whatever changes are required to effect a remedy should be made.

Probably the chief reason for the present order of things is the custom of selling so many of this or that comedian's productions for screening at the rate of, say, one every week. Wouldn't it be just as practicable to have the contract read "one every eight days," or six, or ten, or nine? It would help the comedian and the exhibitor who buys his pictures, incidentally the public.

**Put House Ads In Topics**

The Chicago theatre includes a house ad, usually devoted to its cooling system or a similar subject, in "Topics of the Day," using the same frame and style of letter.

**Fairness**

PERIODICALLY the theatre field is swept with the apparent opinion that while main titles with all credits can be retained upon feature pictures, no matter how awkwardly this makes the break from prologue into picture, it is quite the proper thing to take the main and most of the ensuing titles from a short subject and run it "cold."

Without entering into the merits of the general proposition, it must be clear that what is fair to the feature picture is no more than fair to the short subject. We have repeatedly invited showmen to explain this practice and the question remains enthused in darkness. We repeat the invitation.

**Music**

_MUSIC_ has been and still is in some quarters referred to as "half the picture." It isn't, nor a quarter nor an eighth. It's something foreign entirely, albeit a mighty important something, as witness what any audience thinks of a bad picture projected to good music, or the reverse. But this much may be said: If music is half of the feature picture it is seventy-five per cent of the comedy. Try running an average comedy "cold" and then to an accompaniment of jazz, and you will probably raise that figure.

**Fair**

_FARCE_, which feature producers find a baffling form of entertainment and abuse badly in the futile attempts at picturization, ters a practically untouched field for the short subject maker. The shallowness of the farce story seems to be the rock upon which feature picture producers go aground, the stretching necessary to make the length effectually dulling the comedy points.

If there is any possibility of making good motion pictures out of stage farces, and there is no good reason for believing that there is not or will not one day be, it looks very much as if the job is properly that of the short subject producer. Certainly experiment in this direction should be made. It is just possible that a noble enrichment of the short subject may be effected.

**NEWSPICTURES**


KINOGRAMS No. 2267: Royal Pomp Opens Spanish Courts—Honour Author of Monroe Doctrine—Children's Camp Opens at Capital—Prisoners Get "Truth Serum" Test—Kill Moths From Air—Uncle of King Reviews Beekeepers—Firpo Wins—Rodeo Crowds See Stunts—Poor Farm Owns Champion Cow.

FOX NEWS No. 81: Styles in Fall Shoes for Men—Russian Ballet Aids American Legion—Rockefeller Observes Eighty-fourth Birthday—Feld Alligators Will Top Wins Power Boat Race—President Harding Rides in Stage Coach—Stages Aerial Rodeo at 5,000 Feet—Annual "Stampede" in Buffalo Bill's Home Town Draws Crowds.

FOX NEWS No. 82: Government Direligible Kicks Mob—Pershing Visits Boy Scouts at Camp—Longest Searchlights Flashes Beam 100 Miles—English Wins Road Race at Tours, France—Claims Longest Whiskers—Beach School Opens for Backward Beauties—English Royal Family Watch Flying Stunts.


PATHE NEWS No. 57: Firpo Defeats Wills—Install World's Most Powerful Searchlight—Destroy Insects by Balloon—Pershing's In-Guest of Boy Scouts—Cowboys' Stage Thrill—Big Old Tank Goes Up in Flames—Steel Bronze and Copper From Monuments in Germany—Seigrave Wins Grand Prix at Tours, France.
“RUPERT OF HENTZAU” (Selznick), a new picturization of Anthony Hope’s romance of a mythical kingdom, furnishes good entertainment. There is an excellent cast headed by Lew Cody, Elaine Hammerstein, and Bert Lytell. The picture is produced with great lavishness as to sets and although a trifle long—ten reels—it holds the interest fairly well. It should prove a good box office attraction.

“THE BRASS BOTTLE” (First National) is as fantastic and interesting a farce as has been presented upon the screen in some time. Maurice Tourneur discloses heretofore undiscovered comedy and this whimsical tale will please the thinking public, and wherever good acting, elaborate sets, and an all around splendid production is appreciated it should go over big.

“THE HEART RAIDER” (Paramount) is Agnes Ayres’ latest starring vehicle and while technically good as a production, it lacks sound story value. The flapper role assigned the statuesque Miss Ayres is not one particularly well suited to her and although there is an excellent supporting cast, the story is not convincing. It is just six reels of foolish film.

“THE FLYING DUTCHMAN” (F. B. O.) adapted from the famous story presents a rather unique love tale, very well acted and well produced. There are many picturesque scenes of a Dutch village, a quiet old inn and the odd costumes of the characters will please the eye, while the story will prove quite fascinating. Directed by Lloyd B. Carleton.

“THE MAN BETWEEN” (Associated Exhibitors) written and directed by Finis Fox is a melodramatic tale of domestic entanglements, with a Northwest locale. It may serve as an hour’s diversion, but obvious faults of direction and staging put it in the class of conventional screen entertainment. The action is jerky and many scenes are too prolonged to hold interest.

“RED RUSSIA REVEALED” (Fox) is sixteen hundred feet of interesting scenes of Russia of today, showing the well kept military forces, fine military schools, etc., in contrast with the squalor of the life of the people who are supporting the great military machine. It carries a strong message for every thinking person.

“THE SELF MADE WIFE” (Universal) is a trite, listlessly acted and poorly produced program picture, presenting the well-worn plot of the husband and wife who fall out when the husband becomes prosperous. A good cast is wasted on this commonplace story. Direction is by Jack Dillon.
ALL-STAR CAST IN
RUPERT OF HENTZAU
(SELZNICK)

This picturization of Sir Anthony Hope's novel is good entertainment and with a cast of stars of tremendous box office attraction of unusual merit. Directed by Victor Heerman and shown in 9,400 feet.

![Image of cast](https://example.com/image)

Queen Flavia announces her abdication from the throne and states that she will join Rassendyll in his journey to his own country.

Billed as a "special" this picture has every right claim to the distinction and will undoubtedly be the means of filling theatres where it is shown. It should be one of the successes of the season.—J. S. S.

SPECIAL CAST IN
THE MAN BETWEEN
(ASSOCIATED EXHIBITORS)

A melodramatic tale of the north-west which holds one's attention at times, and, again, through poor direction and a poorly constructed story, falls into the conventional class of screen entertainment. Allan Forrest, in a dual role, heads the cast, which is fair. Story by Finis Fox, who also directed. Six reels.

The story is for the most part rather unconvincing, containing many familiar situations, with here and there a new twist. Many of the slightest incidents are too prolonged to keep one's attention and the action is very jerky. Allan Forrest handles his role well, in fact he has two parts, playing Jules Lamont and Pierre Lebec. Kitty Bradbury appears as Madam Lamont. Fred Malatesta is Joe Catane, Vola Vale plays Joe's bride and Edna Murphy appears as Lephne Lamont. Doreen Turner is Julie Lamont.

Some obviously fake snow stuff is used in several scenes with a poorly staged fight outside a cabin. For the average house, "The Man Between" may satisfy. Few use the cabaret and the North-west story but do not promise too much.

The story concerns Jules Lamont, who leaves his wife following a misunderstanding. He becomes a bandit with Joe Catane's wife and in a quarry Joe is killed. Jules is sent to prison. There he meets a man who is his double and whose name is about to expire. Pierre, the prisoner, goes to Lamont's home and poses as Lamont. He also becomes acquainted with Catane's bride but he wins the love of Lephne Lamont. Jules is killed and Pierre tells her the truth and they are made happy by a mutual understanding.

RED RUSSIA
(REVEALED)

The promness of the average American citizen to figure the Russia of today as not a country to contend with in the affairs of the world is due to a severe shock. And sixteen hundred feet of film which is about to be shown by the Fox Film Corporation is to be the medium by which that shock is to be dealt.

The short feature picture is called "Red Russia Revealed" and the revelation is instead of a hodge-podge government with a muff army of ragamuffins Russia today has a definite, smooth working government backed up by a well trained and well equipped army of more than a million soldiers.

Since the debacle which put Lenin and Trotsky in power there has been such a wall built up around Russia that little of the real truth of affairs there has leaked out. That the work of the Fox cameramen will do much to dispel the illusion that Russia is a weak nation there is little doubt.

As shown by this remarkable picture, the military forces of Russia are anything but the ragged, undisciplined hordes that reports have pictured them and that the constant cry of the Bolshevists that they are against militarism has helped gain general belief.

That Russia under Lenin and Trotsky is getting herself ready to become a strong factor in world affairs can readily be believed from the evidences shown by this picture. Many of the scenes indicate the readiness of the Soviet leaders to sacrifice anything in the physical welfare of one hundred and fifty million people to build up a huge military despotism.

Well fed and well equipped troops and fine military training schools for officers and men are shown in strong contrasts to the squabb of the life of the people who are useful to this great military machine only insular as by being compelled to grow they have they are made to support it. Bread lines and soup kitchens are shown in the streets of Moscow, and women and little children are seen scavenging for food and fuel along the shadow of the Kremlin, once the home of the Czarist government, but now occupied by headquarters of the Soviet. "Red Russia Revealed," aside from being interesting entertainment, carries a message of danger that should be carefully studied by every thinking American.
THE BRASS BOTTLE
(First National)

As fantastic and interesting a picture as has been screened in a long, long time. It is a whimsical tale about an architect, a lovely girl, her domineering father, and a brass bottle. Lavish sets, excellent lighting and good direction mark this unique adaptation of the story by F. Anstey. Maurice Tourneur directed. Six reels.

The tale concerns Muriel Gray, in love with her neighbor, John Dennis. He regards her as a silly young thing and leaves on his yacht for South America. He puts in at Palm Beach and finds Muriel has followed him there. She swims out to his boat and the couple are caught in a terrific storm. Then he realizes he is in love with her. An insurance agent, bent upon marrying Muriel, furnishes the comedy touches.

Miss Ayres looks as beautiful as ever, even in wet togs, on a steamer deck, but she should have stayed at closer parts than this. Mahlon Hamilton was John Dennis. Charles Ruggles played Gaspard McMahon effectively, while Frazier Couter, Marie Burke, Charles Riegel and others fulfilled their roles as well as could be expected.

SPECIAL CAST IN
THE FLYING DUTCHMAN
(F. B. O.)

A rather fantastic tale and certainly very beautifully photographed, staged and directed. There is an excellent cast and the screen adaptation of the whaling story is well produced. Directed by Lloyd B. Carleton. Six reels.

The producers of this Film Booking Office picture have resorted to the familiar and somewhat old method of introducing the story, by having the principal character reading the story, while his wife seated at the piano plays Wagner’s “The Flying Dutchman.” This serves but to add to the footage. However, as a picture it will be found interesting, and the tale of the man who hopelessly in love with a woman in search of a wife who would prove faithful, is acted with sincerity and produced with considerable care and attention to detail. The scenes in a Dutch village—Vallendam—where the action takes place, are unique and picturesque.

The cast:
Philip Vanderbilt...........Lawson Butts
Jim Kinnon..................Allen Long
Eldest Daughter...........Nola Luxford
Youngest Daughter......Eila Hall
Young Fisherman........Edward Coxen
Servant....................Charles Stanley

THE CAST
Horchis Ventimole...........Harry Myers
Patrick Kavanagh...........Ernest Torrence
Professor Hamilton........Tully Marshall
Mrs. Hamilton................Clara LaMar
Rapkin.....................Ford Sterling
Mrs. Rapkin................Aggie Herring
Marjorie Hamilton........Charlotte Merriam
Samuel Wachenbach..........Ed Johnson
The Queen....................Barbara La Mar

How England Sees U. S. from Films

The New York World carries the following humorous skit from the London Evening News, where it appeared for the title, “America As I Know It” by “A Filmo-gooer.”

“America,” says the Skit, “is a large country entirely surrounded by sin and sentiment. It is inhabited in the East by unscrupulous but enormously successful business men, who devote their nights to squandering in cabarets their ill-gotten gains of the day before. In the West the bad men rob stage coaches and banks and shoot sheriffs and their partners in crime and spend a good deal of time rolling on the ground in attempts to catch the sheriffs who keep them out. The North is peopled by bearded scou- drels who go there to escape from the law, to steal money from the banks and to run out the gentlemen’s girls snowbound in log cabins. The South is notable for desert and half-breedes. The last named have no particular virtue; they are just bad.

These conclusions are arrived at from personal observation, not in America, but in the British columns. The films which have taught me these things have American trade-marks on them.

I suppose they must be true pictures of life in the U. S., for a large number of people have taught me also that there are a great many people who don’t know how to make up in sentimentality what they lack in sinfulness.

The rich classes of the East are notable for the neatness of their costumes, their absolute regard for their clothes, their absolute regard toward other women and for their remarkable sense of nominal size and have at least one telephone and an easy way of expressing for the heroes and ingrates for the heroines.”
With the Procession in Los Angeles

By Harry Hammond Beall

EVER active Tommy Gray's latest activity is the formation of a Catholic guild among the screen players of Hollywood, and the Roman catholics of the industry bid fair to have a strong social organization at an early date. In fact more than 200 members are already enrolled, according to the Universal comedy supervisor, past master and former guild president.

Speakers at the organization meeting were Rev. M. J. Mullins, assigned by Bishop Conroy as the Rector of the film industry: Thomas G. Patton, representative of Will Hays, Jack Coogan Sr., Frank Keenan, Mrs. Emmett Corrigan, Mary O'Connor, Fredric March and Mae Acvo.

Temporary headquarters of the Guild have been opened at 1327 South Mariopolis avenue.

The executive committee includes Thomas J. Gray, Thomas Meighan, Jack Coogan Senior, James Dunn, Joe Hanberry, Ben Turpin, William George S. Fraser, G. Patton, Hugh Dierker, Joe Murphy, Emmet J. Flynn, James Hogan, Frank Keenan, Charles Mathison, Mary O'Connor, Mary May Acvo, Fritz Bunette, Colleen Moore, Edna Murphy, Virginia Vulli, Mrs. Emmett Corrigan.

JOE REESE, who tells an eager puble the latest news about Hal Roach and Harold Lloyd, breaks into print with a lengthy article on the famed school for comedy directors by Hal Roach at Culver City. According to Joe there is a shortage of good fun film masters and if osteopaths and chiropractors can be turned out over night, why not mirth maestros.

CHARLIE Pincus, formerly with the Paramount string of houses in San Francisco, is the newest member at Loew's State theatre. He began his theatrical career as a press agent and has long been recognized as one of Frisco's ablest exploiters.

CHARLIE KURTZMAN, head of Warner brothers west coast publicity offices, has turned his offices over to an assistant, while he is handling exhibition affairs and doing some exploitation de luxe on Rin-tin-tin, the police dog star, whose first starring vehicle is soon to open at Loew's State here.

"Bennie" Westland, genial publicity man of the Universal studios, is spending the week in San Francisco, putting over the Western premiere of "Henry Aldrich Round." Rupert Julian's directorial triumph. Westland will resume his duties at the big "U," lot upon the completion of the picture's run in the city by the Golden Gate.

LOX WHITE, erstwhile press agent for Samuel Goldfish, has been retained by Theodore Kosloff, famous dancer and screen star, as general press representative.

These are busy days for "Tommy" Tomkins and "Johnnie" Nickolas, proprietors of Standard Film Laboratories. Besides buying up million dollar studios and valuable equipment in Hollywood, these two fast-moving gentlemen personally supervise all work turned out at their film developing and printing plant, all of which is no mean task in itself. At the present writing, Jacques Jaccard is busily engaged at the Standard editing his "The Power of Darkness," while Fred Nihlo's production...

Says It Pays to Keep House Open

(Special to Exhibitors Herald)

ALBANY, N. Y., July 17.—While several of the smaller motion picture theatres, and one of the larger houses in the three cities of Albany, Troy and Schenectady, have closed for the summer, the larger number of exhibitors are against the idea. Oscar Murray, one of the most adroit managers in Albany, at present handling the Leland and Clinton Square theatres, took a representative of EXHIBITORS HERALD that he was of the opinion that it was far better to keep a theatre open under certain conditions, if it meant only breaking even, or possibly taking a loss, than to lose regular patrons to another house that had kept open.

Should all houses in a city close for the summer, then Mr. Perrin would be in favor of taking his chances with the rest.

transport tight pictures in inter-state commerce. Be that as it may, the sports of Los Angeles who did not see fit to attend the Shelby social are anxiously awaiting the exhibition here.

WILLIAM DASHIELL, assistant director with the J. I. Fox company, may go blind as a result of an injury sustained when he fell over the edge of the Palisades near Santa Monica beach. He suffered serious bruising and painful cuts to his face. The leaves of palm trees cut his eyes so that he may lose both of them, physicians say. The accident occurred when he was "shooting" a scene on location. Dashiel, who but recently came to this city, was formerly an actor on the legitimate stage in the West and is well known in theatrical circles there.

HOLBROOK BLINN, who has been appearing at the Majestic theatre here for the past fourteen weeks in "The Bad Man," and who has been acting the title role in the same play for the screen under the direction of Edwin Carewe, left for New York City last week to appear in a new production opposite Marion Davies for Cosmopolitan Productions. Blinn will essay the role of King Louis XI in "Yolanda" while Miss Davies will fill the title role in the same play. This will be the first of a series of productions Blinn will be featured in under the Cosmopolitan banner, it is announced.

JUNE MATHIS, Goldwyn scenario director, had a birthday the other day. June was not even old enough to remember how old, but as a result a gay little party was given in her honor at the studio commissary. Present were Carolyn Keenan, Frank McHugh, Mae Glenn, Gene Kavanaugh, Tom Miranda, Harriet and Mildred Morris, Maron Frances Lee and Vivian Newcomb. A good time was had by all!

BESSIE LOVE and Carmel Myers gave a tea party for Caroline Griffith at the Ambassador upon the completion of her part in Elionor Glynn's "Six Days," which Charlie Brabin directed at the Goldwyn Studios. The guest list of notables included Arline Busch, Blanche Sweet, Katherine and Marjorie Bennett, June Mathis, Mr. and Mrs. Tom Mako, Nilo, Wallace Morgan, Raymond Griffith, Herbert Howe and Kenneth Hawks.

CHARLES RUGGLES, noted stage comedian, arrived in the city this week to begin production on a series of screen comedies for a new company now in the process of organization.

Accompanying Ruggles was his manager, Larry Weingarten, erstwhile executive of Sacred Films, Inc., and Charlie's brother, Wesley, a well known director. Arrangements are being made for studio space in Hollywood but before he begins actual work on his own features he will probably appear in a role or two for some other film companies.

More than $10,000 worth of jewels and other personal belongings were carried away from the home of Jocelyn Coogan at 151 Oxford street, Oxford boulevard recently while the little film star and her parents were vacating at a nearby resort.

These leaves took from Raymond rings and several silk shirts belonging to Jackie and a pearl necklace and a wrist watch set with diamonds obtained from Mr. and Mrs. Jack Coogan Sr. lost a number of articles of wearing apparel and jewelry in the raid.

Delegates to the Motion Picture Exposition from various Latin American countries were the guests of Sir GRAUMAN at his Hollywood Egyptian theatre one day last week when the "master showman" entertained the diplomats at a performance of "The Covered Wagon."
The FILM MART

Production Progress : Distribution News

F. B. O.

ED HURLEY, for some time in charge of trade and newspaper publicity for the Warner Brothers Film Exchange, has been placed in charge of the personal appearance campaign featuring Mrs. Wallace Reid in conjunction with her production, "Human Wreckage." The tour will last fifteen weeks, and will cover all of the principal cities.

FILM:

"DIVORCE," the Chester Bennett attraction starring Jane Novak, has been booked by the Fox circuit. Harold Goodwin, Earl Rodney, Alta Allen and Lucille Hutton will appear in the new series of H. C. Witwer short subjects, "Alex the Great." Discovering that there were 200 divorce cases on the court calendar, Sid Grauman influenced Judge Summemeld to invite the 200 women to witness the showing of "Divorce" at the Rialto. A special section was reserved for the women and the stunt gained wide publicity in the Los Angeles dailies.

Paramount

GLENN HUNTER'S FIRST Paramount picture will be "West of the Water Tower," an anonymous novel which is now enjoying a big sale, it is said. Madamisselle Liane Salver, leading woman, has been with Elysees theatre, Paris, makes her film debut with Gloria Swanson in "Bluebeard's Eighth Wife." The company making "Ragtime" for Paramount has returned to Hollywood from northern California.

Goldwyn

"SECOND YOUTH," the distinctive Pictures-Goldwyn production, will have in its cast five comedians as well as four or five players of dramatic skill. Chief of the comedy players are Alfred Lunt, Jobyina Howard, Walter Catlett, Herbert Marshall and Lynn Fontanne. In the dramatic roles are Franchot Tone, Margaret Dale, Winifred Allen, Fair Binney and others. Albert Parker is directing.

CHICAGO REVIEWERS liked "The Spoilers," the Jesse D. Hampton-Goldwyn special while praising it with complimentary remarks from the Roosevelt, and they let the public know it in their comments in the dailies. Woody Wood of the Herald and Examiner said: "The film has done everything it ever did in making this new version of the Rex Beach classic." Rob Reel in the American said: "The photography of everything demanded by exacting film fans." Mae Tine in the Tribune said: "Certainly there lives not a soul so dead but who will admit Goldwyn's "The Spoilers" is a good, live picture." Other reviewers were equally as enthusiastic.

THE SELECTION of Hobart Bosworth for the role of Douglas Stowell completes the cast for Victor Seastrom's "The Master of Man." The general feeling around the Goldwyn studio is that Emmett J. Flynn's "In the Palace of the King" will be one of the outstanding screen spectacles of the season. Carol Wilson is in daily conference with Elinor Glyn on the scenario for "Three Weeks" while Rupert Hughes is now selecting the cast for his next production, "The Law Against Law.

Vitagraph

FIRST OF THE J. Stuart Blackton Productions under the Vitagraph banner will be a screen version of "On the Banks of the Wabash," the scenario of which is being prepared by Elaine Cameron. A typical all-star cast will be selected for this drama inspired by the Paul Dresser song.

ENDORSEMENTS by fire chiefs of Vitagraph's special, "The Midnight Alarm," will be announced. Fire chiefs who have viewed the picture say that the big fire scene is one of the most sensational ever done. Percy Marmont, Alice Calhoun, Cullen Landis and Joseph Kilgour are featured.

PALMER PHOTOPLAY

NATIONAL AND LOCAL contests, for the best short, constructive criticisms of the Palmer Photoplay production, "Judgment of the Storm," will be held when the picture is published this Fall, it is announced. Prizes totaling thousands of dollars will be offered. The picture was recently given a preview test under such an arrangement at Glendale, California, and many valuable suggestions obtained.
Principal Pictures

MANY SALES ARE REPORTED by Principal Pictures on the "super five series" and "Mind Over Motor." Rights to this group have recently been acquired by A. H. Blank, for Kansas and Western Missouri; Spyros and Charles Skouras and Tom Meyers of Skouras Brothers for Missouri and Southern Illinois; Oldknow, for eleven southern states and to Harry Crandall for Maryland, Virginia, Delaware and the District of Columbia.

THE STUDIO of Principal Pictures Corporation is to be enlarged immediately, the expansion to include the erection of a huge enclosed stage equipped with all modern appliances for picture making, and the construction of two new buildings to house the artists engaged for the forthcoming product. At this plant will be made the Harold Bell Wright pictures, the first of which is "When a Man's a Man," and the second, "The Winning of Barbara Worth." Harry Langdon will make his series of 12 feature comedies for the Lesser organization at this studio. Thus far 12 feature productions, in addition to the Langdon subjects, are on the Principal program.

Tiffany-Truart

TIFFANY-TRUART announces that Edward Dillon's "Women Men Marry" is meeting with success at all of its presentations and is receiving the praise of newspaper reviewers everywhere. E. K. Lincoln, Florence Dixon, Julia Swynge Gordon and Hedda Hopper comprise the cast.

A SPECIAL AUDIENCE which viewed the Carlos attraction, "The Unknown Purple," which Truart will distribute under its franchise plan in September, pronounced it one of the most unusual pictures of the year. The work of Henry B. Walthall, Stuart Holmes and Alice Lake was commended by those attending the preview.

FIRST RUN Preludes are being arranged on Elaine Hammerstein's "Broadway Gold" which will have its general publication in September. The California theatre in Los Angeles has just completed a successful run of the film, which will be presented for a week's run at the Granada in San Francisco.

W. W. Hodkinson

"PURITAN PASSIONS" is the title selected for the third of the Film Guild productions starring Glenn Hunter, which Hodkinson will distribute. It is an adaptation of Percy MacKaye's "Scarcecrow."

THOMAS DIXON, author and producer of "The Mark of the Beast," announces a reversal of the usual order of bringing a story to the public. Instead of publishing it in book form first, then as a play and finally as a motion picture, Mr. Dixon has brought it to the screen first. It will be produced as a stage play next, arrangements having been made for its presentation on Broadway. The last step will be its publication in book form. Mr. Dixon said that his reason for producing his own story was to present it upon the screen with the same motive and reasons as the author wished.

"THE SKY SPLITTER," a Brav Romance dealing with speed and light, played the New York Rialto for one week. This was the second Brav subject to appear in a Broadway house within a few weeks, "Colonel Heeza Liar" having played the Strand... Grant Mitchell has the featured role in "Radio-Mania," a Herman Holland production. Playing opposite him is Margaret Irving.

Cosmopolitan

"THE LOVE PIKER," Cosmopolitan's picturization of Frank R. Adams' popular story with Anita Stewart in the cast supported by Robert W. Frazer, William Norris and others will have its first showing at the Capitol theatre on July 15. E. Mason Hopper directed the production.

ON AUGUST 1 MARION DAVIES IN her new production, Little Old New York, opens the new Cosmopolitan Theatre in New York City... E. H. Griffith has completed work on "Unseeing Eyes," from Arthur Strong's novel, "Snow Blind."

Grand-Asher

"HOLLYWOOD BOUND" IS THE title of a forthcoming Grand-Asher comedy in which Sid Smith will be seen, directed by Charles Lamont... Arvid Gillstrom, another of the new directors at the Grand studios, is preparing to start his first comedy for this company with Joe Rock as the star.

BILLIE RHODES WILL BE featured in feature-length comedy dramas, it is announced by Samuel V. Grand of Grand-Asher Distributing Corporation. They will be made at Berwilla Studios by Ben Wilson... Mr. Grand has left for New York to confer with Harry Asher regarding the company's output for the coming season, which includes thirty-six comedies starring Monty Banks, Sid Smith and Joe Rock as well as ten feature pictures by Ben Wilson.

"HOT SANDS" IS THE title given to Monty Banks' new comedy upon which work will be started soon.

Universal

"RED LOCK," A STORY by David Anderson, will be adapted by J. Grubb Alexander as a Universal picture for William Pizemond... Twenty carts, with cook wagons, stables, horse-pens and all the trappings of a cattle camp have been set up some thirty miles from Universal City for the filming of "The Ramblin' Kid," Hoot Gibson's latest film.

MARGARET LANDIS, SISTER of Colin Landis, has the leading feminine role in "The Love Brand," a Western starring Roy Stewart. Hoot Gibson's latest picture "Out of Luck" is an unusual one, Universal proclaims. It tells the romantic and rib-tickling story of a broncho breaker.
The FILM MART :: Production Progress :: Distribution News

Douglas Fairbanks is not building the “biggest set ever erected for a motion picture” for “The Thief of Bagdad.” This he frankly admits and states “We are doing what we hope will be a very unique and effective thing but are going after results and not worrying about dimensions.” But at that something like 2,000,000 feet of lumber and sixty-five tons of casting (of cast iron) are needed to cover the square yards of metal lath and much other material has already been purchased.

who signs up in the U. S. Navy. It is said to be unusually funny.

TWO CHAPTERS HAVE BEEN completed in “The Steel Trail,” William Dun-
can’s first Universal chapter play. Robert North Bradbury has been assigned to make the Universal pictures starring Jack Hoxie. The star recently finished “Men in the Rays.” Four Features: “Shooting for Love,” “Mystery of the Mounted,” “The Selfmade Wife,” and “The Victor,” will be published in July by Universal, Herbert Rosenthal, William Desmond and others are among the stars.

Warner Brothers

“THE GOLD DIGGERS,” the Belasco stage play which Warner Brothers are producing with Hope Hampton in a leading role is rapidly nearing a stage of completion. Eastern office of the Warner organization have received a print of “Where the North Begins” which features Rin-Tin-Tin the famous police dog.

ELINOR GLYN’S NOVEL “How to Educate A Wife” will be adapted for screen production by Grant Carpenter for Warner Brothers. “Little Johnny Jones,” from George Cohen’s stage play had a preview at the California theatre, Anaheim, Cal. Johnny Hines has the featured role.

ANOTHER WARNER PICTURE “The Country Kid” with Wesley Barry is well under way. Helen Jerome Eddy is also in the cast. Sam De Grasse and Theodore Von Eltz have been added to the cast of “Tiger Rose” featuring Lenore Ulric, star of the stage play of the same name.

Preferred Pictures

“YOU GOT IT ALL IN—the thrill, the love story and the comedy,” writes Charles W. Goddard to B. P. Schulberg in commenting on the motion picture version of “The Broken Wing,” the stage success written by himself and Paul Dickey. “Never again will I say they buy the title and throw away the story,” Mr. Goddard declared.

CLAIRA BOW, EIGHTEEN YEAR old actress, whose work in “Decoy to the Sea (in Ship)” has been signed to a contract to appear exclusively in Preferred Pictures. She has left for the West Coast where her first work will probably be in Rita Johnson Young’s play

“Maytime,” soon to be started by Gasnier.

IT’S OWN EXCHANGE in New York City, at 739 Seventh avenue, has been established by Preferred. Sam Zierler, presi-
dent of Commonwealth Film Service, who owns the Preferred franchise for the New York territory, sold his holdings to Pre-
ferr, Commonwealth will continue to distribute the first eight Preferred pictures.

Metro

“THE HUMAN MULL, John Trotwood
Moore’s famous novel published as “The Bishop of Croydon” will be Al-len Holubar’s first production for Metro. . . Instead of the rags and tattered clothing in which he has appeared in many of his pictures Jackie Coogan blos-
soms out in twenty-four different cos-
tumes in his Metro picture “Long Live the King.”

EVELYN BRENT WILL MAKE her debut before the cameras in Hollywood under the Metro banner in “Hold the Answer.” The film is from the novel by Peter Clark MacFarlane. . John Sain-
polls and William Huthnany have been selected for important roles in “The So-
cial Code,” Rita Weiman’s story which Oscar Apfel is directing for Metro with Viola Dana as the star.

ONE OF THE BIG SCENES IN Rex Ingram’s production of “Scaramouche” is a scene showing the French National Assembly in action. Concerning this production it is announced that a famous Belgian fencing master has been engaged by Ingram to supervise the fencing scenes. Ramon Novarro has the title role.

C. C. Burr

A DEAL has been closed by Lester F. Scott, Jr., for Mastodon Films, of which C. C. Burr is president, and William K. Jenkins for Enterprise Distributing Corporation whereby Enterprise will distribute in the South and New England for Burr suc-
cesses: “Secrets of Paris,” a C. C. Burr-
Whittam Bennett attraction; “The Last Hour,” an Edward Saxon all star pic-
ture; “Lock,” latest of the Johnny Blues

“Merry Go Round,” the Universal Jewel production which was booked to play two weeks at the Riviera Theatre, New York City, was held over for a third week. It almost broke all house records, too, it is stated, despite the unusually hot weather. Merry Phillbin, Carl Laemmle’s new star, has a featured role in “Merry Go Round,” which was directed by Rupert Julian.

Associated Exhibitors

ASSOCIATED EXHIBITORS has con-
tacted for the distribution of four fea-
tures made by Halperin Productions. This series is known as “half-hours” and each, it is said, will have “ready made exploitation for the exhibitor.” The first is “Tea—With a Kick,” which has had a pre-release showing at Grauman’s Million Dollar theatre in Los Angeles. By publiciz-
ing a cast of twenty-seven featured players and by incorporating the prohibition feature into the advertising, Grauman packed them in, it is said.

United Artists

DIRECTOR LLOYD INGRAM has been signed by Associated Authors—Eddie Woods, Ted Emshoff and Elmer Harris to direct their third screen production, a version of Frank R. Adams’ story “The Love Hater.”

LUCILLE RICKSEN HAS BEEN signed by Jack Pickford to play the leading feminine role in his next picture which is being made under the working title, “The Valley of the Wolf.” It is announced that Pickford will soon return East where he plans to remain in New York City and make pictures while his wife, Marilyn Miller, fills an engagement as the star of the new “Follies.”

“RICHARD, THE LION-HEARTED” is being cut and edited for early Fall publication by Allied Producers and Distributors Corporation. Wallace Beerly plays the part of King Richard under direction of Chet Withey.

Educational

E. W. HAMMONS, PRESIDENT of Educational, and Al Christie of Christie Film Company, who has just returned from abroad are on their way to the West Coast where Mr. Hammons will confer with producers. S. B. Brennecce will act as Mr. Hammons’ personal rep-
resentative on the coast during the coming season it is stated.

B. F. KEITH’S CASTLE THEATRE,
Long Beach, Long Island, has con-
tacted for the entire current season’s product of Educational....“Sea of Dreams”, Warren A. Newcomb’s fantasy has been booked at the N. Y. Lyric to play during the run of “Human Wreck-
age,” the F. B. O. attraction.
Meyer Ticket Plan Is Sure-Fire

A movement has been launched by Exhibitors Herald, the leading motion picture trade paper, to obtain through the cooperation of theatregoers, the opinions of the public on current photoplays.

The purpose of this movement is to collect monthly constructive criticisms of motion pictures presented in the various theatres in Hamilton, thus enabling our readers to become a potent influence in the production of better motion pictures.

Write and tell us on or before July 20, what picture—shown in Hamilton during June or July—was the best, and why.

What picture were you most disappointed in—and why?

Remember, this department seeks constructive criticism, NOT flattery.

Last month, F. P. Spoerl selected "Racing Hearts" as the best bet, while Vivian Meehan chose "The Eternal Flame."

Five, three and two Palace theatre tickets will be awarded every month to the three best letters received. Tieing contestants will receive the original awards.

Let's hear from you on or before July 26.

—The EDITOR.

(Continued on page 50)

"The Eternal Flame"

VIVIAN MEEHAN, PATRON OF PALACE THEATRE, HAMILTON, O.: The picture I most enjoyed of all I saw in Hamilton during May was "The Eternal Flame." Although this picture was not shown at the Palace, which I consider the better show, it was in my opinion better than any pictures I saw at the Palace or elsewhere during May.

"The Eternal Flame" was so true to life, and portrayed so vividly the effect of trifling with love. The picture was perfect in its settings, etc. The story was very interesting and did not lag in any scene. It kept one on the alert for the next scene. It made one weep at the deception of pretty Norma Talmadge, and again rejoice at her repentance. The life in the convent was excellently played and the scene wherein Norma Talmadge was called upon for the supreme test was one that could not be appreciated by anybody who did not see the picture.

I did not miss a picture played at the Palace during May but not one of them can come up to "The Eternal Flame" in my opinion.

"Racing Hearts"

F. P. SPOERL, PATRON OF PALACE THEATRE, HAMILTON, O.: Like the strike of a gamey haddock amongst mere fish—unexpectedly delightful, that's the thrill experienced from a real true-to-life movie that occasionally wedges its way amid the far-fetched carnival of hokum photoplays so rampant.

That is why the writer thoroughly enjoyed, above all other movies during May, the delightfully entertaining picture "Racing Hearts," presented at the Palace theatre.

Its common-sense plot and characters, possible to any of us; its ever-changing diversity of indoor and outdoor scenes, with the use of real, natural material as background; its full quota of action, yet not overdone; its ultra-thrilling auto race conclusion, alone worth real money—all of this tends to continued fan enthusiasm. Let's have more "Racing Hearts."
LETTERS
From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

The Industry Needs More Hanscocks
COLUMBIA CITY, INDIANA.—To the Editor: I notice in the current issue of the Herald an article relative to the duties of an officer under the exhibition the admission and the repeal of same, which is desired by every exhibitor who reads your good journal; you also comment upon where the credit will be placed if the tax is repealed. What does it matter?

The same thing for you to do in the powerful position you occupy, is to put your shoulder to the editorial wheel and not let us press without a powerful urge to all exhibitors to get solidly behind this movement.

Frankly, we need your help, whether Sydney Cohen gets the credit or someone else.

You have never heard of this house or the writer, but we are a representative small country town house in this way: It is a real and a real lot more of an investment than our weekly, monthly or yearly receipts justify. In fact last year we would have been very glad to have given the government the profit and let us have kept the tax. It looks as though that will be the case again this year— and we are not in as bad a way as many of the small houses in towns of lesser population.

Business in rural towns of 5,000 or under is in a bad way. I question if we have any merchant in this town that can say he is better off under the present conditions that the farmer is working under. It can't last (I mean prosperity), and I am not a pessimist. No show for it.

He of all the business men of the town must be a booster—he's got to tell 'em it is the best ever and that times will improve.

Give us your undivided support in the fight that is to be made for the repeal of the tax. Keep the pressure on before your readers, urging them to keep in touch with the "spenders" at Washington until they (the spenders) realize that one branch of business, the one that caters to the amusement of the poor man and his family, needs relief from the special tax. It tried to hurt it, if this business is to survive in the small places.

I am not a correspondent of much ability, but you can "tell the world" what the Columbia City Fox & senator from this section are going to know all about our side of this tax question—if they read their mail.

Arthur C. Hancock, Columbia Theatre, Columbia City, Indiana.

EDITOR'S NOTE—The story to which Mr. Hancock refers appeared on page 35 of the July 14th issue. It was a news dispatch from New York stating that both the Cohen and Anti-Cohen factions have launched national drives against the admission tax, and indicating regret that in this great movement, both factions are passing by the interest of the business men, who care not for the tricks which the ex-hibitor could do the stenciling—L. A. Pooler, Photo Play Theatre, Grand Rapids, Ohio.

MEYER TICKET PLAN
(Continued from page 49)
sure prosperity and progress for the industry.

Mr. Meyer, we believe, has a sound and worthwhile plan for collecting "Public Opinion". It is the desire of this department that other exhibitors give it a test.

In the past we have received some fine comments from the patrons of George Rea, Frank L. Brown, Chas. Ryan and others. Let us hear from them again.

In awarding tickets for the best opinions offered each month, Mr. Meyer makes the stipulation that equal awards will be made in case of ties.

Ray Swan, for six years treasurer of the Majestic theatre, Cedar Rapids, la., has been appointed manager succeeding W. J. Shattony, who was only the Sea Islands on a motion picture expedition.

A. C. Raleigh has been appointed manager of the Broadway theatre, Portland, Ore., a Jensen and Von Herberg house, succeeding Paul Noble.

Louis Harris has been appointed resident manager of the Century, Oakland, Cal.

Louis Sidney, manager of the Fox theatre at Denver, Colo., accompanied by his wife and family, passed through St. Louis on his way to New York. Sidney is motoring across country in his Packard machine. He formerly was manager of the William Fox theatre in St. Louis and renewed many acquaintances there.

Bill Beynon, owner of the Opera House, Diverton, Ill., celebrated the Fourth of July by enjoying some good old time American liberty aboard a British line. He plans to return to America in September.

Charles Gregory has succeeded J. H. Hill as manager of the Kansas City Goldwyn branch office. Mr. Hill left to take charge of the new Oklahoma City Goldwyn-Cosmopolitan office.

One sure method of making the books show a profit at the end of the season is to "keep the 'ole place trimmed up," believes L. A. Wagner of the Princess theatre, Eureka, Kan., who now is installing a R-M-Monon-Motor-Propaganda. With the completion of this improvement he will have crowded just about everything into his house that one theatre will hold.

The management of the Gillham theatre, Kansas City, turned the house over to a Boy Scout troop which was raising a fund Monday. Boys of the troop, under the supervision of a scout master, were in charge of a box of incidentally causing persons who seldom attended shows to visit the theatre. A liberal news story in daily papers also resulted.

By inviting the Kansas City American Association baseball club to make a professional review of "Trailing With Honor," the Capitol Enterprises received some valuable publicity for the Linwood theatre last week.

"Marooned at Arkansas City, Kan." Thus read a telegram from Robert Withers, Enterprise salesman out of Kansas City, to Truly B. Wildman, manager.

The reply: "Sorry. Am mailing sandwiches and rubber boots." It might be explained that a large part of Arkansas City was under water at the time Withers' telegram was received.


EXHIBITORS

C O N T E N T S


couldn't depend With believe G.

—Drew—

—Ralph

—Very

—Harry

—Missoula,

—Good

—Drew—

—Guy

—General

—Westbound Limited, with Ralph Lewis,

—You who have been braggimg up Third Alarm, try this. Where I couldn't start with Third Alarm, Westbound Limited brought them in in hot weather. —Dwight B. Baker, Circle Theatre, Ottumwua, Iowa.

—Westbound Limited, with Ralph Lewis,

—A splendid picture. Better to exploit than the two previous specials featuring Ralph Lewis. Business was good, as F. B. O. furnishes extra good advertising matter and the people soon know that a real picture is coming. —R. Moore, Roma Theatre, Columbus Grove, Ohio.

—Crashing Through, with Harry Carey.

—Good picture. Very poor photography. Very much the same as with the usual Carey action. Good cast and good photography. Fine advertising accessories helps to get them. Buy it at a program price. —R. Moore, Roma Theatre, Columbus Grove, Ohio.

—Mary of the Movies, with a special cast.

—Absolutely nothing to it. Not even a good program picture and a frost at the box office. —W. H. Harman, Strand Theatre, Kingsport, Tenn.

—The Fourth Musketeer, with Johnnie Walker. —Now that F. B. O. has Wittor under a five year contract I hope that all the pictures made from his stories are as good as this one. The world's greatest theatre (including the Rialto, Missoula) should be proud to run The Fourth Musketeer. —Guy D. Haselton, Rialto Theatre, Missoula, Mont.

—Can a Woman Love Twice, with Ethel Clayton. —A very remarkable picture as it will hold interest throughout, and the performance of the well selected cast is really extraordinary. Ethel Clayton had not been shown in a picture in this city for two years and it is very satisfying indeed to report that we had good business three days. —H. Brenner, Cozy Theatre, Winchester, Ind.

—Can a Woman Love Twice, with Ethel Clayton. —A picture which will please any audience anywhere. F. B. O. was right when they advertised it as a gent. —Guy D. Haselton, Rialto Theatre, Missoula, Mont.

—Captain Fly-By-Night, with Johnny Walker. —Good program picture. —John- son Bros., Johnsonian Theatre, Ripley, N. Y.


—In Name of the Law, with a special cast. —Very good but did not draw for me. I was really just a little disappointed. I guess I was looking for too much. —E. J. Reynolds, Liberty Theatre, Pasco, Wash.


—Thelma, with Jane Novak. —Good entertainment which did not draw against opposition. —Johnson Bros., Johnstown Theatre, Ripley, N. Y.

—First National

Isle of Lost Ships, with a special cast. —Excellent. The novelty picture of the year. Pleased 100 per cent. —L. V. Feldman, Orpheum Theatre, Pipestone, Minn.


—Sunshine Trail, with Douglas McLean. —A sure fire audience picture. One of those kind that pleases everybody. Not a big picture, but I don't want so many big pictures with a small box office story. This one draws average business and sold at average price and am sure the Western type pictures with good clean comedy makes the best and most popular screen entertainment. —W. H. Brenner, Cozy Theatre, Winchester, Ind.

—The Bond Boy, with Richard Barthel- mess. —A wonderful production and pleased 100%, but a sad disappointment at the box office. Cost $35.00 two days. Town 4,000. Farming community. Admission ten and thirty cents. Print in good condition. —W. R. Eilkin, Temple Theatre, Aberdeen, Miss.

—The Bright Shawl, with Richard Bar- thelmess. —Not as good here as Fury. They do not care for historical stuff though they like the star. —L. V. Feldman, Orpheum Theatre, Pipestone, Minn.

—The Crossroads of New York, a Mat- Bennett production. —Very good indeed, but failed to draw. Any picture mention-
“Personal Guarantee”, Pays Cash

Tom Foster, well known Wisconsin exhibitor, has built up a reputation in the business of distributing pictures and at intervals “personally guarantees” the picture he is running.

It has proved a big money maker for Tom. When he tells his patrons a picture is going to be a “rare treat,” they believe it and turn out. The general box tells the story in strong terms.

The success of the stunt depends entirely on only guaranteeing pictures that will stand the test. Tom selects his pictures by using “What the Picture Did for Me” in his own way. You can do it, too. Turn to page 22 and read in his own words how he has done it.

Better than her average pictures.—L. V. Feldman, Orpheum Theatre, Pipestone, Minn.—General patronage.

Serenade, with George Walsh.—Drew good house but the story seemed to have caused many unfavorable comments. American scenes and plays are a better influence to the public.—Johnson Bros., Johnsonian Theatre, Ripley, N. Y.—Small town patronage.

The Seventh Day, with Richard Barthelmess.—Above average program pictures. Did not collect many shekels.—Johnson Bros., Johnsonian Theatre, Ripley, N. Y.—Small town patronage.

The Sign on the Door, with Norma Talmadge.—Good mystery picture which did not collect many shekels.—Johnson Bros., Johnsonian Theatre, Ripley, N. Y.—Small town patronage.

Skin Deep, a Thomas H. Ince production.—First National claims it is a picture with the Ince punch and it is a rather satisfactory story that holds intense interest throughout. Was a knockout with the majority of the women who were pleased with it generally. Milton Sills and Marcia Manon are good in their parts.—J. H. Talbert, Legion Theatre, Norwich, Kans.—Small town patronage.

Slander the Woman, with Dorothy Phillips.—Unusually hot weather, but the attendance held up fairly well.—David L. Pemberton, Lime Theatre, Kansas City, Mo.—Transient patronage.

Slander the Woman, with Dorothy Phillips.—This picture was well liked by my patrons. First National has been doing out some good and steady pictures for the last six months.—L. V. Feldman, Orpheum Theatre, Pipestone, Minn.—General patronage.

Smiling Through, with Norma Talmadge.—The marks on my wall that I have been seeing in any picture, coupled with star, makes it irresistible.—Star Theatre, Sandusky, Mich.—Small town patronage.

The Song of Life, with a special cast.—A very interesting story. Was Welby in a number of places.—Smith Read, Patriot Theatre, DeKalb, Tex.—Small town patronage.

Sonny, with Richard Barthelmess.—First National advertises this “Good as To’able David”, but don’t you believe it. Very druggy and not suited to star. Not laugh in the picture.—Star Theatre, Sandusky, Mich.—Small town patronage.

The Ten Dollar Raise, with a special cast.—A very good picture. Much better than some of the other cheap high rentals for.—B. H. Skow, Palm Theatre, Soldier, Iowa.—Neighborhood patronage.

The Truth About Bumps, with May McAvoy.—A little too suggestive for my town, although a very good picture.—E. Bondurant, Doris Theatre, Ness City, Kan.—Neighborhood patronage.

The Truth About Bumps, with May McAvoy.—Here is an old one, but just as good as they make today, so run it and make safe.—V. Wallace, Belle Hour Theatre, Cambridge Springs, Pa.—Transient patronage.

What a Wife Learned, a Thomas H. Ince production.—Held the attention of audience. Contains a number of dull scenes. Attendance nearly normal first night. Very poor second night. Think hot
Four New Members for the "Herald Only" Club

VACATION TIME has placed the destinies of the "Herald Only" club into a period of two weeks, but apparently the organization has gained momentum that a bush-leaguer batting for the big league secretary cannot interfere.

Consequently, we rise to report that four new members were enrolled during the past week. They are:

J. R. Euler, Opera House, South English, l. 
Miller Stanton, Pictureland theatre, Cohocton, N. Y. 
A. B. Hilton, Park theatre, Sioux City, l. 
Jack Tiller, Temple theatre, McCook, Neb.

Brother Hilton, in joining, makes the following comment: "Kindly enroll us a member of the 'Herald Only' club. Although we get one or two other trade papers for which the former manager subscribed, we swear by the Herald when we swear at the film salesmen. When the time on the others is out, we work for them, but you let us know when the time is about up as we don't want to miss an issue. Yours for shorter, better and less expensive pictures."

Brother Stanton qualifies easily, as his letter simply expresses a hope that he can 'do some one some good'-the usual ritual motif of every member. He says: "We are sending a few reports for 'What the Picture Did for Me.' Hope they do some one some good. We have tried to tell our brother exhibitors just exactly what the picture did for us."

Brother V. G. Bollman, Castalia theatre, Castalia, l.a., who had his own special report blanks printed for reporting on pictures to the Herald, makes a mighty sensible suggestion which should be acted upon. He writes: "I am111.5% sure that I found to make a suggestion and I feel that it is something that every reader and especially members of the 'club' would appreciate and that is to publish at some future date the photographs of all the members of the 'Herald Only Club.' Personally, I'd like very much to get a peep at the 'man behind the pen' of some of the reports."

"My report blanks were the realization of a desire I have cherished for some time and I'm glad that they find favor with your department. Made up in pad form, they are always handy and accessible."

Fox

Stepping Fast, with Tom Mix.--This picture drew well and gave good satisfaction. Mix fails to please my Saturday night crowd.--J. J. Casselman, Colonial Theatre, Tracy, Minn.—Neighborhood patronage.


Snowdrift, with Buck Jones.—He went stale in this one, did "Charlie-horse" Jones. We have not dared to run "Footlight Ranger" or "Snowdrift" because they are about in the same class. The handful who came to see Snowdrift didn't enthuse. --Guy D. Haselton, Rio Theatre, Missoula, Mont.—General patronage.

Three Jumps Ahead, with Tom Mix.—This was a good picture. Everybody pleased. Miss Mary Vaile was the Western in a good dress. --F. K. Hagen, Titonka Theatre, Titonka, Iowa.—General patronage.

Arabian Love, with John Gilbert.—This pleased one.—Smith Patriotic Theatre, De Kalb, Tex.—Small town patronage.

Brass Commandments, with William P. Carleton.—We tried to satisfy the Western lovers by the people. 100% Western made to order for Oklahoma.—Charles Blaine, Morgan Theatre, Henryetta, Okla.—General patronage.

California Romance, with John Gilbert.—Gilbert does some good acting in this one, and it pleased my patrons. Has enough action to satisfy the Westerners and by the people. 100% Western made to order for Oklahoma.—A. A. Neese, Beatishe Theatre, Haw River, N. C.—Small town patronage.


Custard Cup, with Mary Carr.—Good picture and acting but failed to draw. People tired of the sob stories. What they want is punch and excitement for the hot weather.—Charles Blaine, Morgan Theatre, Henryetta, Okla.—General patronage.

Do and Dare, with Tom Mix.—Don't be afraid of this one. Plenty of action and comedy. Just kept them in a roar. A typical Mix. Some have panned it. Went over fine here.—H. M. Johnson, Lois Theatre, Toppenish, Wash.—Small town patronage.

Elope If You Must, with Eileen Percy.—A few more like this and a Fox trade-mark will be like a small posy on the boxoffice. Patrons walked out on it.—E. H. Brinton, Grand Theatre, Centralia, Ill.—General patronage.

The Fast Mail, with Charles Jones.—Picture good. Plenty of thrills, but not the picture you are led to believe after reading the press book. More like a serial condensed to a program picture. Have seen Jones in pictures that were much better.—Ray J. Delap, Pastime Theatre, Kansas City, Kansas—Small town patronage.

The Footlight Ranger, with Charles Jones.—A good program picture, but not exactly the kind of admiring like him in "Too tame for Jones" fans. Cost $12.50 one day. Town of 4,000. Farming community. Print good. Admission ten and twenty-two cents.—W. F. Elkin, Temple Theatre, Aberdeen, Miss.—Neighborhood patronage.

The Footlight Ranger, with Charles Jones.—This picture was a disappointment. People expect something different from Jones. He is out of his element in a picture of this type. Better keep him in Westerns.—J. J. Casselman, Colonial Theatre, Tracy, Minn.—Neighborhood patronage.

Honor First, with John Gilbert.—Picture opens with war scenes in France. Held interest throughout and pleased a small crowd.—H. G. Stetttmmd, Jr., Oodeen Theatre, Chandler, Okla.—General patronage.

Honor First, with John Gilbert.—This sure was a good one. Good picture, good patronage. Pleased all.—F. K. Hagen, Titonka Theatre, Titonka, Iowa.—General patronage.

In Arabia, with Tom Mix.—This is a good one, but my people would rather see Tom in his old time Western plays.—C. H. Simpson, Princess Theatre, Millen, Ga.—General patronage.

Just Tony, with Tom Mix.—Fine program picture. Wonderful horse story. Better than Wildfire. Went over big because majority of patrons had read the story. You can't boost it too high. Give us more of them.—Ray J. Delap, Pastime Theatre, Kansas City, Kan.—Small town patronage.

Just Tony, with Tom Mix.—Tom Mix gets some that never see any other pictures. Tony, the horse, does some human acting. Picture will take with any crowd.—J. S. Lattimer, Merit Theatre, Hartford, Ark.—Neighborhood patronage.

Lights of the Desert, with Shirley Mason.—Good peppy picture that pleased a mighty small house. One patron re-
marked it was a shame to show a good picture like this to such a small audience. Star has no drawing power here.—H. G. Stettmunn, Jr., Odeon Theatre, Chandler, Okla.—General patronage.

The Love Gambler, with John Gilbert. A picture that will please any type of audience. Partly Western, partly not. As a whole it was a good picture and cost $10.00 one day. Town 4,000. Farming community. Admission ten and twenty-two cents. Good print.—W. E. Elkin, Tex.—General patronage.

The Love Gambler, with John Gilbert. Another good one. They all seem to like Gilbert. Great Hagen, Titonka Theatre, Titonka, Iowa.—General patronage.

Men of Zanzibar, with William Russell. Some of my patrons liked it fairly well, but others did not care much for it.—Sm. M. Whitaker, DeKalb, Tex.—Small town patronage.

Monte Cristo, with John Gilbert. Very good. Please the few that had the price. Conditions at Hartford had for short a few weeks; patrons have some work. A little for past two years.—J. S. Latimer, Merit Theatre, Hartford, Ark.—Neighborhood patronage.

The New Teacher, with Shirley Mason. This was my first picture with this star and was well pleased. If they are all as good as this one, give us more. Many favorable comments. Please almost 100%.—Ray J. Delap, Pastime Theatre, Kansas City, Mo.—Small town patronage.

The New Teacher, with Shirley Mason. Very good program picture. Please a Saturday crowd. However, we get better results with Mix, Russell, and the Farina as this one gives us more. J. S. Latimer, Merit Theatre, Hartford, Ark.—Neighborhood patronage.

Oath Bound, with Dustin Farnum. We did good with this. Please 100%.—F. K. Hagen, Titonka Theatre, Titonka, Iowa.—General patronage.


Riding With Death, with Buck Jones. Picture very good, but, oh man, such prints as Fox do send out. I get about one good print a year from them.—E. J. Reynolds, Liberty Theatre, Pasco, Wash.—General patronage.

Romance Land, with Tom Mix. A lot of good action thrown away on a bunch of nonsense.—Hans, H. Walker, Royal Theatre, Wauchula, Fla.—Neighborhood patronage.

Romance Land, with Tom Mix. This was a fatal mistake. The star isn’t going worth our money. Mix always gets the crowds for us.—F. K. Hagen, Titonka Theatre, Titonka, Iowa.—General patronage.

Rough Shod, with Buck Jones. Plenty of action and fair picture, but not much business for some unknown reason.—H. G. Stettmunn, Jr., Odeon Theatre, Chandler, Okla.—General patronage.


Silver Wings, with Mary Carr. Very good, but Fox people got excited over this one and charged about twice the rental price the small town should pay.—J. S. Latimer, Merit Theatre, Hartford, Ark.—Neighborhood patronage.

West of Chicago, with Charles Jones. Everybody likes Jones here. Good patronage.—F. K. Hagen, Titonka Theatre, Titonka, Iowa.—General patronage.

While Justice Waits, with Dustin Farnum. Very good indeed, but a very poor title. It seemed to please, but failed to draw. Cost $12.50 one day. Town 4,000. Farming community. Admission ten and twenty-two cents.—W. E. Elkin, Temple Theatre, Aberdeen, Miss.—Neighborhood patronage.

Yosemite Trail, with Dustin Farnum. A mighty good little picture and it got the best business of an entire hot week in spite of the fact that it was second run and against many other release in the Martin American Theatre, Columbus, Ga.—Transient patronage.

Youth Must Have Love, with Shirley Mason. Five reels. Good program picture, but an old title for such a picture. Shirley liked here.—Mrs. H. G. Schmidt, Palace Theatre, Long Pine, Nebr.—General patronage.

Goldwyn

Here's Tip Which Came From Coast

AFTER THE BALL, Renêe Film Corp., distributed by Al Lichtman Corp. Directed by Dallas Fitzgerald. With Gaston Glass, Miriam Cooper, Edward G. Robinson and others.—I saw the pre-review on this picture and wish to report that from an exhibitor's standpoint it should be a hit. The story was based on the song by the same name is cleverly enacted by a cast of well-known players. It moves along swiftly without the customary druggy spots, yet each sequence is clearly drawn out. Direction, photography and titles excellent. Can truthfully say that your audience will appreciate the picture. Book it and boost it, then bring in the receipts pile in.—JACK W. OGLIVIE, Hollywood, Cal. Formerly with the Pastime Theatre, Watertown, Okla.

To the EDITOR: Several weeks have elapsed since you requested me to place your name in your columns. However, I still read the old ‘Red Wax’ column, and although not engaged in the exhibitor end of the industry at present, I can't resist the temptation of reading what the other boys are doing.

I might state that anything that I can do for any of the boys while here in Hollywood, let me know; I'll do it. Next time, if you wish, I will give you Help—A Sketch on an exhibitor's ideas of Hollywood. Am enclosing a little report on a picture I have played with, hoping that it will be of some service to the trade. See you again.

JACK W. OGLIVIE.

6316 Longview Ave., Hollywood, Cal.

The Invisible Power, with House Peters. A very interesting crook story that holds together well. The part assigned to Ainsworth is rather light for a man of his ability, although he made the most of his small role. Irene Rich, the most womanly on the screen, gave an excellent performance. With this picture I think that our west of the Mississippi papers will do well to play a production of this sort, and I think that your men down there can get a generous audience. Play this one just as a good program picture and not a special.—J. C. Jenkins, Auditorium Theatre, Neillsville, Wis.—General patronage.

Shirley Mason—Very fine. Good program picture, but an old title for such a picture. Shirley liked here.—Mrs. H. G. Schmidt, Palace Theatre, Long Pine, Nebr.—General patronage.

Sons for Sale, a Rupert Hughes production.—People do not like to know all about the working of the movie game.—J. H. Stiles, Empress Theatre, The Dalles, Ore.—General patronage.

Souls for Sale, a Rupert Hughes production.—Fair picture. Fell flat two days, but G. Straus, Balham, Empire Theatre, Buffalo, N. Y.—Neighborhood patronage.

Brothers Under the Skin, with Helene Chadwick.—Just a fair program picture. Lost me money to two days' showing, cause of the picture.—Henry Saubers, Fad Theatre, Fairfax, S. D.—Neighborhood patronage.

Brothers Under the Skin, with Helene Chadwick.—I sure did enjoy this show and would play it again. Well enough to be sure wasn't alone. I just finished the tenth that I picked from Goldwyn. I find I was a good picture and I plan to show more. Zakes Kelso, Kelso Theatre, Burr Oak, Mich.—Neighborhood patronage.

Dangerous Curve Ahead, with Helene Chadwick.—My estimation of this one of the best comedy-dramas I ever witnessed in my ten years in the show business. Good business. Excellent cast. Good photography. Good tune to exploit.—L. R. Moore, Roma Theatre, Columbus Grove, Ohio.—Small town patronage.

The Dust Flower, with Helene Chadwick.—Good program picture. Helene Chadwick is a fine star in the right kind of stories and this one fits her. Title of picture kills its effect. —J. J. Talbert, Legion Theatre, Norwich, Kans.—Small town patronage.

From the Ground Up, with Tom Moore.—Just a fair picture. Have seen Moore in better ones. Film in very bad condition.—Henry Saubers, Fad Theatre, Florence, Pa.—General patronage.

Golden Dreams, with a special cast.—A very good picture, but not up to the Zane Grey standard. This is the poorest Zane Grey I have had. You can get by and that's about all.—J. W. Anderson, Rialto Theatre, Cozad, Nebr.—Neighborhood patronage.

Hungry Hearts, with a special cast.—Very good show and drew the best house of the month with but small amount of advertising and square away.

Hungry Hearts, with a special cast.—Fine production.—Pauline Jers, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

The Man From Lost River, with House Peters.—Picture good. Star excellent.

The Man From Lost River, with House Peters.—Picture good. Star excellent.
Price right. Real Western.—Star Theatre, Sandusky, Mich.—Small town patronage.

The Sin Flood, with a special cast.—This is rated as a special. I can't see why the special part comes in. I say that it's a very good average picture. I paid too much for it, $15.00. Town of Shiocton, Filmed good shape.—Harold Sauber, Fair Theatre, Fairfield, S. D.—Neighborhood patronage.

An Unwilling Hero, with Will Rogers. —Published in your town and play them all. You can buy right, but be on your guard for poor prints. Should have a slice of million dollar salaries.—Star, Three, Sandusky, Mich.—Small town patronage.

When Romance Rides, with a special cast.—Everybody knows this is extraordinary. Used in three towns—C. A. Kelso, Kelso Theatre, White Pigeon, Mich.—Neighborhood patronage.

Hodkinson

The Man from Glengarry, with a special cast.—Fine. Give us more like this one.—Star, Palace Theatre, The Dalles, Ore.—General patronage.

Bull Dog Drummond, with Carlyle Blackwell.—This picture jumps about too much and if made over in eight reels would be a house wrecker. Not bad at that.—S. V. Wallace, Idle Hour Theatre, Cambridge Springs, Pa.—Transient patronage.

While Paris Sleeps, with a special cast.—This one did not please. Nothing to it. It was in the nickel library with doubt. Story of artists and a crazy inventor that didn't invent.—S. V. Wallace, Cambridge Springs, Pa.—Transient patronage.

Desert Gold, with E. K. Lincoln.—Picture fairly good, but the print on this in such rotten shape that it was almost a crime to take the people's money. People was promised a new print. Admission ten and twenty-five cents.—P. G. Held, Sterling Theatre, Fairmont, Nebr.—Neighborhood patronage.

Code of the Yukon, with Lewis Mitch-ell.—An old one revived that did not hold up well. Action is good. When a fight is finally pulled it is very plain that the action is faked.—Hugh G. Martin, American Theatre, Columbus, Ga.—Transient patronage.

Metro

Soul of the Beast, a Thomas H. Ince production.—Good program picture. Sold to me as a special and did not make film effective. Just a nice little picture.—W. H. Hardman, Royal Theatre, Frankfort, Kan.—Small town patronage.

Trailing African Wild Animals, a Martin Johnson production.—Spend as much for this as you do for the picture. They came from everywhere. At opening time the lobby and sidewalk were filled with a block of people who had never been in a theatre came. Filled the house both days and pleased all.—H. H. Walker, Royal Theatre, Wauchula, Fla.—Neighborhood patronage.

Trailing African Wild Animals, a Martin Johnson production.—The most interesting and instructive picture that I have ever seen, but failed to draw after the first night. Those that came spoke very highly of it, but it seems this kind of picture the majority don't like. Cost $30.00 two days. Town 4,000. Farming community. Perfect condition.—W. E. Elkin, Temple Theatre, Aberdeen, Miss.—Neighborhood patronage.

Where the Pavement Ends, a Rex Ingram production.—Did excellent business on this one, but patrons did not like it and they didn't hesitate to tell me.—George Wahl, Orpheum Theatre, Red Bluff, Cal.—Small town patronage.

Broadway Rose, with Mae Murray.—Just another Murray picture. Well liked by Murray fans.—Leo Burkhardt, Hippo-drone Theatre, Crestline, Ohio.—General patronage.

Five Dollar Baby, with Viola Dana.—A fairly good program picture. Will get by if you have a good comedy with it.—W. H. Haviman, Royal Theatre, Frankfort, Kans.—Small town patronage.

The Golden Gift, with Alice Lake.—Fine and can be bought right. Film good and a good story. Pleased all who saw it.—H. G. Selk, Selk Theatre, Scotia, Nebr.—Small town patronage.

Hearts Aflame with Frank Keenan.—Wonderful. Lamberrman said it had better scenes than some lumber companies put out. Don't miss this one. Book it strong.—Wm. Hinds, Opera House, Galena, Nebraska.—General patronage.

Hearts Aflame, with Frank Keenan.—A picture that pleased all. They came back the second night to see the forest fire scenes. W. E. Burkhart, Orpheum Theatre, Red Bluff, Cal.—Small town patronage.

Peacock Alley, with Mac Murray.—This is a very small town production. While it is a good picture, it will only please a high class audience. Acting and scenery are bad.—P. S. Jenkins, Princess Theatre, Millen, Ga.—General patronage.

The Prisoner of Zenda, a Rex Ingram production.—Fine picture. Beautiful costumes. Acting only fair. Did not draw very well.—Ed Jones, J. J. Casselman, Colonial Theatre, Tracy, Minn.—Neighborhood patronage.

Trailing Women, a Rex Ingram production.—A fine picture, but too sad an ending to suit the majority.—Smith, Red and Patriot Theatre, DeKalb, Tex.—Small town patronage.

Woman's Hate, with Alice Lake.—Good. Will please your audience. Will keep you thrilled most of the time. Film good and price right.—H. G. Selk, Selk Theatre, Scotia, Nebr.—Small town patronage.

Jenkins Almost Keels Over When He Almost Gets Check

MACK JACKSON, Strand Theatre, Alexander, Ala.

Dear Mack:

Your letter to the HERALD almost gave me heart failure when you said you didn't know whether to make the check payable to the HERALD or not. Why, boy, if anyone should send me a check for four bucks I'd take it right over to the Photographers and have it photographed, for I didn't know there was that much money in it. Send it down by Express. I needed every cent on the shock. Creel of the Suburban theatre, Omaha, grabs about all the coin that crosses the Missouri, and all I get is what he misses—and that isn't much.

You said you had come to depend on my "dope." Don't do it, Mack, I'm only a "ham" reporter from the sagebrush, but if you will come out here about October 1, we will go out to my hunting lodge and shoot grouse and ducks during the day, and after supper when we get our pipes lit, we'll take turns cussing the producers for making them over six reels in length, and if you can go any stronger than I can I'll take my hat off to old Alabama.

Let's you and I start something. Let's refuse to consider any picture of over six reels in length. This looks like the only way to break 'em. They seem to think that footage makes "specials"—did you ever hear that word before?—Still it only makes paupers out of us and millions of producers. I have a lot of "footage" under contract but after that—Don't forget the date, October 1. Just bring your gun, that's all you will need.

J. C. JENKINS, Auditorium theatre, Neligh, Nebraska.

P. S. Well, outside the gun, you probably have some Moonshine friends, don't you? You might cultivate their friendship a little.

Paramount

The Snow Bride, with Alice Brady.—Not so bad as the reviewers would have you think. Where the Northern stories go, this will get by as well as any of them. While the theme of the story is unpleasant it is logical and works out to a satisfactory ending.—Ben. L. Morris, Temple theatre, Bellaire, Ohio.—General patronage.

The White Flower, with BettyCompson.—Have no kick at the price we paid. No super special. Bath very fair. Beautiful photograph and the rank and file will like it.—Clark & Edwards, Palace theatre, Ashland, Ohio.—Neighborhood patronage.

Singed Wings, with Bebe Daniels.—Daniels' admirers enjoyed this, others didn't. Too long and drawn out. Beauti-fully made, but you must have a story. Cost $12.50 one day. Town of 4,000. Farming community. Admission ten and twenty-two cents.—W. E. Elkin, Temple Theatre, Aberdeen, Miss.—Neighborhood patronage.

Adam and Eva, with Marion Davies.—Pretty picture and has excellent comedy. Marion Davies does not draw here, though. Even Knighthood drew less than average business and this also dropped at the box office.—E. H. Brient, Lyceum Theatre, Centralia, Ill.—General patronage.

Prodigal Daughters, with Gloria Swanson.—Misled public. Press sheet said, "Beautiful engine followed by plane." Advertised as such and did not show in picture.—Oasis Theatre, Ajo, Ariz.—Neighborhood patronage.

Nobody's Money, with Jack Holt.—A regular program story that will appeal to men as it has some politicking in it. Story good, acting good and was well met by all who saw it.—M. J. Babin, Fairy-
Scene from "Monna Vanna," the Maurice Masterlinck story which Fox has adapted for its special production program for 1923-24.

land Theatre, White Castle, La.—General patronage.

A Daughter of Luxury, with Agnes Ayres. —A good program picture. Well liked by nearly all our patrons. Film in fair condition. —W. H. McDonnell. Badger Opera House, Merrill, Wis.—General patronage.

Cowboy and the Lady, with Mary Miles Minter. —In spite of several adverse reports I had read, this went over very nicely and drew splendid bus ness matinee and night. A corking good title. Cost $15.00 one day. Town 4,000. Farming community. Admission ten and twenty-two cents. —W. E. Elkin, Temple Theatre, Aberdeen, Miss.—Neighborhood patronage.

On the High Seas, with Dorothy Dalton. —A good sea picture of which we are getting quite a few lately. —L. V. Feldman, Orpheum Theatre, Pipestone, Minn.—General patronage.

Mr. Billing Spends His Dime, with Walter Hiers. —Walter Hiers and Jacqueline Logan popular here. Picture good. —Oasis Theatre, Ajo, Ariz.—Neighborhood patronage.

The Nth Commandment, with Colleen Moore. —Well liked, but too long. —Oasis Theatre, Ajo, Ariz.—Neighborhood patronage.

My American Wife, with Gloria Swanson. —A very clever picture that pleased all. Story and acting good. —M. J. Babin, Fairyland Theatre, White Castle, La.—General patronage.

My American Wife, with Gloria Swanson. —One of the very best Swanson pictures. Paramount got the effect in this without sending a company to South America. In fact, the sets are more effective than would have been the original scenes. The story has a new twist, an entirely new setting and pleases the patrons who pay. Tony Moreno is particularly good to look at in this as the Spanish granadee. For as it is one of the good ones.—Ben. L. Morris, Temple Theatre, Bellaria, Ohio.—General patronage.

Missing Millions, with Alice Brady. —A very good crook play. Boost the story by Jack Boyle and you will put it over. Photography and direction good.


Face in the Fog, with Lionel Barrymore. —A good mystery crook drama that loses interest somewhat toward the end. With the possible exception of The Copperhead, Lionel Barrymore never means anything to our box office, although he is an excellent actor. —Henry W. Gauding, Lincoln Theatre, Pittsburgh, Pa.—Neighborhood patronage.

Back Home and Broke, with Thomas Meighan. —Here is a good one. Ran it two days and the second bigger than the first. You can't go wrong on this one. —George W. Wahl, Orpheum Theatre, Red Butte, Cal.—Small town patronage.

The Outcast, with Elsie Ferguson. —Fair picture, but title kept several people away. Film in just fair condition. Pictures should pass anywhere as a program picture. —M. H. McDonnell, Badger Opera House, Merrill, Wis.—General patronage.

Kick In, with a special cast. —A very good picture, but we paid too much money for it to be shown at this time of the year. This picture should please any house and would be a money maker if bought right and played any time but during the hot weather. Film in good shape outside of one long sprocket mark. —M. H. McDonnell, Badger Opera House, Merrill, Wis.—General patronage.

To Have and to Hold, with Bert Lytell. —Best costume picture we have ever played in the house, but as usual, a flop at the box office when a picture of this type is shown. Direction fine. Lots of action. Betty Compson makes a lovely heroine while Bert Lytell is great in his part.—J. H. Talbert, Legion Theatre, Norwich, Kans.—Small town patronage.

To Have and to Hold, with Bert Lytell. —A real special which failed to draw for me.—L. V. Feldman, Orpheum Theatre, Pipestone, Minn.—General patronage.

To Have and to Hold, with Bert Lytell. —Here is a dandy. Did not do much business on it as don't think that the people know what it was. The six sheet that Paramount sent me reminded me of the old 10-1 Bison sheet sets. But I consider this one of the best of the 41. Business just fair.—A. Mitchell, Dixie Theatre, Russellville, Ky.—Small town patronage.

The Impossible Mrs. Bellew, with Gloria Swanson. —This one must have gone over good as heard my patrons telling each other how good it was on coming out of the theatre. Miss Swanson has had many tell me how good it was, business fair.—A. Mitchell, Dixie Theatre, Russellville, Ky.—Small town patronage.


Grumpy, with Theodore Roberts. —Excellent. Theodore Roberts is immense. Please all those who see it. Admissions was not up to standard because of the extra attractions in town—Tent show, baseball benefit, etc.—E. H. Brient, Illinois Theatre, Centrilia, Ill.—General patronage.

The Ne'er Do Well, with Thomas Meighan. —They charge a lot more for this, but it is not a bit better than the preceding Meighan picture. It is business was not up to standard because of the extra attractions in town—Baskets, baseball benefit, etc.—E. H. Brient, Illinois Theatre, Centrilia, Ill.—General patronage.

Across The Continent, with Wallace Reid. —Six reels. Almost as exciting as Too Much Speed minus the romance, and Roberts without the pep and comedy. Extra attendance. —W. E. Elkin, Iris Theatre, Velva, N. D.—General patronage.

Clarence, with Wallace Reid. —Few pictures I have ever run that has pleased any more than this one. Business both days and this speaks for itself. Cost $30.00 two days, Town 4,000. Farming community. Attendance and twenty-two cents. Good print.—W. E. Elkin, Temple Theatre, Bellaria, Ohio.—Neighborhood patronage.

The Ghost Breaker, with Wallace Reid. —Ran over fairly well with those who turned out. Walter Hiers good comedy relief. Attendance first night was light, second night worse. Very hot weather both days may have kept some away. Did better than "Nice People".—Henry W. Gauding, Lincoln Theatre, Pittsburgh, Pa.—Neighborhood patronage.

Nice People, with Wallace Reid. —Strictly for high class society people. Some liked it, others didn't. It pleased the majority, however. Acting perfect and a wonderful cost. Cost $35.00 two days, Town 4,000. Farming community. Admission ten and thirty cents.—W. E. Elkin, Temple Theatre, Aberdeen, Miss.—Neighborhood patronage.

Rent Free, with Wallace Reid. —Clever comedy. Only got about one-half of the film out but just as well. —W. E. Elkin, Iris Theatre, Velva, N. D.—General patronage.

Thirty Days, with Wallace Reid. —Good but it did not draw as much as average Reid's.—Johnson Bros., John-

The Good Provider, with Vera Gordon.—Good picture, but not any better than Humoresque. Vera Gordon, however, is there in the mother part. Film O. K.—H. G. Selk, Selk Theatre, Scotia, Nebr.—Small town patronage.


Loves of Pharaoh, with a special cast.—It is a foreign, but it sure is a good one. Did not do any business on it as my patrons were afraid of it. It should be used one day in small towns as the first day will advertise it.—A. Mitchell, Dixie Theatre, Russellville, Ky.—Small town patronage.

Making a Man, with Jack Holt.—One of the best Holt has been in for a long time. Pleased everybody. Film in good shape.—M. H. McDonnell, Badger Opera House, Merrill, Wis.—General patronage.

The Man from Home, with James Kirkwood.—Very good production. Drew small crowd. Film fair shape.—S. G. Harsh, Princess Theatre, Mapleton, Iowa.—Small town patronage.

The Miracle Man, with Thomas Meighan.—Seven reels. It didn't draw on one night stand although it has strong Christian community. Paid program prices.—A. C. Russell, Iris Theatre, Velva, N. D.—General patronage.

A Prince There Was, with Thomas Meighan.—Good picture if you didn't play the Prince Chap. Too much alike to use both. Film O. K.—S. G. Harsh, Princess Theatre, Mapleton, Iowa.—Small town patronage.

Racing Hearts, with Agnes Ayres.—Excellent picture. Pleased everybody. Played it to fair business. Action, suspense and heart interest appeals to both sexes, young and old.—E. H. Brient, Illinois Theatre, Central, Ill.—General patronage.

Room and Board, with Constance Binney.—Only an ordinary program picture which takes a good two-reel comedy to put it over. Print good. Admission ten and twenty-five cents.—P. G. Held, Sterling Theatre, Fairmont, Nebr.—Neighborhood patronage.


The Sheik, with Rodolph Valentino.—Valentino does some wonderful dramatic work in this one. Good show. Film O. K. Went over fine here. Was a fine box office value and I paid enough for it at that.—H. G. Selk, Selk Theatre, Scotia Nebr.—Small town patronage.

Speed Girl, with Bebe Daniels.—Better show than I expected from criticisms I have read, and many favorable comments were heard from patrons going out. Good show.—S. V. Wallace, Idle Hour Theatre, Cambridge, Pa.—Transient patronage.

Three Word Brand, with William S. Hart.—Good Hart picture. Print in very poor shape. This is the second poor print I received from Paramount in the

Entering the homestretch in the race which is the big scene in "Counterfeit Love," a new Playgoers picture.
EXHIBITORS HERALD
July 28, 1923

United Artists

The Three Musketeers, with Douglas Fairbanks.—The fellow who knocks this one probably never read the story. We consider it a big picture. Fairbanks is just the kind of character that D'Artagnan is in the book. Photography fine and story very good. Has a happy ending, while the book lacks, but is better for the people now. Some sipp came out and asked what it was all about. Just showed his ignorance. A child could have understood the picture. Rental pretty high, but you get to give them what they ask for, if you don't make money.—R. Ross Riley, Wigwam Theatre, Oberlin, Kans.—General patronage.

Tess of the Storm Country, with Mary Pickford.—One of the best pictures we have exhibited this year. Hans H. Walker, Royal Theatre, Wauchula, Fla.—Neighborhood patronage.

Universal

Sawdust, with Gladys Walton.—One of those circus pictures that everybody likes. Makes one think of the real thing. Story is wonderful. Any exhibitor cannot go wrong in using it. Billed it like a music and stacked it in the same form of advertising mostly.—C. R. Miller, Gem Theatre, Spur, Tex.—General patronage.

Boston, with a special cast.—It was a lemon here. If the stage play was any worse I am glad I don't live in New York. Wallace Beery was good.—Hans H. Walker, Royal Theatre, Wauchula, Fla.

Burning Words, with Roy Stewart.—This picture drew a large attendance. Was satisfied all audiences liked it. Started with no Northwest plays.—C. McDonough, Majestic Theatre, Milford, Ill.—Neighborhood patronage.

Crossed Wires, with Gladys Walton.—An enjoyable picture. Excellent bits by Kate Price, Eddie Gibbon and the star.—Henry W. Gundig, Lincoln Theatre, Pittsburgh, Pa.—Neighborhood patronage.

Trimmed in Scarlet, with a special cast.—Not good for many places. Can't put it on any picture where high society plays a prominent part. Stewart and Williams both good in outdoor stuff, but seem handicapped here.—Hugh G. Martin, American Theatre, Columbus, Ga.—Transient patronage.

The Town Scandal, with Gladys Walton.—This picture drew extraordinarily good. Gladys Walton a popular star in this town. Good stuff and can be bought right.—C. McDonough, Majestic Theatre, Milford, Ill.—Neighborhood patronage.

The Town Scandal, with Gladys Walton.—My people liked this one for a Sunday and Monday change.—J. H. Stiles, Empress Theatre, The Dalles, Ore.—General patronage.

The Town Scandal, with Gladys Walton.—Better than most of the Walton pictures. This tells a true story of small town men who can't get into big city and then do not want the home folks to know. True to life and will please most any audience.—Ben L. Morris, Temple Theatre, Chalmette, La.—General patronage.

Single Handed, with Hoot Gibson.—Fair picture with some pretty good comedy, but not the kind for Hoot. Was trying to be able to draw a fair crowd on Hoot's pictures when he was playing Westerns, but his business is all out of the town. Losing money on them now.—J. W. Anderson, Rialto Theatre, Cozad, Nebr.—Neighborhood patronage.

The Midnight Guest, with Mahlon

Burlesquing a train robbery in the new William Fox Sunshine comedy, "Apple Sauce."

last year. Admission ten and twenty-five cents.—P. G. Held, Sterling Theatre, Fairmont, Nebr.—Neighborhood patronage.

While Satan Sleeps, with Jack Holt.—A very good picture. Pleased the majority.—L. V. Feldman, Orpheum Theatre, Pipestone, Minn.—General patronage.

The Witching Hour, with Elliott Dexter.—Very good picture, but too long the only complaint. A good five-reel feature two-reel comedy and news is what takes here.—E. E. Bondurant, Doris Theatre, Ness City, Kan.—Neighborhood patronage.

The Woman Who Walked Alone, with Dorothy Dalton.—Saw where numerous exhibitors panned this picture. I had numerous complaints. Good picture, Film good.—H. G. Selk, Selk Theatre, Scotia, N. Y.—Small town patronage.

Young Diana, with Marion Davies.—A picture that is well directed, but the action is very slow. Will please the women and those who have read the book. Will go good where Miss Davies has a following.—Harry Boyse, Grand Theatre, Coleman, Alta., Can.—Small town patronage.

Pathe

Safety Last, with Harold Lloyd.—This is perhaps the most thoroughly satisfying picture we have ever shown. Considering the month (June) our business was very great, in fact just as good as at the best time of year. However, we figure that the price paid was altogether too great.—Guy D. Haseiton, Rialto Theatre, Missoula, Mont.—General patronage.

Dr. Jack, with Harold Lloyd.—100 per cent comedy. Fine entertainment. Failed to draw, so did not make expenses. Film O. K.—S. G. Harsh, Princess Theatre, Mapleton, Iowa.—Small town patronage.

Rogues and Romance, with a special cast.—About the worst I ever played. Good crowd, Film fair shape.—S. G. Harsh, Princess Theatre, Mapleton, Iowa.—Small town patronage.

Playgoers

Reckless Chances, with J. P. McGowan.—A good Western railroad thriller. Better Western picture than many advertised as such. Book it.—Ray J. Delph, Public Theatre, Kansas, Ill.—Small town patronage.

Hills of Missing Men, with J. P. McGowan.—If you want an action picture, book this one. Not a special, but for action it is there.—A. Mitchell, Dixie Theatre, Russellville, Ky.—Small town patronage.

Preferred

Poor Men's Wives, with a special cast.—Very, very good story. Pleased my people immensely. Had two fairly big days and many favorable comments.—Jack Cairns, Brooklyn Theatre, Detroit, Mich.—Neighborhood patronage.

Thorns and Orange Blossoms, with a special cast.—Good picture. Acting fine, especially that of Estelle Taylor.—J. J. Casselman, Colonial Theatre, Tracy, Minn.—Neighborhood patronage.

Selznick

When the Desert Calls, with a special cast.—Good picture. Fair business.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

The Marriage Chance, with a special cast.—Good picture. Fair business.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

Timothy's Quest, with a special cast.—A very satisfactory picture at a fair price. Especially good for the kiddies.—W. H. Harman, Strand Theatre, Kingsport, Tenn.—Neighborhood patronage.

What Fools Men Are, with a special cast.—Good picture. Fair business.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

The Man of Stone, with Conway Tearle.—Print in bad shape, out of the St. Louis office. Picture fair, but no drawing power. Played it with vaudeville.—E. H. Brient, Grand Theatre, Centralia, Ill.—General patronage.

Romance and Arabella, with Coastance Talmadge.—Patrons said Romance and Arabella is about all about this one. Did not care for it. Poor business.—G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

The Forbidden City, with Norma Talmadge.—Poor. Just passable.—Wm. Hinds, Opera House, Odell, Nebr.—Neighborhood patronage.

The exhibitor who didn't play Smillin' Through—Oh, what a Dulcy he was!
Scene from “Six Cylinder Love,” the Fox adaptation of the comedy hit of the past two seasons in New York and Chicago.

Hamilton.—Just a film. Some wonderful actors with nothing to do. Film fine.—S. G. Harsh, Princess Theatre, Mapleton, Iowa.—Small town patronage.

Driven, with a special cast.—Did averaged. Some liked it and some didn’t. Personally don’t think it should be a jewel.—George Wahl, Orpheum Theatre, Red Bluff, Cal.—Small town patronage.

Driven, with a special cast.—To any one who knows his Kentucky this is a wonderful picture. Acting and characters fine. The fact that there is no comedy in it is the only fault we find.—H. M. Johnson, Lois Theatre, Toppenish, Wash.—Small town patronage.

Hunting Big Game in Africa, an H. A. Snow production.—A highly educational and wonderful production, but a trifle long. Pleased at least 90 per cent. Showed to good house in spite of the fact that the thermometer was around 110°F. Price—15 cents.—Ray J. Delap, Pastime Theatre, Kansas, Ill.—Small town patronage.

Hunting Big Game in Africa, an H. A. Snow production.—Here is a real drawing card. Tied up with school for matinee and all schools in city were dismissed for this matinee. Did biggest business in the history of the house.—George Wahl, Orpheum Theatre, Red Bluff, Cal.—Small town patronage.

Hunting Big Game in Africa, an H. A. Snow production.—Drew the men but kept the women away. Poor business. The picture was interesting, but we’re in the business to make money and please at the same time, and this picture can’t do it for us.—E. H. Briest, Grand Theatre, Centralia, Ill.—General patronage.

The Flirt, with a special cast.—Ran this on a circuit and it is one that every offerer should see, as well as the rest of the family. The work of George Nichols is great, and Eileen Percy fills her part a little. —Helen Jerome Eddy is the lovable older sister and Buddy Messinger is perfect as the kid brother. Run it by all means.—Adam Hornung, Opera House, Victor, Mont.—Country patronage.

The Flirt, with a special cast.—A real jewel of a picture. Pleased all and got the business for us. Run it two days and you will benefit by the mouth to mouth advertising.—George Wahl, Orpheum Theatre, Red Bluff, Cal.—Small town patronage.

The Flirt, with a special cast.—An extra good picture. Pleased a good crowd. Can recommend it to most any house.—W. H. Hardman, Royal Theatre, Franklin, Kans.—Small town patronage.

The Flirt, with a special cast.—This is a very good picture. For it’s so true to life. Took very well here. Lost me money on account of bad roads and rainy weather. Film in good condition.—Henry Saunders, Fad Theatre, Fairfax, S. D.—Neighborhood patronage.

Human Hearts, with House Peters.—We ran this on a circuit with our neighboring town and it sure was fine. Run it by all means.—Adam Hornung, Opera House, Victor, Mont.—Country patronage.

The Storm, with House Peters.—Don’t fail to buy this one, then get behind it. Universal Jewels are the best buy on the market today if you can get a good price, and Universal will sure treat you right.—Ray J. Delap, Pastime Theatre, Kansas, Ill.—Small town patronage.

The Storm, with House Peters.—My people liked this one fine. Everybody had a good word. I made very little money on it, but no fault of the picture.—T. E. Boudoirant, Doris Theatre, Nebr. City, Kans.—Neighborhood patronage.

Afraid to Fight, with Frank Mayo.—Fine entertainment. Good thrills, and my patrons were well pleased. Used a two reel Century Comedy. Made a fine program.—H. G. Selk, Selk Theatre, Scotia, Nebr.—Small town patronage.

Confidence, with Herbert Rawlinson.—Ordinary program picture. Will get by with good comedy. Print in good shape. Admission ten and twenty-five cents.—P. G. Held, Sterling Theatre, Fairmount, Nebr.—Neighborhood patronage.

Conflict, with Priscilla Dean.—Drew a good crowd on the Fourth of July at forty and twenty-five cents, and seemed to please the majority. A little too much "dark stuff" for my taste, but on the whole class it as a real good picture.—C. E. Hopkins, Hopkins Theatre, Cotter, Ark.—Small town patronage.

Don’t Shoot, with Herbert Rawlinson.—A real program picture. W. Fieldman, Orpheum Theatre, Pipestone, Minn.—General patronage.

The First Degree, with Frank Mayo.—Some remarks gave it the impression that I pleased E. J. Reynolds, Liberty Theatre, Pasco, Wash.—General patronage.

The Burning Hour, with Frank Mayo.—A good picture of the outdoor variety, and will please the majority, too. Business only fair; hot weather.—Hugh G. Main, American Theatre, Columbus, Ga.—Transient patronage.

Flame of Life, with Priscilla Dean.—It did not please here. Too heavy for our patrons. Many went to sleep on this one.—George Wahi, Orpheum Theatre, Red Bluff, Cal.—Small town patronage.

Pickering All Others, with a special cast.—Universal better call this one in. It is punk. No mother could be as foolish as this one and no boy as easy to fool. It isn’t being done this season.—R. Ross Riley, Wigwam Theatre, Oberlin, Kans.—General patronage.

The Galloping Kid, with Hoot Gibson.—No real patrons’ week, so would call this only a fair program picture. A two reel comedy helped put this fair on the reel.—Admission ten and twenty-five cents.—P. G. Held, Sterling Theatre, Fairmont, Nebr.—Neighborhood patronage.

The Galloping Kid, with Hoot Gibson.—Very somewhat misleading as there isn’t much galloping done, but you will please them if you get them in. Film in good condition and with Century Comedy pleased all my patrons.—H. G. Selk, Selk Theatre, Scotia, Nebr.—Small town patronage.

The Gentleman from America, with Hoot Gibson.—A dandy little program picture that has lots of comedy. It pleased 100 per cent, but for some cause failed to draw. Cast to draw: Fairmont Town of 4,000. Farming community. Admission ten and twenty-five cents. Good print.—W. E. Elkin, Temple Theatre, Aberdeen, Miss.—Neighborhood patronage.

The Ghost Patrol, with a special cast.—A very good picture that can be bought right. Very well acted and directed. Picture is good. Will go good in any small town.—Harry Boyce, Grand Theatre, Coleman, Alta., Can.—Small town patronage.

The Girl Who Ran Wild, with Gladys Walton.—A good program picture if your patrons like Gladys Walton. Print in good condition. Admission ten and twenty-five cents.—J. J. Delap, Pastime Theatre, Kansas, Ill.—Small town patronage.

Heading West, with Hoot Gibson.—Beautiful girls, you can’t beat it. If you are using Universal, get it. —C. A. Kelso, Kelso Theatre, Orland, Ind.—Neighborhood patronage.

Kindled Courage, with Hoot Gibson.—Fair, a little weak, but with a two reel comedy will get by in good shape. Film Good Price right.—P. G. Selk, Selk Theatre, Scotia, Nebr.—Small town patronage.

The Lone Hand, with Hoot Gibson.—They don’t know "Edward," but advertised him as Hoot and they want to see him. This is a good Western that will get the business where Westerners are liked.—Ray J. Delap, Pastime Theatre, Kansas, Ill.—Small town patronage.

The Long Chance, with a special cast.
Western melodrama that pleased average business. Walthall plays elderly gambler and is good. Balance of cast O. K.—H. G. Stettmurd, Jr., Odeon Theatre, Chandler, Okla.—General patronage.


Love Letters, with Gladys Walton. Every one seemed to like it. Played it with Baby Peggy in the Kid Reporter, which made a good show.—E. J. Reynolds, Liberty Theatre, Pasco, Wash.—General patronage.

Nobody's Fool, with Marie Prevost. They all came out smiling and I smiled, too, so we call it 100 per cent program picture.—J. S. Latimer, Merit Theatre, Hartford, Ark.—Neighborhood patronage.


The Prisoner, with Herbert Rawlinson. Pleased a good house, and Herbert brought them in for me these days. Foreign plot and scenes, but it went over all right.—S. V. Wallace, Idle Hour Theatre, Cambridge Springs, Pa.—Transient patronage.

The Scarlet Car, with Herbert Rawlinson. Very exceptional for program picture.—E. J. Reynolds, Liberty Theatre, Pasco, Wash.—General patronage.

Under Two Flags, with Priscilla Dean. Some said it was fine. Majority seemed to think otherwise as we had no business second night.—H. G. Stettmurd, Jr., Odeon Theatre, Chandler, Okla.—General patronage.

Vitagraph

The Ninety and Nine, with Colleen Moore. This is an excellent box office attraction. Pleased 100 per cent. Played three nights to big business. Book this picture if you haven't played it. Print No. 1 condition.—P. G. Held, Sterling Theatre, Fairmont, Ia.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore. Dear! Our girl pleased with this picture. The fire scenes were good and story was well handled.—Smith Read, Patriot Theatre, DeKalb, Tex.—Small town patronage.

The Ninety and Nine, with Colleen Moore. Try this one. I'm pleased with this picture. The fire scenes are good and story was well handled.—Smith Read, Patriot Theatre, DeKalb, Tex.—Small town patronage.


Warner Brothers

Little Church Around the Corner, with a special cast.—A very good picture that pleased.—George Wahl, Orpheum Theatre, Red Bluff, Cal.—Small town patronage.

Rags to Riches, with Wesley Barry.—A very good picture, but paid too much money for it. Left no possibility for a run up.—B. H. Skow, Palm Theatre, Soldier, Iow.—Neighborhood patronage.

Heroes of the Street, with Wesley Barry.—Good story, good direction, and a very fine picture. Poor business due to surrounding conditions. Not the fault of the picture.—Elmer E. Gailey, Crystal Theatre, Wayne, Nebr.—General patronage.


Ashawmed of Parents, with a special cast.—Beautiful story with a moral that should sink into the hearts and minds of young and old alike. Well acted, and I think that there could not have been a better cast picked than this one is. If you have not used it, buy it by all means and use it. Pass up a good bet.—C. R. Miller, Gem Theatre, Spur, Tex.—General patronage.

The American Torsador (Anchor), with William Patton. The coon should have been the star. His comedy was all there was to the picture. Bull fight was a hit. The bull was not so good and the coon was also very playful.—R. Ross Riley, Wigwam Theatre, Oberlin, Kans.—General patronage.

Burn 'Em Up Barnes (Mastodon), with Johnny Hines.—Good comedy spoiled by rotten film from Boud Photoplay Corp., Buffalo.—Johnson Bros., Johnsonian Theatre, Ripley, N. Y.—Small town patronage.

Her Story (Second National), with Madame Titheradge.—Good picture. Poor business. —G. Strasser Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

I Am the Law (Affl. Dist.), with a special cast.—Outside of the picture having the same cast as a great many pictures from other companies, it was fine.—Jack Cahrs, Brooklyn Theatre, Detroit, Mich.—Neighborhood patronage.

Impulse (Arrow), with Neva Gerber.— Worse than nothing. The producers will owe the exhibitors a lot of money if they are making good business off for the half.—Hugh G. Martin, American Theatre, Columbus, Ga.—Transient patronage.

Kingsfield's Roost (Pinnacle), with Neva Gerber.—Good Western picture. If your people like Western pictures, this one will please.—W. H. Hardman, Royal Theatre, Frankenfort, Kans.—Small town patronage.

The Last Hour (Mastodon), with a special cast.—This picture pleased and drew good business.—George Wahl, Orpheum Theatre, Red Bluff, Cal.—Small town patronage.

Man from Hell's River (W. P. E. C.), with a special cast.—Good picture that drew good business.—Johnson Bros., Johnsonian Theatre, Ripley, N. Y.—Small town patronage.

Only a Shop Girl (C. B. C.), with a special cast.—Drew good business and the picture pleased. Ran it only one day.—George Wahl, Orpheum Theatre, Red Bluff, Cal.—Small town patronage.

Putting It Over (Goldstone), with Richard Talmadge.—It is lively and will get over. Not much action story, but a good picture. I don't do well with me.—W. H. Hardman, Royal Theatre, Frankenfort, Kans.—Small town patronage.

Saved By Radio (Russell), with George Jarkins.—Good picture. Fair business,—
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G. Strasser Sons, Emblem Theatre, Buf-
falo, N. Y.—Neighborhood patronage.

Sure Foundation (Mastodon), with Johnny Hines.—This went over fairly well, but quite a number considered it too silly.—L. V. Feldman, Orpheum Theatre, Pipestone, Minn.—General patronage.

Ten Nights in a Bar Room (Arrow), with a special cast.—This is a good pic-
ture, but disappointing in its drawing power here. Charged forty and twenty-
five cents and did not do a very good business. Probably because the subject is, thank Heaven, out of date.—C. E. Hopkins, Hopkins Theatre, Cotter, Ark.
—Small town patronage.

Watch Him Step (Goldstone), with Richard Talmadge.—Good picture. Fair business. Weather against us.—G. Stras-
snor Sons, Emblem Theatre, Buffalo, N. Y.—Neighborhood patronage.

What's Wrong with the Women (Equity), with a special cast.—Ran this picture during time that carnival played on street and the theatre and the business for the bus.
ness. They all seemed to like the picture.—Geo. Wahl, Orpheum Theatre, Red Bluff, Cal.—Small town patronage.

Where Is My Wandering Boy To-

ight (Equity), with a special cast.—A beautiful picture with a good moral. Title seems to draw, as saw several news.

It helps the picture business to show a picture of this kind occasionally.—A. A. Neece, Beatrice Theatre, Han River, N. C.—Small town patronage.

Women Men Marry (Truart), with E.
K. Lincoln.—Fair picture. Fair business.
—G. Strasser Sons, Emblem Theatre, Buf-
falo, N. Y.—Neighborhood patronage.

Serials

Around the World in Eighteen Days (Universal), with William Desmond.—Business was poor every night but serial night. Enjoyed good business twelve weeks, using serial. Universal News and feature three times. You can't beat Uni-
versal for stuff with the pep.—C. A. Kel-
say, Kelso Theatre, White Pigeon, Mich.—Neighborhood patronage.

Plunder (Pathe), with Pearl White.—

Just started this serial. On the second episode, and it looks good. Think it will draw better than Speechless Speck had too much of the same thing all the way through.—M. J. Babin, Fairlyland Thea-
tre, White Castle, La.—General patronage.

Phantom Fortune (Universal), with William Desmond.—Have played all but the last chapter. Did not draw as well as The Oregon Trail. Not a poor serial and not the best. All serials contain too much repetition and entirely too many highly improbable situations.—Henry W. Gauding, Lincoln Theatre, Pittsburgh, Pa.—Neighborhood patronage.

The Oregon Trail (Universal), with Art Acord.—This held up pretty well despite hot weather. Have shown fifteen episodes and three more to run. Snow stuff, Indians and a sprinkling of his-
tory. The kids like Art and his dog.—Henry W. Gauding, Lincoln Theatre, Pittsburgh, Pa.—Neighborhood patronage.

In the Days of Buffalo Bill (Universal), with Art Acord.—Best serial we ever ran, but not making us a cent. Couldn't pull ten in with two inch cable at pres-
tent time. Mines inactive.—J. S. Latimer, Merit Theatre, Hartford, Ark.—Neigh-
borhood patronage.

Timber Queen (Pathe), with Ruth Ro-
land.—The very best I ever ran. Grows all the time.—K. Loyd, Spad Theatre, Dierks, Ark.—General patronage.

Short Subjects

Cameo Comedies (Educational), with Jimmie Adams.—These one reel comedies are the best I have ever been able to get hold of. They are brand new. All 1923 stuff; are good clean slapstick comedy that packs a bunch of laughs in every reel.—J. H. Tallberg, Legion Theatre, Norwich, Kans.—Small town patronage.

Century Comedies (Universal).—I have shown these comedies a long time and every one is just a little better. The last few are as good as any two reel comedy on the market.—E. J. Reynolds, Liberty Theatre, Pasco, Wash.—General patronage.

Hodge Podge (Educational).—These are good short subjects, as they are dif-
erent. They put a finishing touch on a program.—H. M. Johnson, Lois Thea-
Tre, Toppenish, Wash.—Small town patronage.

International News (Universal).—If anything, they are better than any news I have ever used. Get up-to-date issue and you will have big receipts. —Ray J. Delap, Pastime Theatre, Kansas, Ill.—Small town patronage.

Leather Pushers, First series (Univer-
sal), with Reginald Denny.—Drew us some business and kept receivers away. Ad-
mitteds ladies free on first night and had a good crowd, which fell off afterwards.—John Bros, Johnsonian Theatre, Ripley, N. Y.—Small town patronage.

Leather Pushers (Universal) with Reginald Denny.—They are the best buy in way of short subjects on the market. Have run all up to present releases and am waiting for more. Book them all and you will never be sorry.—Ray J. Delap, Pastime Theatre, Kansas, Ill.—Small town patronage.

Our Gang Comedies (Pathe).—They are good kid pictures, and they please the grown ups too. Only objection is ran a little high for a very small town. It's hard to pay over $3.00 for comedy.—B. H. Skow, Palm Theatre, Soldier, Iow.—Neighborhood patronage.

Pollard Comedies (Pathe).—These are real good. Lots of new stunt.—K. Loyd, Spad Theatre, Dierks, Ark.—General patronage.

Lloyd Reissues (Pathe), with Harold Loyd.—Find these comedies about the best one reeler I can get hold of.—W. E. Patterson, Princess Theatre, Hettick, Ill.—Small town patronage.

Our Gang Comedies (Pathe).—Have used all of these and they are good, extra good. Nothing weak about them, but the wittles, which are very poor.—F. G. Roberts, Wewoka theatre, Wewoka, Okla.—Small town patronage.

Pathe Review.—Patrons don't seem to care much for these here.—W. E. Pat-
terson, Princess theatre, Hettick, Ill.—Small town patronage.

Back Stage (Pathe) Our Gang Com-
edy.—Very few laughs in this one, but as a rule these comedies are good, es-
pecially liked by the kids.—A. A. Neece, Beatrice Theatre, Haw River, N. C.—Small town patronage.

The Detective (Vitagraph), with Jim-
my Aubrey.—A good two reel comedy that will sell doubt, please. Cost $5.00. Town of 4,000. Farming community. Admission ten and twenty-two cents.—W. E. Elkin, Temple Theatre, Aber-
deen, Miss.—Neighborhood patronage.

Down and Out (Pathe), with Snub Pol-
lard.—Good Book it.—Wm. Hends, Opera House, Odell, Nebr.—Neigh-
borhood patronage.

The Enchanted City (Educational).—This is not the most beautiful reel we have seen. In fact, we were a little disappointed with it.—H. M. Johnson, Lois Thea-
Tre, Toppenish, Wash.—Small town patronage.

Golf (Educational), with Gene Sarazen.

The man who books only cheap pictures is sure a
FORGET SUMMER

In a nutshell, the one sure defense against Summer opposition is the good picture.

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Local golfers were of different opinions regarding this single reeler. However, all I asked about picture said it was worth seeing. Do not claim too much for reel and it will give satisfaction.—H. G. Stettmud, Jr., Odeon Theatre, Chandler, Okla.—General patronage.

The Fall Guy (Vitagraph), with Larry Semon.—A common type of Semon comedy, neither good nor bad, but just filled with all of Semon’s old gags.—Harry Boyce, Grand Theatre, Coleman, Alta., Can.—Small town patronage.

Falling for Fannie (Educational).—A fairly good two reel comedy. Some parts very funny, and as a whole it pleased. Cost $5.00 one day. Town 4,000. Farming community. Admission ten cents and twenty-two cents. Print good condition.—W. E. Elkin, Temple Theatre, Aberdeen, Minn.—Neighborhood patronage.

Ford Age (Ford Motor Co.).—Brother, look out for this when your Ford agent approaches you. It’s 3,000 feet of advertising pure and simple, for the Ford car and the $5.00 per week payment plan. I charge one cent a foot because film advertising, so it cost me $30.00 a day to put this over. It won’t bring you one extra dollar. They furnish no advertising whatever.—F. G. Roberts, Wewoka Theatre, Wewoka, Okla.—General patronage.

Free and Easy (Educational).—Here’s one about camping that will keep them laughing. Lots of good stunts and every foot full of action.—H. G. Stettmud, Jr., Odeon Theatre, Chandler, Okla.—General patronage.

Just Dogs (Universal) Century Comedy.—How do they do it? But they sure can do some wonderful acting. Not a single human being seen in the picture. Please them all, but hardly as much difficult stunts pulled as in Mutts. Give us more comedies with Brownie, the Wonder dog, starring.—Ray J. Delap, Pastime Theatre, Kansas, Ill.—Small town patronage.

The Love Nest (First National), with Buster Keaton.—Keaton is a real drawing card with me and he had the comedy to back it up in the Love Nest.—L. V. Feldman, Orpheum Theatre, Pipestone, Minn.—General patronage.

Sting ‘Em Sweet (Universal), with Brownie.—A clever comedy well received. Got lots of laughs.—W. L. Landers, Gem theatre, Batesville, Ark.—Neighborhood patronage.

The Love Nest (First National), with Buster Keaton.—A good comedy, but not near as good as The Balloonic.—Smith Read, Patriot theatre, DeKalb, Tex.—Small town patronage.

Midnight Cabaret (Vitagraph), with Larry Semon.—Look the entire comedy industry over and if you find any better than Semon has made then let me know.—Midnight Cabaret is a complete knock-out. Cost $7.50. Town 4,000. Farming community. Admission ten and twenty-two cents.—W. E. Elkin, Temple Theatre, Aberdeen, Minn.—Neighborhood patronage.

My Hero (Fox), with Lupino Lane.—Extra good. Plenty of laughs. Will help any feature.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—Neighborhood patronage.

Number Please (Pathé), with Harold Lloyd.—Excellent. Book it.—Wm. Hinds, Opera House, Odell, Nebr.—Neighborhood patronage.

Pop’s Lost Nerve (F. B. O.), Plum Center Comedy.—The Plum Center Comedies have averaged very good.—P. G. Estes, Fad theatre, Washington, S. D.—Neighborhood patronage.

Rolling Stones (Educational), with Lloyd Hamilton.—Fair comedy with a few good turns. This boy usually has a few good laughs in his pictures.—H. G. Stettmud Jr., Odeon theatre, Chandler, Okla.—General patronage.

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Reliable Motors for Rewind

Also for operating projectors and small machinery of various kinds. High grade, cool running, efficient, and priced right. 5 sizes—1/20, 1/6, 1/4. HP. A.C. & D.C.

Mrs. S. Flacher, Color Hands, Food Mixers, etc.

2651 West Congress St.

Chicago

BULL DOG

FILM CEMENT

“the old reliable”

Your Supply Dealer has It

CLASSIFIED

Five cents per Word Payable in Advance. Minimum Charge, $1.00

THEATRE WANTED

WANTED: To make investment in theatre where services can be used. Familiar with all angles of theatre operation. Address “Investor,” care of Exhibitors Herald, 407 South Dearborn St., Chicago.

THEATRE FOR SALE

FOR SALE: Motion picture theatre in town of 2,500. Only theatre in town. Good class of people. It will pay you to investigate. Earl Eyreland, McConnellsville, Ohio.

MUSICAL INSTRUMENT FOR SALE

FOR SALE: Bargain. Wonderful opportunity to secure a Wurlitzer one-man orchestra—Style G.—In good condition, used slightly by welfare organization. An orchestral effect of piano, with mandolin attachment, flute, violin and drums with mechanical requirements of trap drummer, triangle, castanets, horse trot, tom-tom, flaring and electric bell. Played by hand or by roll. A high grade professional instrument, built for concert usage. Extraordinary bargain to right buyer. Theodore Visscher and James Burley, 363 Lexington avenue, New York City.
Different!

Yes, sir, it's absolutely different from any other picture ever made—a picture to draw and satisfy jaded fans fed up on the usual run of stuff. It's a magnificent picturization of Richard Wagner's immortal opera, rich in color, drama, thrill, romance and sea scenes such as never before have been screened. Do your patrons and your box-office a favor—BOOK IT NOW!!!

A Lloyd Carleton Production
Presented by P. A. Powers and
DISTRIBUTED BY

F. B. O.
723 Seventh Ave., New York, N. Y.
EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corporation
26-27 D'Arblay Street, Wardour St., London, W. I., England
DEFINITE steps for the functioning of their organization on a national scale were taken by equipment dealers at the second annual convention of the Association of Motion Picture Equipment Dealers of America at Chicago last week. The three day convention, which brought to the Congress hotel equipment distributors, dealers and manufacturers from virtually every part of the country was unqualifiedly stumped as a success by those present and it was freely predicted that it will only be a short time before the association will number as its members every one engaged in supplying and manufacturing equipment for motion picture theatres.

One of the outstanding moves of the convention was the engagement of a paid secretary—an outsider and an organization executive of wide experience, to evolve and put into effect a national program of organization and work. Frank F. Barth, secretary of the state police committee affiliated with the Illinois Chamber of Commerce, was elected to the post after the convention had also listened to the plan of Mr. Hoy of the Hoy Reporting Service.

Oldknow Elected President

At the election of officers, William Oldknow, of the Southern Theatre Supply Company, Atlanta, was elected president to succeed Leo E. Dwyer who had headed the organization since its inception at Indianapolis a year ago. Other officers elected were: First vice-president, Joe Hornstein, Howells Cine Equipment Company, New York; second vice-president, H. J. Smith, Hollis, Smith Morton Company, Pittsburgh; third vice-president, Leo E. Dwyer, Theatre Supply Company, Cleveland, and fourth vice-president, C. D. Struble, Yale Theatre Supply Company, Kansas City. B. A. Benson of Amusement Supply Company was elected treasurer. Three new directors were also appointed as follows: Joe Hornstein, William Oldknow and C. D. Struble.

Among the things on the program under the administration of the new secretary is the organization of dealers in the various centers, the establishment of a credit bureau and the general coordination of various problems of the dealers. This work will be carried on from Chicago, which was decided upon as the national headquarters of the association and will be conducted along lines found successful in many of the big industries of the country.

Problems Are Aired

Many problems of the equipment man came up for airing during the convention. A suggestion that an established resale price be fixed on old projection machines was presented by Leo E. Dwyer under a plan whereby the value of the old machine would be determined according to its serial number and type. Under this arrangement, according to a chart he presented, the resale value of an old model which originally sold for $175 would be about $86. This question will
Opening Address of President Dwyer

"Ladies, fellow members of the Association of Motion Picture Equipment Dealers of America, guests and friends—

"It gives me great pleasure to welcome you to our second annual summer convention, and we are fortunate to have it here in Chicago, where there are so many dealers and manufacturers, who are helping us to the good work of our association, and also, too, that Chicago is so centrally located, making it possible for many of our members to attend.

"Since our first convention was held in Indianapolis a year ago, much has increased, and much has increased many times. This increase in membership, particularly during the first year, indicates a healthy growth and proves that we are working for a cause, that has been very much needed, and is welcomed—now only by the dealers, but by the manufacturer as well. And in order that this may continue, I hope that we will be able to still increase our membership during the coming year.

"I want to take this opportunity of refreshing your memory, on just what our association is for and its purpose. It was formed to foster trade and commerce among its members, and look after the business interests of its members; to create a closer relationship among manufacturers and dealers; to reform trade abuses, on behalf of its members; to promote uniformity, where possible, in the customs and usage of the trade; to promote and cherish a feeling of fellowship and good will among its members, and to provide a dignified authoritative voice for their unit of the theatre industry, qualified to represent and speak for it nationally.

"I am sure we took the proper steps at the time our organization was founded at Indianapolis, by asking the manufacturers for that cooperation and advice, and it is certainly gratifying to know that manufacturers have shown willingness to help us in any way that they possibly could—but in order to have this cooperation permanent, we dealers must do our part, and learn to still have more confidence in the manufacturers, to stick together and speak as a national unit.

"I am glad that manufacturers are just as anxious to have their products properly marketed as we dealers are to handle and sell their merchandise."

"It is a proven fact that manufacturing is one thing, and the distribution of their product is another, and I feel safe in saying that the manufacturer needs us as well as we need him, but we must, however, see to it that the manufacturer is treated fairly at all times.

"The most of us realize that we do not only need a national organization, but need harmony in the local territories as well.

"I have served as president of this promising association during its first year, and in so doing an honor has been extended me which I sincerely appreciate, and I want to assure you that it has been a pleasure to me in trying to fulfill the duties of this office to the best of my ability, and I hope my efforts have met with your approval.

"At this our annual meeting, it is our duty to elect new officers for the ensuing year—and whatever may be the result, I do so wish them success and assure them of the support of the entire association, the same as I have had during the past year.

"I am sure that there are others among our members who are more than fitted for the office of president than I, and this is all the more reason why the coming year should be more successful, and the new president may be assured of my assistance and cooperation in any way I can help him.

"I also want to take this opportunity of thanking the present officers, board of directors, trade papers, manufacturers, our membership chairman, Mr. Hornstein, Mr. McAuley and the members of our advisory board for the kind assistance rendered us in making our association the success it has been this far. And I also want to particularly thank Mr. Benson and Mr. Lands and all the officers for their untiring efforts in arranging the splendid program for this Chicago meeting."

"I am very much in hopes that we can find some way at this meeting to hire and finance a painter to paint the background for the business interests of this association and I am sure that such a man will be glad to do this as a time to time to this work, and in turn be a profitable investment for its members.

"We have a splendid program ahead of us with plenty of work to do—mingled with some entertainments, and the entertainment, and the entertainments from you, but in order to obtain as many viewpoints as possible, let each speaker be brief—and to the point.

PLAY YOUR ORGAN WITHOUT A ROLL!

The PAGE ORGAN PLAYER will play the organ the same as any artist plays it, by the use of ordinary 88 note player rolls. It is made to use two rolls so that one may be changed while the other is playing.

The Only Organ Player That Will Select The Solo or Obbligato From Any Player Roll

The PAGE ORGAN PLAYER can be attached to any organ, without interfering with the hand playing, or both can be used at the same time; it will also assist your Organist. Further information upon request.

USES TAX FREE MUSIC

The Page Organ Company
LIMA, OHIO
CHICAGO TRADE EVENTS

WE had Fred G. Sitter, special Field Manager First National Pictures, Inc., in our midst last week. Mr. Sitter, here from Toronto, Can., and went from here to Milwaukee.

WALTER L. HILL postcards us from Long Sound Channel, Parry Sound, Ontario, Canada, where he spent part of his vacation. He sends “greetings from the land of hucks.”

LEAH BARD, the Chicago girl, who has won quite a name for herself in pictures, scored a distinct hit last week at the Rialto, with her personal appearance talk. Miss Bard’s latest starring vehicle “Is Divorce a Failure?” also won rounds of applause at the popular Jones, Lamkin & Schaefer vaudeville house.

S. ZEIGFRIED, of Decatur, Ill., called on friends along film row last week. He celebrated the Fourth of July by closing his Bijou theatre for three weeks. It is undergoing general repairs and will be redecorated, a new ventilation system installed and new seats. It will reopen about July 25.

Mr. Zeigfried is one of the oldest vaudeville and picture theatre managers in Illinois, and has been a personal friend of Carl Laemmle since he entered the film business. Paul Witte is manager of the Bijou and has served in that capacity twenty-three years.

DAVE DUBIN, the globe trotter and sales manager Education, who has just returned from California, surprised the salesmen, stenogs, and employes of the Educational by appearing there last Monday, dolled up in knickers and without a hat. He was the guest of Al Christie and Mr. Allen while on the coast and hobnobbed around with Lloyd Hamilton, Jack White, Nelson Burns and Lige Conley, while visiting at the Christie studios.

I. MAYNARD SCHWARTZ, manager of Educational exchange, will spend his vacation at Ottawa Beach, sez George Mence.

PERC HAYLLE and Harry Phillips, “C” salesmen, have a little contest on between themselves, as to who is the best salesman, in the suburbs or southside. A suit of clothes is the prize. Perc has a slight edge on Harry—he closed Waukegan last week.

C. E. BOND, manager First National exchange, is on vacation.

Somebody’s doing some slick detective work on the top floor of 831 South Wabash ave. There’s dirty work again on here, mates.

First National is going to hold all trade shows hereafter at the Chicago theatre, and will issue invitations (good for matinees only) for all First National pictures playing the B. & K. house.

AL SOBER, publicity director of First National, is putting on a direct to the public advertising campaign in all key cities.

District Manager SCHWABERS of Pathe was in town last Thursday.

DARSEY LLOYD, father of Harold Lloyd, passed through Chicago Friday en route to

CLEANING UP NEW YORK—Ernie Grohe, of the Chicago Fox Exchange sales forces was busy every minute during his recent visit to Manhattan. “Mayor Hyland wanted to sign me up for a year,” said Grohe, “but I already had a contract with Wm. Fox, and a contract’s a contract, you know.”

Nebraska. Mr. Lloyd is treasurer of the Lloyd company.

LOUIS KRAMER, publicity and exploitation expert, F. B. O., exchange, is on vacation, down St. Louis way, visiting the folks.

L. A. ROZELLE, manager of Metro exchange, is up in Wisconsin en his vacation.

S. A. SHIRLEY, district manager, Metro, made a flying trip through his territory last week.

E. M. SCAWERS, general sales manager Metro, was in town last week. He left on Tuesday for the coast.

JACK CAMP resigned from the Metro forces and joined the Universal salesmen.

JOHN DITTMAN, Freeport, and Joe Hopp, Rock Island, both plan big campaigns for “Circus Days,” the latest Jackie Coogan-First National production.

“Bill” Cook, of First National, leaves July 26th for a two weeks’ sojourn in the woods.

AL SOBER has written another song. “The Bad Man.” It’s a comedy number and anytime you feel you want to hear it, ask the First National exploiter to sing it for you.

The baseball crowd held a heated session last Friday at First National exchange. Universal wanted to protest the game with F. B. O.-Hodkinson-Goldwyn, which they lost, but Gradwell Sears, the Judge Landis of the League, said “nay” they should have protested before the game was played. And that’s that.

Dubrock’s riding academy has two good customers in Nate Wolf and Al Sober, and they’re soon to give an exhibition of plain and fancy riding for the benefit of the populace when they can find a horse wild enough.

R. C. SEERY, district manager First National, walked away with a $100 prize and other honors at Boholink golf course recently. They say he goes around in so, whatever that means, we don’t.

The lake steamers, through the efforts of Admiral CHARLIE MILLER, of F. B. O. forces, now bear neat banners advertising “Wonders of the Sea” which is playing at outlying theatres.

RALPH TIEBET, of the Casino theatre, left last Wednesday for a two weeks’ fishing trip.

M. E. CALLAWAY, southern manager First National, is spending his two weeks’ vacation in Chicago, the ideal summer resort, we calls it.

JACK FLANAGAN, of the Tri-State M. P. Company, Cleveland, was in Chicago last week, and while here helped out with the printing of the Pathe fight pictures.

The film boys who visited Hawthorne racetrack last Wednesday, cashed in on a couple of long shots, I hear. Grad Sears and Al Sober are said to have picked winners.

ROWDON Films now has Salesman Goodshaw on its staff. He was formerly with Si Greier.

“Hank” GOLDSBACH, manager of the Julian theatre on Belmont ave, has been laid up at his home for several days with an abscess.

Baseball

Results of last Saturday’s baseball games at Hcayle’s park and Washington park:

STANDING OF TEAMS

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<th>Played</th>
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Rothacker Picnic

The Rothacker Film Mfg. Company held its annual picnic at Pottawatomie Park, St. Charles Ill., last Friday. Three carsloads of employes of the plant left the Grand Central station at 9 a.m. and returned that evening at 9. The day was spent in dancing, swimming and playing games. Ice cream and lemonade was served on the grounds and an orchestra furnished music all day. Moving pictures were taken of the crowd to serve as a permanent record of the day’s doings.
Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

EASTMAN
POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.
Mr. Richard Walton Tully
Presents his own screen version
Of George Du Maurier's novel
"Trilby"—with a wonderful
Cast including Andree Lafayette,
Creighton Hale, Frances McDonald,
Arthur Edmund Carew and Philo
McCollough—admirable players.
Wilfred Buckland, art director—
Photography by Georges Benoit—
All directed by Mr. James Young.
A First National Picture.
Negative developed and Art
Prints by Rothacker-Aller.

Andree Lafayette
as
"Trilby"
ANOTHER GREAT UNIVERSAL JEWEL COMING

A LADY OF QUALITY
Starring VIRGINIA VALLI with MILTON SILLS
A HOBART HENLEY PRODUCTION

DATE THE BIG TEN NOW

UNIVERSAL SUPER JEWEL
To be presented by CARL LAEMMLE

The Tremendous Cast Includes
Earl Foxe Willard Louis
Bert Roach Lionel Belmore
Dorothea Wolbert Margaret Seddon
Patterson Dial

From the famous novel and play by Frances Hodgson Burnett
All Broadway Surrenders to
Baby Peggy

in
"Nobody's Darling"

at the
RIVOLI
Theatre, N.Y. City, — week of July 15th

Read these Reviews

N.Y. Tribune

Baby Peggy Scores Again

Baby Peggy in "Nobody's Darling" is the best part of the picture program; for Peggy is by far the most attractive child on the screen. She isn’t spoiled or self-conscious, and she never will be. Don’t miss "Nobody’s Darling," for Peggy is everybody’s darling.

Century Comedies

'Consistently Good'  Released thru Universal
WILLIAM FOX presents

**Tom Mix in**

**SOFT BOILED**

A SPECIAL ATTRACTION

Scenario by
Edward Moran

A J.G. BLYSTONE Production

The Entire 25
New Fox Specials

- If Winter Comes
- Soft Boiled
- The Eleventh Hour
- St. Elmo's
- Monte Venus
- The Silent Command
- Hell's Hole
- Cameo Kirby
- No Mother to Guide Her
- The Governor's Lady
- Does It Pay?
- Six-Cylinder Love
- The Temple of Venus
- Around the Town With Mr. Gallagher and Mr. Shaan
- The Blizzard
- North of Hudson Bay
- The Shepherd King
- The Net
- You Can't Get Away With It
- This Freedom
- Hoochie Blind
- The Shadow of the East
- The Arizona Express
- The Plunderer
- Gentle Julia

With

**TONY**

the Wonder Horse
"From the Heights of Ecstasy to the Gates of Hell"

THE GREATEST CHARACTERIZATION
THE SCREEN HAS EVER SEEN!

WILLIAM FOX
presents

The motion picture version of
A.S.M. HUTCHINSON'S novel

IF WINTER COMES

MIGHTIER THAN THE BOOK

A HARRY MILLARDE
Production
An audience already waiting for you

For the past twenty years ST. ELMO has been the most called for book in the libraries throughout America.

WILLIAM FOX presents

ST. ELMO

From the novel by Augusta Evans with

JOHN GILBERT - BARBARA LA MARR - BESSIE LOVE AND NOTABLE CAST

The Entire 25 New Fox Specials

*If Winter Comes*
*Salt Boiled*
*The Eleventh Hour*
*St. Elmo*
*Mona Vanna*
*The Silent Command*
*Holt's Hole*
*The Stolen Child*
*Dancing in the Dark*
*No Mother to Guide Her*
*The Governor's Lady*
*Does It Pay?*
*Six Cylinder Love*
*The Temple of Venus*
*Around the Town With Mr. Gallagher and Mr. Shea*
*The Brier Rose*
*North of Hudson Bay*
*The Shepherd King*
*The Mark of Zorro*
*You Can't Get Away With It*
*Two Freedoms*
*Judgment Blind*
*The Shadow of the East*
*The Arizona Express*
*The Plunderer*
*Gentle Julia*
Each speeding moment packed with startling, colossal thrills

WILLIAM FOX presents

The ELEVENTH HOUR

A LINCOLN J. CARTER
Up-to-the-minute melodrama of love and pirates
with
CHARLES JONES - SHIRLEY MASON
JUNE ELVIDGE - ALAN HALE

Scenario by
LOUIS SHERWIN

A BERNARD J. DURNING PRODUCTION

30 YEARS OF PROGRESS
FOX FILM CORPORATION
Wait 'Till You See the Next One!

PARAMOUNT takes this opportunity of thanking many exhibitor friends who have personally complimented us upon our line-up of pictures for the first three months of 1923-24.

The widespread satisfaction with which Paramount's new policy of making only big, worthwhile specials (one a week) has been greeted, the enthusiasm with which such pictures as "Hollywood," "Bluebeard's 8th Wife," and "The Cheat" have been received by exhibitors at exchange showings, has been very gratifying.

It is even more gratifying to Paramount to be able to announce that the best is yet to come.

—that Paramount Pictures during the remaining months of 1923-24 will be even bigger and better than the 11 money-making specials of the first quarter.

Paramount's next announcement—temporarily withheld for exhibitors' protection—will present 19 productions of the highest artistic and box-office value ever attained in the history of motion pictures.

So, again thanking the army of exhibitors who have praised our present announcement, we say:

Wait 'till you see the next one!

Paramount Pictures
To Meet a Demand

EVERY exhibitor knows there is an urgent need right now for good two-reel comedies. That's why Paramount will re-issue during the 1923-24 season 25 two-reel Paramount-Mack Sennett comedies at the rate of one every other week.

THE Paramount-Sennetts are by long odds the best two-reelers ever made, and these 25 are the best of the lot. They star such favorites as Ben Turpin, Marie Prevost, Phyllis Haver, Harriet Hammond, and many others.

NEW prints, re-edited and titled by Ralph Spence. New advertising.

Book them Now at Paramount Exchanges
"Broadway Gold" in "BROADWAY GOLD"

TRUART FILM CORPORATION
M. H. Hoffman
Vice President and Genl. Manager
1540 Broadway, New York City.

Take a tip from Truart--
The World has a lot of laughs coming and a lot of thrills!
Enemies of Women
By BLASCO IBÁÑEZ
Author of "THE FOUR HORSEMEN" and "BLOOD and SAND"
with LIONEL BARRYMORE
ALMA RUBENS and an ALL STAR CAST
Directed by ALAN CROSLAND
A glimpse of the great revels in the Prince's palace, scenes which surpass in splendor anything ever filmed.

"Enemies of Women" is established as the Season's Biggest Picture

"Enemies of Women" has broken records in every city where it has played. In New York it ran four weeks at Two Dollar top at the Central Theatre, breaking all records for the house. It moved to the Rivoli, where it did $30,283—one of the biggest weeks in history. It then moved to the Rialto for a week, and so great was its success that it was held over for a second week. From there it moved to the Cameo, for an all summer run.

All the critics of the daily and trade papers have proclaimed it a masterpiece.

The author himself, great creator of "Blood and Sand" and "The Four Horsemen," says it is the greatest picture he has ever seen.
Some Critical Opinions

"Will be a joy forever to exhibitors. The last word in box-office attractions."
—E. V. Durling in New York Globe.

"If you are looking for excitement, 'Enemies of Women' has it."

"Enemies of Women" has Set New Records Everywhere

In San Francisco "Enemies of Women" broke all records at the Imperial Theatre, and has played to capacity during the entire long run.

In Los Angeles it played to capacity for a long run at Grauman’s Rialto.
Some Critical Opinions

"One of the most brilliant offerings the screen has seen in many a day. Lots of money must have been spent in making it. Well spent, too! Two words to the wise are sufficient — See it!"
—Mae Teene in Chicago Tribune.

"One of the few pictures which come up to the promises made in advance."

The Box-Office Records Tell the Story.

In its first week at the Roosevelt Theatre, Chicago, "Enemies of Women" took in $26,189, a record for the house. It played to absolute capacity every performance during the entire run, against the strongest opposition picture in the field today. It ran eight weeks. The longest run in the history of the house.
A Remarkable Tribute from a Prominent Clergyman

"I strongly recommend to all clergyman that they witness this fascinating and awesome film.

"I further recommend that they commend it from their pulpits and urge their congregations to see it. This shall be my program next Sunday morning, and it is a program that any rational, conservative clergyman can follow.

"No minister with a mind open to truth can witness this film without finding in it a theme for a thousand sermons.

"When the makers and producers of good clean moral films such as 'Enemies of Women' actually place such a film on the market, clergymen should be the first to recognize its merit and commend it to their parishioners and to the general public."

The Reverend R. Keene Ryan
Pastor, Garfield Boulevard Presbyterian Church, Chicago
A Statement by the Author, Vicente Blasco Ibanez

"I am truly enraptured at the magnificent and artistic way in which you have interpreted my novel.

"This picture will be one of the most extraordinary that the American screen has produced.

"I consider it superior to any picture I have ever seen.

"I know you have taken the greatest care in making it, regardless of expense.

"As author of 'Enemies of Women' I congratulate and thank you."

"Enemies of Women" is the only production of one of his works which Ibanez has publicly commended.
“Enemies of Women” is one of the most costly pictures ever made. In order to insure accuracy in the foreign scenes, the entire company spent six months in Europe.

For the first time on the screen, the actual gambling halls of Monte Carlo are shown in action. Permission to take these was obtained from the government of Monaco by Senor Ibanez, who worked with the director, Alan Crosland, in the Monte Carlo scenes. There are also scenes actually taken in many beautiful locations on the Riviera and in Paris and Petrograd.

The cast includes, besides Lionel Barrymore and Alma Rubens, the featured players, such well known actors as Pedro de Cordoba, Gareth Hughes, Gladys Hulette, William H. Thompson and William Collier, jr.

A COSMOPOLITAN PRODUCTION
Distributed by Goldwyn-Cosmopolitan

BY VICENTE BLASCO IBANEZ
SETTINGS BY JOSEPH URBAN

DIRECTED BY ALAN CROSLAND
SCENARIO BY JOHN LYNCH
During the 1923-24 season Vitagraph will release twenty-six special productions of the high quality and box-office value of our two current releases, "Masters of Men" and "The Ninety and Nine."

The following are the first of the twenty-six:

"The Man Next Door" By Emerson Hough
A Victor Schertzinger Production

"The Midnight Alarm" By J. W. Harkins, Jr.
A David Smith Production

"Pioneer Trails" By C. Graham Baker
A David Smith Production

"On the Banks of the Wabash"
A J. Stuart Blackton Production

"Let No Man Put Asunder" By Basil King
A Harry Sherman Production

"The Man from Brodney's" By George Barr McCutcheon
A David Smith Production

"The Leavenworth Case" By Anna Katharine Green
A Whitman Bennett Production

"Borrowed Husbands" By Mildred K. Barbour
A Harry Sherman Production

VITAGRAPH
ALBERT E. SMITH PRESIDENT
"Masters of Men"
By Morgan Robertson
A David Smith Production

"The Man Next Door"
By Emerson Hough
A Victor Schertzinger Production

"The Midnight Alarm"
By J. W. Harkins, Jr.
A David Smith Production

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A David Smith Production

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By Anna Katharine Green
A Whitman Bennett Production

"Borrowed Husbands"
By Mildred K. Barbour
A Harry Sherman Production

VITAGRAPHER
ALBERT E. SMITH PRESIDENT
"LOYAL LIVES"

A SMASHING CRASHING
MELODRAMATIC ROMANCE of the
UNITED STATES MAIL SERVICE
By Charles G. Rich and Dorothy Farnum

BRANDON TYNAN and MARY CARR
FAIRE BINNEY, WILLIAM COLLIER Jr.

A SUPERB ATTRACTION
BACKED BY

TREMENDOUS
EXPLOITATION

DIRECTED BY CHARLES GIBLYN
Produced by WHITMAN BENNETT
RELEASED BY VITAGRAPH
Harry Asher presents

Bryant Washburn
Supported by
Mabel Forrest
In
A Ben Wilson Production

The Love Trap

Directed by John Ince
Written by Evelyn Campbell
Photo Play by Nan Blair

Cast includes
Wheeler Oakman
Kate Lester
Mabel Trunelle
Laura Lavarnie
Wilbur Higby
Edith Stayart
Wm Irving
Sidney Franklin
Francis Powers

Photographed by
Eddie Lindon
Jack Stevens

Distributed by Grand-Asher
15 W. 44th St., New York City

Studios
1432-38 Gowers Street
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To be released early in August
Money-getting comedies are essential to your program. And Joe Rock Productions, Inc., is producing real coin absorbing attractions.

Joe Rock has a big reputation already, which will be enhanced by these new pictures—a reputation for clean and wholesome laugh-provoking ability.

Everything is provided in the way of stills and other accessories to enable the comedies to be properly exploited and exhibited. To be released early in September.
Sid Smith is a name already familiar to you, but in the twelve two-reel comedies now offered, we believe that anything that he has previously done has been surpassed. The Sid Smith Productions, Inc., is certain to become the source of some of the most successful money-getting pictures that ever graced a program.
Monty Banks comedies are released by men who know the exchange and exhibition field thoroughly—men who know what the exhibitor needs and must have to attract patronage. To be released early in September.
Booked Instantly for Premiere Presentations at Loew’s State Theatre, Los Angeles, and Loew’s Warwick, San Francisco.

Where the North Begins

Featuring the Famous Police Dog

RIN - TIN - TIN

A HARRY RAPF PRODUCTION

DIRECTED BY CHET FRANKLIN
A soul-stirring action drama of the far North, featuring the greatest animal performer of all time. An audience picture that holds the spectator breathless from beginning to end with its story of love, hate and adventure, set among the scenic splendors of rugged, snow-covered Alaska.
UNBEATABLE FEATURED IN LEADERSHIP

Richard Walton Tully presents
"THE BIRD OF PARADISE"
The play that money couldn't buy.

Thomas H. Ince presents
"ANNA CHRISTIE"
Eugene O'Neill's unparalleled human epic. The sensation of two continents

Joseph M. Schenck presents
NORMA TALMADGE in
"SECRETS"
The three ages of woman – Drama that beats with the heart. The rage of New York and London.

Louis B. Mayer presents
The John M. Stahl Production
"WHY MEN LEAVE HOME!"
Avery Hopwood's play of wasteful wives

And watch for this!
"LILIES OF THE FIELD"
A Hit everywhere! Some show! So-o-o-me show!

First National Pictures - Leaders in
STAGE SUCCESSES
FIRST NATIONAL'S
LINE-UP!

Samuel Goldwyn presents
"POTASH AND PERLMUTTER"
Starring
BARNEY BERNARD-ALEX CARR-VERA GORDON

Edwin Carewe presents
"THE BAD MAN"
with HOLBROOK BLINN
The Star who made it famous From Coast to Coast

Joseph M. Schenck presents
CONSTANCE TALMADGE
in "DULCY"
The adventures of a Delightful Dumb-belle

"HER TEMPORARY HUSBAND"
A Comedy-drama From the famous stage
success by Edward A. Poulton.
Sidney Chaplin plays the Leading role
Direction by John W. McDermott

FIRST NATIONAL'S Big Time Attractions on which exhibitors know they can depend for their winning weeks

Stars-Stage-Successes-Directors-Best-Sellers
All eyes on the Chicago Theatre!
for the big event of the year

CONSTANCE TALMADGE
makes her bow Aug. 5th at the
Balaban and Katz house in her
biggest picture yet.

"DULCY"
The delightful dumb-belle

A Joseph M. Schenck presentation of
the play by George S. Kaufman and
Marc Connelly as adapted by John
Emerson & Anita Loos with continuity
by C. Gardner Sullivan. Photography
by Horace Brodin
Directed by
SIDNEY A. FRANKLIN

A First National Picture
The tongues of scandal paint many a lily scarlet!

B.P. Schulberg presents

KATHERINE Mac DONALD

The American Beauty in

"THE SCARLET LILY"

From the original story by Fred Sittenham
Adapted for the screen by Lois Zellner & Florence Hein
Directed by Victor Schertzinger

A First National Picture
A drama of the hour!

Love – Marriage – Romance – Divorce?

EVERY woman will want to see it—the modern girl's struggle to win love and a place in the world and her fight against those vultures of society who prey on youth and beauty, coupled with the question of the sacredness of love and marriage as weighed against the present day tendencies to divorce. The every day domestic problems that every woman meets. A delightful romance with a touch of pathos that reaches the heart.

A First National Picture

KATHERINE MacDONALD
"THE SCARLET LILY"
IN THIS ISSUE

OF SPECIAL INTEREST

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All Must Help

A disturbing spirit of apprehension is on the increase among producers. A large number of the makers of motion pictures are pondering gravely the question of where the necessary volume of money is coming from to meet the production costs of the past year.

No one need be surprised about this because it is exactly the situation that could not be escaped because of the mad rush of production expenditure that was plunged into during the past winter. Last February this publication pointed out that the danger point in film costs was not only reached, but actually passed.

A reasonably comprehensive survey of the situation discloses that the entire volume of collections from rentals for the past year equals just about the sum required for this year’s production costs alone, with nothing for distribution, “overhead”—or profits.

It is, therefore, easy to see why the situation should be disturbing to producers.

Although burdened down with the heavy costs of production of the past year, distributors face the opening of the coming theatrical year without any material improvement in the system or the methods of distribution. There is doubtlessly greater efficiency generally and also greater individual proficiency, but the old system and the old methods are still in force.

This, too, is a feature of the situation that offers no encouragement.

* * *

While the conditions facing the industry call for grave consideration, there is nothing in them at all that appears to be inescapably disastrous. Even on the question of the costs of production practically equaling the gross rentals of the past year, there is no need for unmitigated gloom because while investments may be tied up for a longer period than expected there is no reason why every good picture cannot eventually earn a satisfactory profit.

To do this will be necessary to avoid dumping production into the market this fall at a greater rate than the market can absorb. If this rule is followed there will be time and opportunity for proper exploitation, both in acquainting the exhibitor with the product and also in the matter of enabling the exhibitor properly to explain his “public.”

* * *

Regardless of how great or how small a motion picture may be, in its raw state, it is just a can of film. Everything, psychologically and commercially, that any motion picture may become beyond just a can of film is due to the state of mind created toward it—within the trade first and then with respect to the attitude of the public.

While no defense of exorbitant production costs should be undertaken by anyone it is nevertheless a fact that regardless, practically, of what may be the cost of any particular film subject if it is sufficiently meritorious it can be made to produce a profit for the man who sells it and for the man who exhibits it.

But such a happy outcome can only be accomplished when right methods are caused to prevail.

* * *

Essential in the category of right methods is the subject of advertising, in commerce generally and particularly in the motion picture business.

In regard to the big productions recently completed at huge costs the exhibitor should realize that it is to his interest to make these productions profitable to their producers, because that is the one type of encouragement that counts in business.
The industry's greatest necessity, for the relief of those who are struggling under the weight of adverse conditions; and the industry's greatest opportunity, for insuring its financial integrity, is—THE REPEAL OF THE FEDERAL ADMISSION TAX.

And to the successful carrying on of this campaign this publication and its staff devotes its every faculty and resource which it shall be pleased to render, without acknowledgment or credit, under any unified leadership and campaign committee that may be decided upon, insisting only that the campaign be an effort of the whole industry in all its branches and ramifications.

—MARTIN J. QUIGLEY.

Industry Centering Efforts on Drive to Repeal Admission Tax

Jenkins' Appeal
To Congressman

Following is the letter, explaining in detail the need for immediate relief from the admission tax burden, sent by J. C. Jenkins, Auditorium theatre, Nellough, Wis., to Congressmen from his district.

This letter exemplifies the individual effort being put forth by the exhibitors of the country to obtain action by congress on the burdensome war measure.

Dear Mr. Howard:

I have had it on my mind for some time concerning a matter that is of vital interest to thousands of small town exhibitors throughout the country.

As you are already aware, the government has imposed a tax on theatres known as the "seating tax," the amount of the tax depending on the number of seats, ranging from $2.50 to $100.00. This tax is in the nature of a license for the operation of the theatre. In my case the tax amounts to $50.00 per year. In addition to this the exhibitors are made the agents for the government for the collection of taxes on admissions with an extreme penalty fixed for failure to collect this tax and for not presenting it within a specified time.

I desire to call your attention to the hardship this seat tax imposes on the small exhibitor and that since we are required to collect the tax on admissions and return it to the government without, we should not be taxed for the privilege of doing it.

During the war we recognized the duty we all owed to the government, and I might say the public and the law. But as the class of business was more loyal and did a great service to the government in spreading government propaganda than did the owners of the screens of this country, not excepting the press, of which you are one of the honored representatives, but the war has long since come to a close and we feel that this burden, in justice, should be removed.

I am writing you on this subject, knowing you, knowing that you have always tried to be just and reasonable, and I desire that you give this matter the most searching inquiry possible that you may be informed, and if you find that this tax is an unjust burden may I ask that you bring this to the attention of the exhibitors, that you lend your influence with the coming congress to see that this burden removed.

Anyone who will glance at the tax collected on admissions which we are required to remit to the government each month will find that represents the average exhibitor's profit on his monthly business. Many theatres have had to close entirely on account of these taxes, and a large percentage of them have been forced to reduce their operations to four nights per week and many of them to even one and two nights. Film rentals have soared sky high and overhead expenses and personnel wages have remained at a wartime level, and this, together with bad business, make it very hard for the small exhibitor to live.

In the belief that since the government took off the tax on ten cent admissions and (Continued on page 40)
N E A R L Y all our well known and very expensive authors who are writing for the "movies" are photographed for the press in attitudes which lead one to believe they were the original model that posed for Roden's "The Thinker." When we see some of this deep thought stuff transferred to the screen—what a headache for the exhibitor.

Here is one reason exhibitors are tossing in their sleep, and the old appetite isn't just what it used to be: Every town in Kansas from the cross roads store and garage, to the small city of ten thousand sand, has built a new high school building since the war. In each of these costly edifices erected by the taxpayer will be found an auditorium equipped with the beat that money can buy, with a seating capacity of 500 to 2,000. Exhibitors have a painful premonition what these deluxe theatres will be used for. They are being equipped with the best projection machines, also paid for by the exhibitor's taxes, while three of our very prominent producers are sending out lists of "educational" pictures to the schools and churches at rentals that would make an exhibitor weep with joy on the shoulder of any film peddler. A picture that costs the exhibitor $150 to $200 will be offered to the schools and churches at $10 to $25. Consistency, thou art a paste diamond.*

When a film salesman is shown an unfavourable report on one of his pictures he at once banishes into a burled about the ignorance of the small town, hick showman who should be plowing corn, or working on the streets with a pole and shovel. However, when some fellow, like the exhibitor in Latin, advises us to mortgage our houses to get a big special the producers suddenly awake to the fact that small exhibitors have a lot of sense after all, and that particular report is given a page spread in the press.

A number of big first and second run houses have recently closed in Denver and Kansas City for "alterations and re-decorating." Some of them are owned and managed by big producers. How come? The producers and distributors have often told us little guys out in the tall grass that we could stay open all summer if we used a little brains and showmanship.*

If you back any city "managing director" into a corner and press him for an answer he will break down and reluctantly admit that all the smart showmen are in the big towns.*

The best laugh I get out of this business is the high pressure exploitation men who are "loaned" to the poor saps on Main Street by the exchanges. He is usually some bird who has had several shows of his own, but the sheriff interfered with his business by taking over all the houses for nonpayment of rent. Let us take a typical example of the marvelous workings of a wonderful mind. The publicity expert has been sent out to Perkins' Corners to explain to the dumb-bell in charge of the theatre how to "put it over with a bang." Having reduced the local manager to the proper state of humility by insulting him about the size of his house and the equipment, the exploitation hoound concentrates for at least ten minutes and thinks up a few clever and original stunts that will put a little jazz in the presentation of the super-superstative, massive and mammoth special production, Rhubarb Vaseline in "The Ripe Lemon." Here we are; let's go:

Beecroft Quits Post With Cosmopolitan; Ill Health Is Cause

NEW YORK, July 24.—Chester Beecroft, supervisor of production and business manager of Cosmopolitan Productions, has tendered his resignation, and will take a prolonged rest to recuperate his health, which has been failing since the recent death of his wife and child.

Mr. Beecroft has been with Cosmopolitan during the making of some of its biggest pictures, such as 'Enemies of Women,' 'Under the Red Robe' and 'Little Old New York.'

Further than a much needed rest, Mr. Beecroft says that he has no definite plans for the future, but any engagement that is not unlikley that he will produce for himself later on, and it is reported several propositions along this line have already been made.

WARNERS DENY MERGER WITH MAYER, SCHULBERG

NEW YORK, July 21.—Abe Warner of Warner Brothers has issued a statement denying the reported merger of the Lichtman-Schulberg interests, Warner Brothers owns 55 per cent of Mayer, and the two organizations would combine in a producing and distributing combination. A New York theatrical paper carried the rumor.

"There is absolutely no foundation whatsoever to the story," said Mr. Warner. "That the idea the state rights people cannot meet the advance payments on their productions is preposterous. Our association with these people has been of the finest and we are thoroughly satisfied with their business methods."

HARRY M. CRANDALL INSURED FOR $500,000

WASHINGTON, D. C., July 21.—Harry M. Crandall, owner of the Elite and Capitol theatres in Washington and contiguous territory, and franchise holder in First National, has just been insured for $500,000 with Crandall Theatre Company as beneficiary. The policy, taken out at the instance of the board of directors, is business insurance regarding the loss by death of the services of the founder of the company.
Over 100 Theatres Disposed Of by Southern Enterprises

Famous Players Hearing in South Will Be Resumed at New Orleans on July 27, and at Dallas on August 1

NEW YORK, July 24.—Eight more of the twenty-six specials which will be issued by Vitagraph during this heating season have been announced by President Albert E. Smith. These eight will be published at the beginning of the season.

Schedule Blackton Film

The list includes “The Man Next Door,” a picturization of Emerson Hough’s famous novel. It is a Victor Schertzinger production headed by Alice Calhoun and Frank Sheridan. “The Midnight Alarm,” a David Smith production, of which J. W. Harkins, Jr., is the author, is another and has Percy Marmon, Alice Calhoun and Cullen Landis in the cast.

“Pioneer Trails,” another David Smith production, is one of the great West in the days when the transcontinental railroads were in course of construction. “On the Banks of the Wabash” is the first of the new Blackton Productions to be issued by Vitagraph and is inspired by the famous song written by Paul Dresser. Other productions are:

Two from Sherman


Intimates Admission

Cut Responsible for Effort to Close House

KANSAS CITY, MO., July 24.—There is a theatre war in Twelfth street, the result of which is a closing order against the Regent theatre, Edward Dubinsky, manager. Seven motion picture houses are grouped closely together in two blocks.

“A month ago I reduced my price from 20 to 10 cents,” said Mr. Dubinsky. “At least one theatre in my block still charged 20 cents. The refreshment stands near the entrance of the theatre have been there for more than a year, but no protest was made until last week. Matt Schinnick, building inspector, has told me my building is fireproof and menaces no one’s safety. Emmett A. Scalon, fire warden who judges “menaces,” is a brother-in-law of William Flynn, an upper house alderman, who manages a theatre a few doors away. My price will remain at 10 cents.”

Mr. Dubinsky charges that due to a buying agreement between three rival managers he almost was unable to buy suitable films last year, despite the fact that the Regent, does say that he is the far the most elaborate exclusive motion picture on Twelfth street.

“I don’t deny there are other theatres as almost as much of a fire menace as the stands near the entrance of the Regent,” said Mr. Scalon, “but I have worked on that some time. I see how it works and I will clean up the rest.” The Regent still is open, Mr. Dubinsky having obtained a temporary injunction.

WILLIAM PATTISON ON STAND

Willard C. Pattison, manager of the Metropolitan theatre, Atlanta, Michael C. Cooney, vice-president of the exchange of United Artists, and Dan Michalove, director of theatres for Southern Enterprises under the Lynch administration and general division manager of the same organization under the new Famous Players regime, were among the witnesses testifying last week.

The first witness called by the government was Michalove, who spent more than six hours on the witness stand on Monday, July 16, under direct and cross-examination and who was returned Wednesday afternoon for re-direct and re-cross-examination. Chief Counsel W. H. Fuller for the government over all theatre in the state opened the cross-examination of Michalove, as having been “disposed of.”

Pursing a line of questioning calculated to show that the majority of the theatres disposed of the companies had proved less desirable investments, government counsel succeeded in establishing that practically the entire 164 houses disposed of in the state were disposed of in the various transactions in which the company had no desire to renew or could not renew, where the combined seating capacity of all disposed of houses in the state was within the range of one thousand seats.

This, in accordance with the testimony of M. C. Cooney, president of Southern Enterprises, that the company disposed of theatres which were in small towns, many of which were not considered eligible.

CITIES METROPOLITAN CASE

On cross-examination Famous counsel sought to show that opposition theatres in the city were changed to the Metropolitan or Criterion theatres under an equal exchange, where Southern Enterprises operated had an equal break with the company—in location, seating capacity, general character, etc. It was not an equal, certainly some sort of a chance to buy a Paramount service. Just as Bruce Bromley for Famous was asking Michalove whether it was not a fact that both the Criterion and Metropolitan theatres of Atlanta had played—or could have played Paramount pictures, Willard C. Pattison opened the room, and without com-
mitting himself the choice smiled and suggested that if he refer that question to Mr. Patterson, it being a fact that the Metropolitan theatre had never played a Paramount picture and records show that he should be subject as having played the Criterion.

On re-direct examination Mr. Fuller desired to impress the suggestion that Southern Enterprises has the leading theatres in all towns where they operate. Whereupon, government counsel suggested the point that the alleged superiority of location and equipment added to Southern Enterprises admittedly greater buying power. Witness replied that it was his observation over the opposition that such opposition scarcely could be termed competition. Witness insisted, however, that the competition was corrobated by another picture house, a dance hall, baseball, stock, legitimate or vaudeville, constituted actual and local competition.

Tell's Plan of Operation

On re-cross examination Chief counsel Robert T. Swaine stressed the greater efficiency of the Southern Enterprises organization as opposed to the individually owned theatre, bringing from the witness the admission that Southern Enterprises bought pictures and operate its theatres more economically by reason of its strength.

In the direct and re-direct examination of the witness it was established the fact that the final authority for booking pictures to theatres controlled by the various companies rests in the hands of Harold Franklin, director of theatres for Famous Players-Lasky with offices in New York. Witness stated that while state supervisors and agents have the privilege of suggesting the pictures they desired, and while individual managers occasions to express their preference, and while he as a general division manager passed on all such requests, no contract became final and binding until it received the approval of Mr. Franklin.

Witness stated that he now had under his control in six Southeastern states, sixty theatres—these sixty theatres representing the leading amusement houses in major cities.

Says Public Not Benefited

Whereupon Mr. Fuller immediately brought home his point. Why, Mr. Fuller asked, is not the public, since Southern Enterprises charged just as high admission as other theatres, and by advantage of his position, and just as much for Paramount pictures as for United Artists or any other; and that such saving as resulted went to the coffers of the corporation?

Among exhibitors who testified as to the methods of competition employed by Southern Enterprises were L. D. Joel of Jacksonville, Fla., whose testimony later corroborated by another witness showed a hostility on the part of Southern Enterprises to the Alamo Theatre of Huntsville, Ala., who declared that he lost $75,000 by reason of Southern Enterprises taking Paramount pictures from him by threatening to boycott, or use the Paramount output 100 per cent, Southern Enterprises came into Huntsville, bought Hackworth's opposition theatre, took Paramount service away from him and so outbid him on service from other exchanges that he was unable to buy desirable pictures for his own theatres. Moreover, witness testified that the Paramount service, without being offered to him, was given to Joel to the contrary that he had promised to take it 100 per cent and had been using Paramount 100 per cent consistently for years, was sold to his competitor in Florence. Witness further testified that this condition obtained until the fall of 1923, when Southern Enterprises sold back their Huntsville holding to original owner, whereupon the unequal competition ceased and witnesses returned to, and were invited, to compete with the individually owned theatre.

Show Given Film

Testimony of Edgar F. Boyd to bring light another phase of the situation. He testified that because he did not give Paramount pictures satisfactory representation Southern Enterprises furnished Paramount pictures to a tent show operated by William Rapf in Sparks, Ga., two miles from Adel, and who advertised to show in Adel. Boyd testified that he asked Paramount to keep Watson away from Sparks, running Paramount one day a week. Witness testified that Watson came to Adel, set up a tent, but left. Rapf showed Paramount pictures. Famous counsel sought to establish that Southern Enterprises interceded paying Watson $100 to forego the privilege of showing Paramount; he admitted that Southern Enterprises sent a representative to see him subsequently, and that Watson's contracts were signed, the first week's service paid in cash, but that these contracts had been revoked, each side claiming violation thereof on the other.

Barney Beacham, Jr., of Orlando, Fla., gave testimony saying no cooperation in the flag of his Orlando Theatre to Southern Enterprises; he did, however, testify that E. J. Sparks told him cooperation would bring Joel out of every town where he attempted to open a theatre.

Says Deals Were Fair

Questioned by government counsel as to why she sold her Alamo Theatre at Gainesville, Mrs. Charles Cincola testified that her husband sold the theatre rather than risk the competition their representatives feared she would be established in a better location, and with the better house they proposed to build in the event she refused. She testified that Southern Enterprises had been fair in their dealings with her.

William Crawford testified in no attack on Famous Players or Southern Enterprises, but rather explained his activities in rallying the support of independent exhibitors to counter the "producer-exhibitor invasion" of the Southern theatre field as a forced measure of self-defence against the corporation, not because he approved the principle but because he had no other alternative.

Questions directed by government counsel brought from Mr. Patterson the statement that theatres would be better if producers had no control over them, and likewise the producers would be better if exhibitors kept out of that field.

In the course of his testimony Mr. Patterson cited an example of the power of the corporation as compared with the independent theatre—a case wherein he lost to his competitor a picture on which both were holding and he lost his best witness for the Atlanta booking was in question, but because the transaction with the competitor involved bookings for a city. While only one specific case was mentioned, he stated that there were numerous other instances of the same type in connection with particularly desirable subjects.

Rapf to Produce Shorter Films

(Special to Exhibitors Herald)

LOS ANGELES, July 24.–Another answer to the demand of exhibitors for features of five and six reels is that announced by Harry Rapf, producer for Warner Brothers, who declares that all his future productions will be kept within the desired limit.

Mr. Rapf will make three pictures for Warners: "Broadway After Dark," from the novel by Owen Davis; "Lucretia Lombard," a screen version of Kathleen Norris' novel, and another story yet to be named.

"Certainly there is no wisdom in producing pictures of ten and twelve reels when exhibitors cannot possibly use the public demand for a varied number of offerings," says Mr. Rapf. "I have decided that all my productions will be within the footage of five and six reels."

Will Handle Premiere

(Special to Exhibitors Herald)

NEW YORK, July 24.–Ned Holmes has been engaged by Mr. R. F. Snow to direct the premiere showing of "The White Sister" soon to take place on Broadway. Lilian Gish is the star in this film version of the famous novel produced by Henry King in Italy.
Rembusch, Anti-Cohen Man, Again Active in Indiana Unit

Northern California Votes Nine to One Against Its Affiliation With National Body—Kansas Zoning Plan Is Now in Operation

State exhibitor activities continue to reflect the dissatisfaction aroused by the procedure at the national convention of the Motion Picture Theatre Owners of America in Chicago in May.

Northern California, long a stronghold in the Cohen forces, has just announced its withdrawal from the national organization by a vote of 9 to 1. This action was not altogether unexpected in the light of recent developments, especially M. J. O'Toole's criticism of the report of the Chicago meeting as published in the official organ of the Northern California branch.

Rembusch Pledges Support to Indiana League

Another recent development in exhibitor affairs which has aroused speculation in organization circles is the action of Frank J. Rembusch, who has been considered one of the strongest of the anti-Cohen men, in again affiliating with the Motion Picture Theatre Owners of Indiana. Mr. Rembusch backed his support to the Indiana league at the annual convention held in Indianapolis on July 18.

Further activities among the state exhibitor organizations are given in the news reports which follow:

Rembusch Appointed Director of League

INDIANAPOLIS, IND., July 24—Motion Picture Theatre Owners of Indiana in annual session at the Hotel Severin, July 18, voted against the grievance of several years' standing, withdrew from the Film Board of Trade, had a series of love-feast sessions with officers. The meeting was one of the largest attended in the history of the organization.

The vote of peace entered in the person of Frank Rembusch, owner of theatres in Indianapolis and other cities in the state, who has been in opposition for many years to the inter-state heads headed by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America.

Welcomed Into League

On invitation of Gus G. Schmidt, chairman of the executive committee of the Indiana organization, Mr. Rembusch attended the meeting Wednesday, and he was welcomed to the organization. He pledged affiliation with the organization and was made a member of the executive committee.

Withdrawal from the Film Board of Trade was unanimous. The exhibitors said they regarded the organization as unfair, speakers assuring that the wants and desires of the producers and distributors came first, and if anything was left the exhibitors were not considered.

Heller Named President

Officers elected (below): Frank Heller, Kokomo, president; W. J. Karcher, Terre Haute, first vice-president; William Connors, Marion, secretary; O. J. Demaree, Franklin, second vice-president; Charles Oldham, Cloverdale, treasurer.


Ed Bingham, of Indianapolis, was re-elected national executive committeeman.

Zoning Plan Now Operates in Kansas

KANSAS CITY, KAN., July 24—The M. P. T. O. Kansas zoning plan has resulted in a division of the state into six equal parts. Early next month the task of calling six consecutive zone conventions will fall upon the shoulders of C. E. Cook, business manager of the Kansas organization, who will tour the state.

At the conventions officers of each zone will be elected, plans of finance ironed out and six permanent divisions perfected. The operation of the zone units will be in no way conflict with the state body, delegates from each of the zones being represented at state conventions, while it is believed that matters of national importance exclusively to the zones easily can be taken care of by the divisional organizations, themselves, in addition to regular state duties.

"It greatly would increase the efficiency of our association if a business manager in each zone could be appointed," said Mr. Cook. "When the operation of the M. P. T. O. Kansas is called we hope to have one of the strongest state organizations in the country, and I do not believe that will include one bit of exaggeration."

Past Film Rentals Wont Pay Costs Now

NEW YORK, July 24—The total production costs estimated for this year, will exceed the total film rentals received during any previous year.

This is the declaration of Elmer Pearson, vice-president and general manager of Pathé who has returned to New York from the centers of production activity on the West Coast.

"Production costs," Mr. Pearson states, "are running high as compared with previous years. Male and female stars have been engaged at salaries that read a bit too fabulous, even to those accustomed to large figures. Producers often make the mistake of bidding against each other for the most popular leading men and leading ladies. At present many picture work in more than one picture at the same time, and several salaries from two or three producing companies, and this practice is likely to kill those players' popularity.

"The situation," according to Mr. Pearson is one that looks like a danger crossing and needs a 'stop, look and listen' sign on it."

Film Folks at Wedding Of Barrymore, Fenwick

NEW YORK, July 24.—The wedding of Lionel Barrymore and Irene Fenwick in Rome, Italy, on July 14 was a brilliant affair according to advices received here. Present at the wedding, which took place in the suite of Director George Fitzmaurice at the Grand hotel, was the entire cast which is in Italy making "The Eternal City" for Samuel Goldwyn presentation through First National, and in which, Mr. Barrymore plays a leading role.

Mr. Fitzmaurice acted as best man and Ouida Bergere (Mrs. Fitzmaurice) was the matron of honor. The remaining principals of the picture, Bertolt Brecht, Montagu Love, Barbara LaMarr and Richard Bennett attended as guests, and among the other distinguished personalities present were Mussolini, premier of Italy, and Richard Washburn Child, American ambassador at the Quirinal.

Rothstein on Vacation

NEW YORK, July 24.—Nat G. Rothstein, director of publicity and exploitation for the Lions and Tigers, left last week for a three-week fishing trip in the Maine woods. This is the first vacation he has taken away from his desk in three years.

Hudson Goes to Coast

NEW YORK, July 24.—After conferring with Richard A. Rowland, general manager of First National, on the details of the 1922-24 production program, Earl J. Hudson, general production manager of First National's own producing units has left New York for Los Angeles.

California Pays Off Debt of $10,000

SAN FRANCISCO, CAL., July 24.—The Motion Picture Theatre Owners of Northern California, which had been active in the Motion Picture Theatre Owners of America since its inception at Cleveland, voted 9 to 1 at its July meeting against affiliation with the parent body. This is the fourth state to take that action since the Chicago convention.

While the vote was decisive, members expressed the opinion that there was a vital need for an effective national exhibitor organization.

The report of the finance committee was gratifying to members of this league. It showed that practically the entire indebtedness of $10,000 faced by the organization in January, 1925, had been paid off. This has been accomplished, according to the report, through the generosity of members in accepting a three months assessment on seating capacity and in devoting the income from advertising slides to the treasury.

Despite its withdrawal from the M. P. T. O.A., the Northern California organization expressed a desire to aid the national body in its fight for the repeal of the admission and sent taxes.

Zoning Plan Now Operates in Kansas

KANSAS CITY, KAN., July 24—The M. P. T. O. Kansas zoning plan has resulted in a division of the state into six equal parts. Early next month the task of calling six consecutive zone conventions will fall upon the shoulders of C. E. Cook, business manager of the Kansas organization, who will tour the state.
Corinne Griffith Will Produce for First National

Is Given Starring Contract and Will Make "Black Oxen"
As Her First Vehicle—Frank Lloyd to Direct

NEW YORK, July 24.—Negotiations were concluded today for the distribution of a series of Corinne Griffith productions over a period of years through Associated First National Pictures, under terms of what is said to be one of the biggest starring contracts ever written. Miss Griffith's first production for First National will be "Black Oxen" by Gertrude Atherton. Frank Lloyd will direct.

The leading role of Madame Zattiani, and Mrs. Atherton's heroine will be played by Miss Griffith, ending speculation which has been rife ever since First National purchased the screen rights to the popular novel about four months ago.

The new star who takes her place with Norma and Constance Talmadge, Richard Barthelmess and Colleen Moore as a First National star for the season of 1923-24, and for seasons thereafter, is regarded as one of the most consistently popular and firmly established players in the industry. She has been starred in several series of pictures and more recently has been starring in important productions and an independent player. She is at present in New York but has been left to join the First Coast where "Black Oxen" has been put into continuity form and is awaiting the appearance of the star. Production will be in the United States.

The new producing unit will be known as Corrine Griffith Productions, Inc., and has been chosen for the known successes of fiction and the stage. It is possible that "Lilies of the Field," a stage success recently purchased by First National, will be utilized for Miss Griffith's second production.

Negotiations have been under way for some time, and M. Ascher, who with Edward Small and Charles R. Rogers, organized the Corrine Griffith unit, and Miss Griffith has studied the dual situation in every detail. Our aim was the production of high class first run specials and naturally we sought the help of an organization which would give us the best first run representation. Consequently the offer from Associated First National Pictures was given our first consideration and the arrangements for a series of pictures have made us content with the feeling that Corrine Griffith Productions are assured of the widest distribution possible. And at the same time we feel that our releasing arrangements will act as a safety incentive to the filming of a hundred per cent entertainment, for First National has set a standard which any independent production unit is glad to reach and maintain.

The contract was signed after a conference between Richard A. Rowland, general manager of First National, and Earle Hudson, production chief of First National at the West Coast studios, who made a hurried trip East for the purpose.

"Without attempting a mutual endorsement, announced Mr. Rowland, "First National is happy to welcome Miss Griffith to its fold as one of the most delightful screen personalities of filmmaking. We are producing and releasing other than simply 'star' pictures, and we therefore are obliged to keep our list of stars small in number. Production and sales executives must be 'sold' on a star before a contract is signed and I can truthfully say that this was the case from the very time negotiations were opened with Miss Griffith. Miss Griffith will have every facility for the production of such pictures and she will not be hurried by an arbitrary time limit. All I want to say at the present time is 'Watch for 'Black Oxen.'"

First National tendered a luncheon to the new star today at which newspapermen and trade paper editors came into personal contact with her.

Mr. Ascher's relation with the Mack Bennett organization, for which he is New York representative, is not affected by his capacity in the Corrine Griffith Productions.

Figures Show Gain in Number of Film Firms Incorporated This Year

(Special to Exhibitors Herald)

ALBANY, N. Y., July 24.—There has been a slight gain in the number of motion picture companies incorporating in New York state during the first six months this year as compared to the like period in 1922. From the standpoint of capitalization, the companies thus far incorporated in 1923, represent a gain of about one million dollars over those formed and incorporated during the six months of 1922. In view of the fact that approximately 90 per cent of all motion picture companies incorporate in New York state, and maintain their principal business offices in New York city, the comparison furnished must be regarded as general, rather than confined to one state.

The records in the secretary of state's office at Albany show that during the first six months of 1922, 170 motion picture companies with a capitalization of $8,254,600 were incorporated.

During the first six months of this year, there have been 174 companies incorporated, these having a capitalization amounting to $8,652,000.

Chillicothe, Mo., Hit By Sunday Closing Law

(Special to Exhibitors Herald)

CHILlicothe, MO., July 24.—The city council has passed a law calling for violation of $250 and revocation of the license of the offending theatre.

The ordinance came after a long-bitter struggle between the contending sides. However, the Motion Picture Study Club recently organized in Chillicothe has announced that it will give Sunday shows on the ground that such entertainment for members of the club is not a violation of the law.

The Funny Side of Exhibition

By NAT B. CHARNAS
(STRAND THEATRE, TOLEDO, O.)

About seven years ago in a small town a youngster came up to me and wanted to get in for 5 cents. I was charging 10 cents for children. I told him I could go in if he would hold his hand over one eye and see only 5 cents' worth. He agreed to do this.

An hour later, going down the aisle of the theatre, this littleurchin was looking at the show with one hand over his eye as he had promised. I got a good laugh out of it and then told him he could use both eyes and get 10 cents' worth.

By E. E. GAILEY
(CRYSTAL THEATRE, WAYNE, NEB.)

Many of the jokes seem to be on William Fox pictures, two recent ones being on "Thunderclap" and "A Fool There Was." The funniest thing that ever happened to me, came up the night we ran Tom Mix in "Laughing," and that night there were two different people that nearly wrecked my house. One was a junk buyer who makes this territory about every month, and another was a boy about 8 years old. The junk buyer was sitting in the rear of the house and the boy was in the first row. Both were evidently wrapped up in the picture to the extent that they forgot all about anything or anybody, for just as Tony was supposed to have killed the villain this little kid yelled out: "Hold her Luke, she's headed for the barn!"

And in answer to the boy the junk buyer let out a roar and said: "I'll say she is."

You can imagine what the people did as well as myself and help. I saw people laugh until tears rolled down their cheeks, and I was laughing right with them.

By LEWIS & BRISCO
(Princess Theatre, Elwood, Ind.)

It so happened that on opening our mail one day, we had a letter from "The Musical Gord's," who were playing and booking en route and as we were anxious to try vaudeville style in Elwood, we booked them for one night. We had no stage so got out some trestles and boards and made a makeshift. The players arrived and started to advertise same by bugle calls on street, throwaways with "one night only" on the ballyhoo. They were performing when a big snow storm and a lean house. Mr. Lewis was in front and got under the stage to hold it up. The players put out the rankest jokes and music ever sent an audience. Lewis holding up the stage kept hid and we were glad it snowed because the show was the poorest ever in this theatre before or since.

We have had many a good laugh over "The Musical Gord's."
Large and comfortably furnished headquarters of the Motion Picture Theatre Owners of Northern California at 120 Golden Gate avenue, San Francisco. Thomas D. Van Osten, business manager of the organization, is seated at center rear of the picture. The Northern California league by a referendum voted nine to one against affiliation with the Motion Picture Theatre Owners of America. This is the fourth state organization to take that step since the national convention in Chicago. The story of Northern California’s vote against national affiliation is published on page 27.

A new and attractive portrait of Neva Gerber who is producing and starring in the Arrow Film Corporation’s serial, “Santa Fe Trail.” This picture will be distributed on the independent market in the early fall.

A camera study of one of Hollywood’s prominent screen families—Mr. and Mrs. William Beaudine with their children, Bill, Jr., Marguerite and Helen. Beaudine is directing Wesley Barry in one of his forthcoming Warner Brothers “classics of the screen,” “The Country Kid.” With a happy family like this, is there any wonder that Beaudine is an expert in handling a cast of children?

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation; Senor Francisco Yaner, secretary of the Pan-American Union, who is in Los Angeles attending the American Historical Revue and Motion Picture Exposition, and Cecil B. DeMille, producer of "The Ten Commandments."

Jackie Coogan tenders to Mayor Cryer of Los Angeles a letter the little star of Metro's "Long Live the King," brought from Mayor Hylan of New York. Jackie was made the bearer of this exchange of courtesies when he visited New York recently.

Among the many distinguished visitors to the massive sets built for "The Hunchback of Notre Dame" at Universal City, were Secretary of War Weeks and a congressional party. Secretary Weeks is the large man standing at the left of the picture. Next to him is Mrs. Weeks and at her left is Thomas Patton, who is the representative of the Will H. Hays organization on the West Coast. A "premiere presentation" plan has been announced by Carl Laemmle for "The Hunchback." Prior to its general publication it will play the dramatic houses in the larger cities for a period of perhaps one year.
Blanche Sweet has signed to play title role in "Anna Christie," Thomas H. Ince-First National special. Photo copyrighted by Strauss Peyton.

Here's a trick you might learn if you are aspiring to be a motion picture director or a cameraman. Perched on the car are Scott Dunlap who is directing Charles Jones in his latest Fox attraction, "Skid Proof." Don Short is at the camera. The stunt isn't as simple as it looks. Just give it a try on your flivver.

Warner Brothers get-together of franchise holders at the Drake hotel, Chicago, on July 15, 16 and 17. Warner officials attending were: Abe and Sam Warner, managing director and studio manager, respectively; S. E. Morris, sales manager; Lon Young, publicity manager; Myer Lessor, advertising manager, and G. H. Dumond, special representatives. Exchange men attending were: L. Berman, Philadelphia and Washington territory; William Shapiro, Boston and New England states; Harry Charnas, Cleveland, Detroit, Pittsburgh and Cincinnati; E. G. Tunstall, Milwaukee; F. J. Cubberly, Minnesota, North and South Dakota; L. K. Brin, Washington, Montana, Colorado, Oregon, Idaho, Utah, Wyoming, New Mexico and Alaska; Oscar Oldknow, Atlanta; W. G. Underwood, Texas and Oklahoma; Sol Davis, Arkansas, and Al Kahn, Kansas City, Omaha, Des Moines.
Among the first to greet Douglas Fairbanks, Jr., on his arrival in Los Angeles to begin work on his first Paramount production were two of his best friends, his cousin, Mary Margaret Fairbanks, and his chum, Bob Gillett of Pasadena. Doug. Jr., is 13 years old.

Upper picture shows Norma Talmadge bidding farewell to Frank Lloyd, director of the star's First National attraction, "Ashes of Vengeance." Mr. Lloyd in the future will make his own productions for First National. In picture below Norma is saying goodbye to Billy Reiter, Mr. Lloyd's able assistant.

Ruth Dwyer is recent addition to William Fox stellar forces. She will appear in several pictures on 1923-24 program.

Jean Arthur, former college girl, is a member of the Fox galaxy of stars. She will appear first in "Cameo Kirby."
When Harry M. Berman celebrated his first anniversary as general exchange manager for Film Booking Offices, he chanced to be at the Chicago branch, so Manager Jack Sampson and his staff gave the home office executive a little surprise party—with cake 'n' everything. Reading left to right: I. Gettleson, Louis Kramer, Jack Sampson, Harry M. Berman, Henry Salkin, Ed Johnson, Albert Hoffman, Charlie Miller, Harold Gallos, John Dromey and Archie Spencer. Seated are Misses Jacobs, Fein, Smith and Weavel.

Christie comedy players. Standing, left to right: Bobby Vernon, Neal Burns, Jimmie Adams, Earl Rodney, Jimmy Harrison and Bill Irving. Seated, left to right: Dorothy Devore, Vera Stedman, Charlotte Merriam, Natalie Joyce, Hazel Deane and Babe London. At Christie has arranged his production schedule so one of these players will appear daily at the Christie bungalow on the Motion Picture Exposition grounds.

A striking picture of Mae Murray in her latest Metro attraction, “The French Doll,” which Robert Z. Leonard directed and is presenting. Miss Murray has just returned West after a sojourn in New York.
EXHIBITORS

THE WEEK in NEW YORK

T HE A. M. P. A. had a great big meeting last week with Elmer Pearson, general manager of Pathé, in the starring role.

Mr. Pearson gave facts and figures to show why the production costs would be so high this year and said that the advertising and sales departments of the various companies surely had their work cut out and he was the man coming back. He stated emphatically that the full value of the money expended was going into the picture itself and that never in the history of the industry had the exhibitors been offered such fine value as they would be offered the coming season. He admitted that the cost was very high but said that popular demand made this expenditure necessary because the public insisted on being fed on one of the finest kinds of entertainment the public demanded, called for a big expenditure.

Mr. Pearson also answered questions after he had concluded his set talk. He deplored the block-book system and said that both the distributor and exhibitor should have equal distribution rights. He played no enthusiasm for co-operative distribution ideas that have been so much discussed of late. He did not think it would save much money and said that it would probably lessen exploitation effort and in the long run cost more.

Other guests were Fred Ellsworth Groom, an engineer who recently went into motion pictures to counteract the Edison idea, and Arthur Eschmann, the new secretary of the Motion Picture Commission in New York, who in a few brief remarks made it clear that his ideas were very liberal. ** * *

And now we know just why Nathan Hirsch always presents that well-fed and well-groomed appearance which has caused him to be looked on as one of the finest looking film company presidents in the industry. It's what he eats that does it. He has been revealed by the ubiquitous and versatile publicity purveyor in a story about the entertainment dealt out to the president of Aywon Film Corporation during his recent trip to Europe.

The story says Mr. Hirsch was the "participant of numerous Lucullian feasts." And he may expect the fulfillment of Aristophanes' places of the members of the industry to have quite a run on that Lucullian stuff. ** * *

JOE SIDER, the ambidextrous (he rolls them with either hand) boy exhibitor of Brooklyn, has become interstate and many of his many friends would not be surprised to learn that he had branched out still further and come international.

Recently Joe purchased the Regent theatre in East Orange, N. J., and according to the well informed, he plans a trip to the Thousand Islands for the purpose of looking over the picture possibilities of that locality. It is said Joe figures he could build a one circuit by establishing a theatre on each one of the islands. ** * *

And incidentally both Mr. Sider and the Motion Picture Theatre Owners of New Jersey are to be congratulated on the reception of that body in selecting Joe as chairman of its board of directors. They are doing very much and doing anything is all the earning of a winner.

Before F. A. Eschmann, now general manager of distribution for First National, came into the industry he was an adver-

tising salesman. Or at least he thought he was until he bumped into Ricord Gradwell, the then president of World Films, and tried to sell him some advertising. After listening to Eschmann's argument, Mr. Gradwell said:

"You're an advertising man. You're a film salesman."

"How come?" asked Eschmann.

"Gradwell is a name you can't come" and as the result Eschmann went to Cleveland a few days later as a film salesman for World Films, and so well did Gradwell and Eschmann have it hacked that within two months he was made manager of the exchange. That was nine years ago and Eschmann has been going up ever since.

NAT ROTHSTEIN, the irrepressible dealer of p. & a. for F. O. B., was seen at the Grand Central station one day last week, lugging a bag of golf sticks and a fishing rod. When asked whether and why, Nat whispered:

"Shush, it's a secret. I won't be back at the office for two weeks, but I don't know where I am going or what I am going for or to do, and I'm not going to tell. Shush, again. It's a secret."

If laddied into a corner and forced to talk, Ned Holmes will admit that "The White Sister" is a right good picture and that the powers that be of inspiration pictures were smart enough to engage one of the best exploitation men at large to let the world know about it.

"The White Sister" is the first starring vehicle for Lillian Gish for Inspiration and was filmed in Rome by Henry King. The first public view will be at the de luxe presentation at the 44th Street theatre early in the fall and young Ned Holmes has been engaged to do the de luxing.

** * *

The famous Hippodrome, for years the outstanding entertainment house of New York, but recently condemned to be torn down to make room for a business structure, has become a show business. The Hip has been purchased by B. F. Keith interests and will hereafter be known as Keith's Hippodrome. Keith planned to make motion pictures a large part of the entertainment feature of the program of the big theatre. And large rejoicings are in order, for New York without the Hippodrome would not be New York to thousands of visitors to the city.

** * *

For two weeks nought was heard from the good Sir Walter Edghardt, of First National, who bid adieu with a graceful Edghardtian gesture to his office mates and departed for Hollywood on July 7, and who returned this week to his desk. In all this time Walter set a precedent by writing no postcards to the office. Only one communication was received from him, this by his secretary, which read: "Rush me the Herald. I want to see what John Sparrow is saying about me."

EARL HUDSON, First National's production manager on the West Coast, stopped long enough in New York on his visit last week to the big film to inspect the new New York office of the organization and that's about all. Earl gave the glad handshake to all his old playmates and some new ones who had arrived and then departed to the Coast. He estimated the size of the new First National home at 383 Madison avenue as three times that of the United lot.

JOHN S. SPARROW.
Minnesota Has Truce Plan on "Music Tax"

A plan under which a truce between Minnesota exhibitors and the American Society of Authors, Composers and Publishers would be established on the "music tax" question in the state was presented today by the executive board of the M. P. T. O. Minnesota held here that the organization is willing to reach an agreement on the matter and that it will relinquish any rights to continue the fight for the repeal of the tax under the proposition presented, it was plainly indicated.

**Detail of the Plan**

Under the plan outlined exhibitors in towns of 10,000 and up would pay a license of 5 cents a seat while those in towns of less than 10,000 would be taxed at the rate of 3 cents a seat.

The agreement, which will be offered to the music body, will also reserve the right to cancel the license at the end of any year. This will protect the members should a favorable court decision be rendered on the tax. It was suggested that the agreement be made for three years.

**Discussion Insurance Scheme**

A proposed insurance plan, which it was stated will assure a reduction of from 25 to 50 per cent in insurance rates was another subject discussed at the meeting. Indications were that something would be done on the matter outlined in the near future.

Farmers Avoid Cities With Daylight Saving; Theatre Business Hurt

**Special to Exhibitors Herald**

ALBANY, N. Y., July 24.—Farmers in northern New York are so incensed over daylight saving they are starting to ignore the cities and villages which have adopted the ordinance this season. As a result, motion picture theaters in these places, which are spending thousands of dollars through the loss of farmer patronage. According to R. J. Hurd, of the Plattsburg Cinemas in Plattsburg, one of the cities which has daylight saving this year, the farmers in that section are showing their resentment of daylight saving and the inconvenience which it causes them by leaving the city entire to its own ideas and resources.

Although the present system is new in New York state has been rather a cool one, few, if any, theatres report better business than a year ago. If you go across the state you will find that the towns and villages that have daylight saving, owners and managers of houses declare that the only business comes shortly before 9 o'clock each evening, and that the show frequents frequently do not meet the expense of the orchestra or music.

Exhibitors of the state will probably get together to discuss the matter for the purpose of presenting a united protest against daylight saving.

Paine Goes Abroad

**Special to Exhibitors Herald**

NEW YORK, July 24—Clare E. Paine, chairman of the board of directors of Selnick Distributing Corporation, has sailed on the Majestic for an extended trip abroad, combining business and pleasure. Mr. Paine will make a survey of the foreign picture market.

35 Cities in Illinois Prohibit Carnivals and Street Fairs

Survey for State Commerce Body Indicates General Antipathy Toward Bane of Exhibitor’s Business—May Be Legislated Out of Entire State

Efforts of the Illinois Chamber of Commerce, in which it may safely be assumed that similar organizations throughout the country are heartily in accord, indicate that carnivals and street fair fakers are soon to be a thing of the past. This menace, long a thorn in the side of the exhibitors’ business, is being brought to a complete stop according to a survey just completed by J. H. Hudson, Secretary of the Bloomington, Illinois, Chamber of Commerce for the state body.

Are Called “Undesirable” and “Detrimental”

In some of the cities they are legislated out entirely through local ordinances. In other instances the license has been raised to such a point as to make a carnival in the city unprofitable for its promoters. In all instances a general antipathy toward the carnival and street fair is expressed, many communities stamping them as “detrimental,” “undesirable” and “objectionable.”

The following reports from the survey show the status of carnivals and street fairs in various cities as well as the opinion of city leaders and the public toward them:

**Fee Keeps Them Out**

“Elgin: Our legislation of Commerce is opposed to carnivals showing inside the city limits or in fact anywhere. There is no public good to be had of such exhibitions and communities everywhere can well get along without them.”

“Charlesboro: We do not permit carnivals in our city.”

“Kewanee: Our City Council raised the local license fee to a point where it is prohibitive. Up to that time Kewanee had been a favorite lighting place for carnival companies. Since then we have not seen a carnival.”

“Clinton: The City Council passed an ordinance prohibiting all traveling carnivals from exhibiting in the city. The Board of Supervisors adopted a resolution disapproving carnivals in the county, and the city also has an ordinance requiring $10 a week license for traveling stock shows.”

**Found “Objectionable”**

“Kewanee: A City ordinance prohibits traveling carnival companies from exhibiting within the city limits last year two of these traveling carnivals exhibited just outside the city limits and they were very objectionable. No action has as yet been taken by the county authorities.”

“Danville: A City ordinance prohibits carnivals within the city limits and we are using our influence with the Board of Supervisors to make prohibitive action.”

“Monmouth: I think I am expressing the sentiment of the community when I state that it is of no use to have carnivals in Monmouth and our opposition will soon find expression in a prohibitive law.”

“Bloomington: There are no carnivals in Bloomington but there are many in the vicinity which are objectionable.”

“Cairo: Experiences have taught us that carnivals are objectionable both locally and nationally and undesirable and accordingly our City Council passed an ordinance prohibiting street fairs, carnivals, etc., from coming in our city.”

“Paris: Our license fee is so high the carnivals pass us by.”

“Rockford: No carnival companies are allowed in the city streets or on public property. A $30 per day license fee is charged and no license issued for private property.”

“Rockford: A license fee of $25 per week is charged traveling carnivals and street fairs. The ordinance prohibits the use of streets or sidewalks.”

Would Welcome Legislation

“Monmouth: There is a strong sentiment against street fairs and carnivals in this community. A city ordinance prohibits them from showing within the city limits and it is a probable state legislation which would abolish carnival companies as a nuisance.”

“Kankakee: We have no city ordinance prohibiting carnivals or street fairs, but the public are much interested in the abatement of these nuisances.”

“Beloit: The sentiment of the general public is opposed to street fairs and carnivals.”

State Legislation Sought

Efforts are being made by the legislative committee of the Illinois Chamber of Commerce to have the law enacted which would prohibit carnival companies from operating within the confines of the state. The matter will be brought to the legislature, despite the fact that previous efforts proved unsuccessful.

“Floogates” Is Title Given New Lowell Film

**Special to Exhibitors Herald**

NEW YORK, July 24—John Lowell’s next feature, nearing completion at the Blachard Trail Studios in Gloucesersville, has been given the title "Floogates." The story and scenario are by L. Case Russell and direction by George Irving. Supporting cast are Evangeline Russell, Inez Thomas, Ivy Ward, William Callahan, F. Serrano Keating, William Cavanagh, Frank R. Montgomery and Mrs. Montgomery. "Hap" Heflin, J. Nelson Bradt, Arthur Ludwig and Homer Lind are other names in the cast. The story is based on an ever-present problem in the Alfordstands—the conditioning and flooding of home lands for the purpose of providing light and power for villages.

The story is in novel form and will appear in several parts. The story is by L. Case Russell and will appear in novel form co-incident with the publication of the picture.
Praises Quigley for Defending Freedom of the Press

Minneapolis Editor Declares M. P. T. O. A. Officials Err in Seeking Flattery at Expense of Truth

E. MORTENSON, managing editor of Amusements, a film trade paper printed at Minneapolis, has written to Martin J. Quigley, editor and publisher of "Exhibitors Herald" congratulating him on his courageous fight for the freedom of the press and pledging his co-operation.

MORTENSON sees in the attack on Quigley and the Herald by Sydney S. Cohen and other officers of the M. P. T. O. A. what may be the opening gun in a campaign to club all of the publications in the film industry into "censored" reports of all M. P. T. O. A. activities.

"The motion picture industry, long a bitter opponent of censorship, is nursing a little censor all of its own, in the shape of the M. P. T. O. A., judging by the recent conduct of that organization's president, Sydney S. Cohen," declares a news story carried in the July 1 issue of "Amusements.

"The immediate object of Cohen's attention, and he is expected to expand his activities in this regard, is Exhibitors Herald, a national trade journal published at Chicago. That publication, in printing an account of the fiasco held late in May at Chicago, had the audacity to give its readers a truthful report of the events which transpired, ungarishd by any of the propaganda with which Cohen doubtlessly would have liked to color the affair.

"Later, this same journal, again courting the disfavor of the national president, published a report to the effect that the resignation of Cohen might be expected provided Cohen were given the concessions he is reported seeking for withdrawal from the affair.

"Cohen immediately branded the editor of the publication as a troublemaker with 'a very manifest desire to create dissen- sion in our ranks,' and one who had misrepresented persistently events connected with the Chicago fiasco, adding that the course adopted may have a deeper significance than indicated on the surface.

In addition, the Connecticut organization, a Cohen "unite," passed a resolution censoring the publication for its report of the Chicago affair.

"In answer, the Herald, in an open letter, last week, terms the Cohen charge untrue, calling him to prove the charge he makes against it for daring to tell the truth about the Chicago outrage.

"Editorially, the same issue of "Amusements" devotes half a page to the subject reviewing the constructive work the trade press did in assisting to build up the M. P. T. O. A. and saying, "It is folly to discourage any worthy move the M. P. T. O. A. makes, but it is worse than folly to applaud its mistakes, to flatter it at the expense of truth just out of a spirit of pride and proprietary interest."

"That is not building for the future," it continues. "Exhibitors of the country are entitled to the best in organization and when the present organization, or any other, fails to measure up to its opportunities and responsibilities, the benefit of a few to the exclusion of the great army of exhibitors for which it was founded, then the trade publication which fails to tell its readers honestly and sin- cerely the facts as it finds them, falls into an evil in its duty to its readers, to the organization itself, and to the motion pic- ture industry.

"Mr. Cohen's manner of insisting that the trade press bow subserviently to his will is not the sort of constructive effort that builds closer and better national organization or an honest trade press."

MONEY MAKING IDEAS

Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By ROY L. DOWLING

(Ozark Theatre, Ozark, Ala.)

On my weakest night, which is Thursday, I go to the telephone, call up two or three hundred people and tell them about our program for the night. This will prove worth while and there is no cost at all. Another good way is to run a picture over and you think it is a good, decent picture, which the preachers will enjoy. Have them come and see it, then advertise to the effect that the picture has been endorsed as a good clean one by all the preachers of the town. This will draw them in also, "Try this on your piano."

By JOHN E. DOWLING

(Ark Theatre, Logansport, Ind.)

I had a weak night on Tues- day, not finding any picture strong enough to hold up three nights unless I bought a special feature. But one being small, could not afford to do this. So I put on a combination program as follows: Fox News, Warner Brothers serial, "Miracles of the Jungle," and a two-reel Western and two-reel comedy. Packing them in. Seven reel show.

Cleans Up With Jitney in Strike

SCHENECTADY, N. Y., July 24.—There is nothing like being able to turn one's hand to another job, when one fails. In this city there has been a street car strike existing for several weeks, with the result that the owners of some of the motion picture theatres are almost like the dog in Old Mother Hubbard. Abe, because he hasn't been content to depend entirely on the receipts of his theatre, known as the Rialto.

After the strike had been in existence two or three weeks, Mr. Stone, finding his receipts getting decidedly small, transformed his car into a jitney and has made so much money that he has now decided to remodel his theatre in anticipation of the business which will come when the strike terminates.

Coast Firm to Handle Output of Preferred 15 Productions Involved in Deal Closed With All Star Feature Distributors

(Special to Exhibitors Herald)

LOS ANGELES, July 24.—An important distribution deal was consummated here when All Star Feature Distributors, Inc., contracted for distribution of the entire output of Preferred Pictures for the coming season. Fifteen pictures are involved in the deal which was closed between the Lichtman-Schulberg offices and Louis Hyman and Herbert Mayer.

Booked by West Coast Chain

The productions will be turned over to All Star exchanges for distribution throughout California, Arizona, Nevada and the Hawaiian Islands.

The deal was given added impetus with the assurance that West Coast Theatres, Inc., one of the largest circuit of theatres in the United States, would play these pictures on its screens during the coming season.

Pictures Included


Schnitzer Goes West

(Special to Exhibitors Herald)

NEW YORK, July 23.—I. Schnitzer, vice-president of the Film Booking Offices, has left for an extended visit to the F. M. O. studios in Los Angeles to supervise production plans for the coming year. Before his departure Mr. Schnitzer stated that F. M. O. had shown an improvement of more than 200 per cent in its operations.
THE THEATRE
A department of practical showmanship

LIVE WIRE SHOWMEN WANTED

If the "want ad" here published were printed in the trade papers, with the usual key address, it would be answered by a good many of the best exhibitors in the business. It would be read and pondered over by all showmen and certainly by all parties whose interests are bound up in the feature length production.

Why should not such an ad be printed?
Why shouldn't a good business man with adequate funds set out to establish an exclusive short subject theatre in each American city with the purpose of applying the Woolworth or Piggly Wiggly idea to the motion picture theatre business? For that matter, would it necessarily be the Woolworth or Piggly Wiggly idea?

In the case of Chicago, with which we are naturally most familiar, there is ample ground for the belief that an exclusive short subject theatre operated on a plane in keeping with the houses against which it would compete should give highly satisfactory account of itself.

The Chicago situation, while not directly analogous to those of other cities, is representative in essentials. In this case the short subject is wholly a dependent factor, a supplement to the feature length picture. Not only does this treatment work an injustice to the product itself but very frequently imposes a hardship upon the theatregoer.

For instance, an acquaintance urged to see "Wonders of the Sea" vainly sought to do so for more than a fortnight, then gave it up. Following the newspaper ads he found it invariably shown with one of two feature pictures, both of which he had seen elsewhere. Parallel cases are the rule, not the exception.

Is Suitable "Feature"

This same short subject, featured by an exclusive short subject house, would provide excellent billing material and, according to opinions expressed to date, would serve the full function of a "feature" picture. Further, the market affords an ample supply of similarly fit product.

Such a theatre, featuring a subject of this nature, would proceed about the exploitation and presentation of the subject in exactly the manner commonly employed for feature length productions by the average theatre.

Has Not Been Done

But before this many readers will have said, "Yes, but the short subject theatre has been tried and proven a failure." The answer to that is that it has not been given anything like a fair trial and, of course, has not, therefore, failed.

Such efforts as have been made in this direction have been based upon the hypothesis that because the subjects were short the price charged must be lower than that asked for long features and that musical accompaniment, etc., must be held down to a mediocrity in keeping with the low admission charge. Both these beliefs are utterly false and responsible for such failures as have as recorded. The short subject theatre, actually, has not been tried.

Real Test Successful

That is, the short subject theatre has not been tried as a short subject theatre. Nevertheless, a real test was given the proposition by the Chicago theatre recently in the regular course of events and the results were of such character as to remove all doubt as to the practicality of the exclusive short subject program.

The Chicago played "Bell Boy 13," Thomas H. Ince's First National attraction, which was considerably less than five reels in length. A strictly action picture, its screen time was but very slightly more than that of many strictly classified short subjects.

Program Order Unchanged

"Bell Boy 13" was surrounded by the standard Chicago presentation program. There was the usual overture, news reel, travel picture, Topics of the Day, two-reel comedy, organ number and two stage specialties. If any of these were prolonged to make up the schedule time the prolongation was unnoticeable.

Attendance during the engagement was at high tide and audience enthusiasm was marked, the whole bill drawing applause and laughter in maximum volume. The program is remembered as one of the most satisfactory in the high average of the playhouse.

Objections Overcome

This single unintentional demonstration automatically overcomes practically all of the objections that come to mind when the exclusive short subject theatre proposition is considered. The usual admission rate was retained. No apology or explanation of any sort was made. The satisfaction given was unqualified.

Of course the "short subject" featured in this case was exceptional in many respects, being in fact not a short subject at all, but it would not be a difficult thing to obtain genuine short subject "features" almost as satisfactory, especially if demand were created through the introduction of this short subject policy on a big scale. And, whether or not prolongation of the presentation factors entered into the Chicago success, judicious expansion of worthwhile program matter would compensate adequately, if compensation were deemed necessary, for the time discrepancy.

Time Element Vital

As a matter of fact it is probable that a shorter, though directly similar, show would be preferable for the theatre that might undertake to compete with the Chicago on this short subject basis. The time element is vital to the success of the short subject theatre.

It is too much to expect that a public

Novelty Is Staple Sales Commodity

Novelty is practically the one perpetually dependable sales commodity. When the demand for novelty ceases the human race will have passed beyond reach of sales appeal.

Theatricals depend notably upon this universal demand and prosper in proportion to the ability to supply it.

A short subject theatre stands as a particularly interesting proposition because of this fundamental rule of the amusement business.

WANTED: Live wire showmen to open and operate exclusive short subject theatres in every American city. Must be resourceful, original, and good advertisers. Remuneration governed by results. Possibilities unlimited.
acustomed by long training to a show running from one-and-a-half to two-and-a-half hours could be sold at once soundly on a show shorter by the clock. But this is distinctly not an argument against the proposition.

**Popularity an Assurance**

The popularity of the short subject or “Family Night” in the many cases where it has been in use as a weekly feature over a long period is assurance that the entertainment given by such a program is fully up to the mark of the feature length show. Charles A. Riva, Pastime theatre, Tilton, N. H., for instance, reports his short subject night the second best of the week in the box office tense, Saturday night, naturally, coming first. His testimony is echoed by dozens whose experiences have been set down in these pages heretofore.

The reduces the matter of opening an exclusive short subject house in any city to one of equaling the quality of the competing feature houses and bringing to bear the numerous advertising points that must occur to anyone disposed to give the matter thought.

**Arguments Plentiful**

Advertising points, arguments for the exclusive short subject theatre, are plentiful. Convenience, in that it is not necessary to “wait over” to see the first of the feature, economy, in that it is not necessary to sit through a long and possibly dull picture to see whatever it is that has brought the customer in, a dozen strictly timely points may be made. Variety, snap, volume, these are a few of the others.

As additional advantages, of doubtful value however, there looms the possibilities of time admission tickets, good for as long a period as the patron may have to spend and priced accordingly; the definitely featured program schedule for advertising and lobby display, detailing the exact minute that each program factor will be screened; an especial appeal to the drop-in trade, of which very little has been said recently for the plain reason that the drop-in trade has had no theatre to drop in to.

**Policy Economical**

Back of the actual mechanical operation of such a theatre stands an in-duecement likely to be regarded as of more importance than any other—the buying economy that can be observed. On film rental alone such a theatre as the Chicago, mentioned above, could save enough money in a year to make the proposition decidedly attractive. If advertising and other effort put forth could sustain a theatre at a gross in take no more than equal to its feature picture policy mark, this buying economy would render account of itself notably.

Add the wide range of selection afforded the booker for such a house, the flexibility of such a program, the novelty of the whole thing and the all important “difference” from other theatres thus obtainable, and you have the exclusive short subject theatre proposition in a nutshell.

No, it is not the Woolworth of Piggly Wiggly idea. It is a big opportunity waiting for a big man to grasp it.

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**Theatre Editor**

**Writes Vacation Theatre Letter**

 Everybody knows that the writer of the following gets altogether too much space in these pages, but vacations play queer pranks with otherwise more or less normal people—so we condense the outburst.

THEATRE EDITOR PRO TEM.

EXHIBITORS HERALD.

Dear Sir:

At some time in his life everybody tells the story about the calumet who, on his day off, doodled all up and rode around with the relief exhibitor. And then, the author of the above account, our old friend Will, that’s what I did, except for the doodling up, and even the tonic influence of having “nothing to do till tomorrow” didn’t keep me from finding a lot to rant about and very little to commend in the Summer theatricals of this greatest of all Summer resorts. (See billboards.)

Having read some thousands of enthusiastic reports that the Picture Did For Me” reports on “Pink Tights,” Gladys Walton’s early triumph, and having heard that her new picture, “Sawdust,” had only been shown for a few weeks, I took my idle way one Saturday evening to a very good theatre where good pictures are customarily exhibited in excellence. Granted, I got on the dog watch, or on the show which they use to bridge the gap between the matinee and night performance, and were they had to drop out the serial used for the kiddies and make some sort of schedule.

At any rate, when Gladys slid down the top step of the circus tent, as she was in the act of doing when we entered, we thought it was a slow motion feature of the Pathé Review. When she landed on the neck of Niles Welch and bore him to the ground it was impossibly funny.

At first sympathetic, considering the problem of striking schedule time, we progressed rapidly through the week, and, when this had continued through “Buddy at the Bat” and the first scenes of the news-picture, to the exit and elsewhere, accompanied or preceded by the majority of those present.

I don’t think there were more than two hundred in the house during the hour we stayed, and there certainly for what we left when we went in, but neither do I think any theatre in America can afford to discount two hundred customers when they brought tickets, even to make a time schedule.

At another theatre we saw another circus picture, Jackie Coogan’s “Circus Days” (not bad, the way the theatre was booked in the circus pictures while Ringling was in town) and here we encountered our usual difficulty of finding audience, or any audience, which was immediately apparent, we asked if there were front seats. There were not. We insisted, as there always are, and were argued with, the way the manager has to do it, but at least something is needed to be done. We took seats midway, until the usher passed to the back of the house, and there we declined leisurely down the rows, front seats we asked for in the first place, having choice of probably thirty.

This letter is a stereotyped performance, given of necessity every time this theatre is visited. Some day, I hope to learn that there is a sound and logical reason for it, but to date I am in darkness. It used to be a pleasure firming in an audience who would consent to sit in the front rows. Of late, in practically all big houses, it is almost impossible to gain access to this “waste space,” though ticket holders stand ten deep before the box office.

At still another playhouse, again in the neighborhood, I arrived in what the ticket girl assured me was ample time for the last show. I wanted to see the comedy in particular. The news reel was on when I went in. The feature followed—then the news reel again. Everybody left. What was said to the sole representative of the management left about, changing the letters, the electric show, the news reel; but what showmanship of that kind does a theatre’s business is vital, as practi- cers of the same invariably live to learn.

In spite of which, it isn’t a bad idea to spend a vacation in this manner. It’s possible for a trade to live up to this year and they are mainly of negative character, and it would do almost any exhibitor good to look around the other fellow’s shop about now, to see what I mean. That’s what I started out to say.—W. R. W.
On June 22nd and 30th we presented the following Pictures

JACKIE COOGAN in "TROUBLE" and
WESLEY BARRY in "DINTY"—

There is no question as to those Pictures—You Enjoyed them.

We are Desirous to Know whether you want Pictures of this Class every Saturday at 10c and 40c?

Or whether you wish to see shows as shown previous to these dates that have been shown every Saturday for five years at 10c and 25c?

Kindly vote which you prefer and drop in Box at the Theatre.
We aim to please YOU.

FEATURES AT 40c
REGULAR AT 25c

Yours for pleasure,
A. J. LUKACHIE.

Name.

REPRODUCTION of card used by A. J. Lukachie, Hauber theatre, Camden, Ark., to test sentiment by ballot when it was suggested that a five-year-old Saturday short subject policy be changed and feature pictures substituted. His Theatre Letter gives full results.

Patrons Vote 3 To 1 for Short Subject Policy

Bearing directly upon the proposition treated in the article beginning upon the first page of this department this week, A. J. Lukachie's Theatre Letter detailing an audience vote favoring the short subject program follows:

THEATRE EDITOR,
EXHIBITORS HERALD,

Dear Sir:

I will endeavor to tell you of a little stunt that has helped me and may help others that have problems along the same line. Of course it isn't new by any means, but it has done the work for me.

I have been an exhibitor for six years in Camden (longer elsewhere) and for the first year I showed five reel programs (features) and my receipts averaged $10 on Saturdays. Try as I would I couldn't raise this average.

After the first year I changed from features to two-reel comedy, I two-reel Western and 1 serial chapter, 6 reels in all. After the third Saturday my receipts kept going up and at the end of three months my Saturday average was $110. This program I continued for five years, then conditions changed on account of an oil field 17 miles from here. This brought many strangers to Camden. Since May they have left and the city is back to normal, as before the boom.

A few of my patrons have asked for features on Saturday in place of short subject programs that I have run so long. My box office showed me that my short subject program was best, regardless of the few protests against it.

But I wanted to make sure how my patrons stood and to keep on the good side of the kickers, so I put it to a vote. Enclosed find sample of ballot.

At first I was under the impression that after running a certain program five years my patrons really wanted a change, and fearing that I might have gotten into a rut and didn't really know what was best for my patrons, in spite of my observations of the box office report, I put it to a vote and my patrons have decided the issue.

I am pleased to say that the vote was very satisfactory. The family programs won and will continue for five years longer if necessary. Besides the vote I have secured a mailing list that is up to date.

The vote was 154 for features, which consisted of boys and girls from 10 to 18, with about 25 adults, and 579 for short subjects consisting of parents with a few minors' votes.

A. J. LUKACHIE
Hauber Theatre, Camden, Ark.

DEAR MR. LUKACHIE:

If it may be, as you say, that the stunt is "certainly not new," but it is just as true as that it is certainly not used nearly as often as it merits warrants.

As you are interested in the short subject program, naturally, we suggest that you read the article beginning on the first page of this depart-

ment this week. It may be that the article goes too far, but we'd like to have your opinion on the matter. Will you let us hear from you again on it?—W. R. W.

Nat Rothstein Surpasses Own Service Books

Surpassing his own high marks established with campaign books for "In the Name of the Law" and "The Third Alarm," Nat Rothstein has produced a record service volume for the guidance of exhibitors exploiting "Human Wreckage."

Measuring 16½ by 20½ inches, the book has covered every point in the exploitation and selling of the picture from the angles of both the dignified and the circus style. It is printed on 36 pages and in five colors. The cover consists of a large process plate of Mrs. Reid in three colors and carries the title Advertising Compendium and not "press book." The inside front cover carries an honor role of some six hundred individuals and organizations who have endorsed the production and on the opposite page a collection of telegrams and messages from governors, congressmen, senators, well-known civic leaders and political heads.

The next double deck spread is given over to newspaper clippings dealing with Mrs. Reid's narcotic campaign.

Following this are two pages illustrating national advertising given "Human Wreckage" in the Saturday Evening Post, The Christian Herald and the Literary Digest. The two pages that follow this are turned over to the illustrating of the public demonstrations and receptions tendered Mrs. Reid in various cities in the United States in the connection with the opening of the picture.

The cast of picture is given in the next page while opposite it is a page on exploitation ideas. The three pages that follow are also given to the dignified exploitation plans and ideas.

Four pages of colored insert showing two lines of paper come next. In addition to this there is a four-page rotogravure section that can be supplied the exhibitor as inserts for his newspaper. Then follows two pages of ads and news stories of the dignified type.

At this point the campaign begins with eleven pages of sensational exploitation, high-powered ads, news stories tie-ups, advertising tie-ups and general sensational material.

The back cover is in colors and is given over to Mrs. Reid's arrival in New York and the opening and the run of the picture at the Lyric theatre.

Credit for producing this press book must be given to the members of the Film Booking Offices Publicity Staff which in-
GEORGE REA outlines Summer Policy

GEORGE REA anticipated a suggestion in Short Subjects, last issue, and used this letter to golf players when exhibiting Educational's "Golf as Played by Gene Sarazen."

includes Nat G. Rothstein, director; his assistant, Harry Osborne; Leslie Jordan, Ben Grimm, Dave Strampi and the art department, Paula Gould and Ed Hurley.

Good Pictures,
Personality and
Fans Essentials

A good many things, most people will tell you, are essential to the profitable conduct of the show business during the Summer. George Rea names but three, but a great big three they make.

He reasons:

THEATRE EDITOR,
EXHIBITORS HERALD.

Dear Sir:

These warm days an exhibitor needs these three things badly:

1. Good pictures.
2. Plenty of fans.
3. Personality.

Someone on the Main Drag may have a Hipp or a Capitol and rotten business on account of warm weather. He has plenty of Fans and Good Pictures but he's never Around the Place. And on down the street, and maybe a Square off the Drag, someone else has a Shooting Gallery and somehow the Warm Weather is not Hurting Him so much.

This Guy is Always There at Show Time, On the Job with a Smile and a Hand Shake and a Thank-You-Come-Again and maybe Helps the Ladies at the Matinee with their Go-Carts. Maybe the name of his theatre is Gene or Rex, but they just call it Doc's Place or "Down to John's Place" or whatever his name might be—That's Personality!

Green and white are the two coolest colors.

Am sending you a picture of my green marquee. Note the four wonderful hanging ferns. They are crowd attractors, GEORGE REA, Colonial theatre, Washington C. H., O.

DEAR MR. REA:

It looks cool, even in the picture. Your George A. Rea remarks on summer showmanship save the ring of merit. And you know from all that we've heard from and about you, have the personality thing clinched.

But everybody doesn't naturally possess it. Now, if you could suggest any means by which those who have it not may acquire it—well, we'll turn over the department to you that week you wrote it up for us.—W. R. W.

First Stage Ready at New San Diego Studio
Stars and Press Are Guests of Arthur H. Sawyer at Impressive Dedication

(Special to Exhibitores Herald)

LOS ANGELES, July 24.—On Saturday, July 21, the recently completed first stage of the new studios being built by Arthur H. Sawyer at Grossmont, a short distance outside of San Diego, was dedicated in impressive fashion, and this stage fully equipped is now ready to house producing companies.

O'Connor to Make Film There

The event was marked by many interesting features, including a mid-summer sport dance given by the San Diego Elks in honor of the occasion and the huge floor of the new stage was peppeled by a crowd of several thousand.

Arthur H. Sawyer, of S-L Pictures, producers for Metro, brought as his guests several lights of the screen, press representatives and others. Following the introduction of these players Sawyer made a brief speech in connection with the dedication, outlining the plans of the studio organization, including the fact that a company under the direction of Frank O'Connor will begin work immediately on a special feature sponsored by Bert Lubin, brother of Herbert Lubin.

Will Have Three Stages

Mr. Sawyer stated that the first stage, which is to be one of three, is one of the largest in Southern California. Following the dance the entire party of stars and newspaper men from Los Angeles were transported by special automobile to San Diego, where they entertained Sunday morning for this city.

Public to Join in Fight to Abolish War Measure

(Concluded from page 21.)
SHORT SUBJECTS

"A Picture Is Known by the Company It Keeps"

"A man is known by the company he keeps," and the same may be said of pictures. Showmen who refuse to consider the short subject as worthwhile for its own sake may arrive circuitously but eventually at approximately the same profitable treatment of them if they bear this thought in mind and provide good company for their feature pictures.

Anybody knows that it isn't good business to surround an expensive and meritorious feature picture with a lot of cheap and shoddy short subjects. With the idea of saving enough to partially make up for the cost of the big picture. As a matter of fact not many showmen fall victim to this practice, although more take an equally questionable course in eliminating short subjects entirely on extra "special" occasions.

However, disregarding a dozen or more considerations that enter in, it is a safe and sane, if slow, policy to treat the short subjects of the program as "company" for the feature picture. If the picture isn't so good maybe the good company will make it seem better. If it is good the good company will make it seem better still. Incidentally, the short subject will stand better chance of fulfilling its destiny because it is given, for whatever reason, something more nearly like the treatment it deserves.

—Middle Ground—

UNTIL very recently there was no middle ground between the short subject and the feature picture footage. The short subjects never exceeded two reels and the feature pictures never dropped below five. There were no three or four reel productions.

Now it has been found that features can be made in less than five reels and short subjects in more than two. In this "no man's land" between the two it is rather more than likely that the really big short subject achievements of the immediate and possibly the remote future will be registered.

??????—

The current comedy crop is all but drowned out by the deluge of comedies in which the motion picture theatre is the principal set and the motion picture exhibitor is made the ridiculous butt of all and sundry jokes and slapstick. Anybody know what it's all about?

One exhibitor said it was a Hollywood plot that not all the— but he was probably incensed. Another asked if we thought it was good business for the wholesale end of any business to lower, inadvertently, in jest, or otherwise, the dignity of the retailer. A third muttered "!!!?" and pulled the subject.

At any rate, "the world is so full of a number of things" thus far overlooked by the comedians that it hardly seems necessary to burlesque, however cleverly, the exhibitor. And is it good taste?

Proof—

In his first Theatre Letter to this magazine, printed on a preceding page, Mr. A. J. Lukachie, Hauber Theatre, Camden, Ark., tells of a ballot used to ascertain the sentiment of his patrons relative to the continuance or abandonment of a short subject Saturday program policy in effect over five years. As a result of the vote, actual figures of which are given in the letter, Mr. Lukachie will continue the short subject program for five years longer.

If proof were needed that the public likes and wants short subjects, surely this would convince.

Write—

UNDER the caption: "Live Wire Showmen Wanted," the proposition that exclusive short subject theatres in American cities would pay well is advanced in this issue, beginning on page 37. The proposition is outlined in some detail, though several more pages might be devoted to it and should be before implementation. Such a project could be considered.

Readers of this page should find this proposition of especial interest. Opinions from all sources are invited.

—Action—

GEORGE REA, Colonial Theatre, Washington C. H., Ohio, is embarrassingly prompt in his application of the suggestion made on this page last week to the effect it would be a good idea to exhibit "Golf," Educational's short subject, and notify the local golfers. In fact, Mr. Rea applied the suggestion before we made it. (We forebear to drag in that bromide about "great minds.")

Character—

CHARACTER, in a man, is not determined by a single great deed, however fondly cherished may be the universal belief that such is the case, but evidences itself as a sum total of countless little things, uniformly commendable, instilling respect. Theatres are not different.

No big picture ever "made" any theatre. No wonderfully clever stroke of management or press agentry ever won permanent prestige.

Little things well done, repeatedly done, infallibly done—these gross theatre character. And theatre character grosses benefits varied and incalculable.

NEWSPICTURES


INTERNATIONAL NEWS No. 60: Alaska Greets Harding—Hilo; Long Wins World Tennis Title—New Submarines in Demonstration—Mermaids Have Tea in Water—Dusk to Dawn Flier Forced Down—New Zeal Memorie, Name Am- bassador—Test Disappearing Gun—"The Kaiser's Age and Today"—Teritorial Specials.

KINOGRAAME No. 226: Bobby Jones Wins Golf Title—Primate of Spain Assumes Office—Rolls Five Strikers and Hits Joker—Ballet Life—Submarines to Alaska—Elks Conv
MAURICE TOURNEUR tried something the public is said to have been demanding for some time, in his latest First National Picture, “The Brass Bottle.” He introduced a new actress who heretofore had not been exploited in features—Charlotte Merriam—and he says he will continue to do so in future productions. In each big cast he will introduce one or two actors of real ability who have not been starred or featured heretofore. He believes with this plan, which has been emulated by a few other directors, notably Marshall Neilan, the shortage of recognized players will be relieved.

While it would be suicide to attempt to produce pictures with an entire cast of unknown players,” observes Mr. Tourneur, “yet by employing one or two new faces in every cast of prominent actors the happy medium will be reached.

There is no doubt that the public is tiring of looking at the same persons in every picture they see, and the wide publicity given to this matter is bound to react unfavorably upon the industry unless producers take heed.”

In making “The Brass Bottle” (which was reviewed in The Herald last week) Mr. Tourneur also confined the footage of this excellent farce-comedy to six reels and it is to be hoped other directors will follow suit. Six reels is adequate to tell most stories, as Mr. Tourneur has proved.—J. R. M.

“SOFT-BOILED” (Fox) the first of Tom Mix’s new series of pictures has about everything in it the exhibitor wants. It is different from his Western stories in locale but like them is plentifully supplied with action. For the Mix followers this one will prove a good drawing card, and should win new friends for this likeable star.

“The Man of Might” (Vitagraph) is a former serial edited from fifteen episodes to a six reel feature. It abounds in action, suspense and thrills and makes a fast moving and pleasing entertainment. Directed by the star with Edith Johnson playing an important role.

“ST. ELMO” (Fox) is a first-rate adaptation of the Augusta Evans novel, which has been read by thousands upon thousands, and no doubt will prove just as popular as a screen attraction to many thousands of others. John Gilbert is featured in the titular role and the production is excellent in every detail. It was directed by Jerome Storm.

“HOLLYWOOD” (Paramount) is the producers answer to the screenstruck girls who travel to California in search of work and a big name. It is a personally conducted tour of the Lasky studios and many others, and you see more stars in “Hollywood” than you will in viewing a hundred other features. The comedy-drama is slight but you forget the slender tale while watching the various stars “do their stuff.”

“ITCHING PALMS” (F. B. O.) presents Tom Gallery, Virginia Fox, and a half dozen other players in a fairly interesting little comedy-drama, well lighted, photographed and acted. The plot turns on the old subject of who is guilty of a theft and it does not leave the spectator in doubt from the beginning. Directed by James Horne.

“THE VICTOR” (Universal) is Herbert Rawlinson’s latest starring vehicle. It is a picture on the order of the “Leather Pushers” in that it has a stirring ring bout, with Rawlinson whipping a lightweight champion, winning the girl and saving his father’s fortune. An excellent cast appears in support. An entirely logical story, well handled, although slender as to plot.

“THE LOVE PIKER” (Goldwyn Cosmopolitan) is Anita Stewart’s initial picture under the Goldwyn Cosmopolitan banner. It is a society drama of a wilful girl, spoiled by wealth, and has considerable heart appeal. There is an excellent supporting cast and Director E. Mason Hopper has made the most of the Frank R. Adams story, adapted by Frances Marion.

Two scenes from King Vidor’s excellent adaptation of the stage play, “Three Wise Fools.” Vidor produced this attraction for Goldwyn Cosmopolitan distribution. “Three Wise Fools” was written by Austin Strong.
SPECIAL CAST IN

HOLLYWOOD

(Paramount)

This picture is a tour de luxe of the Lasky lot and many other studios out where the picture business thrives. There's a thin little story running through it about a stage-struck girl who tries to get into motion pictures and doesn't. Punchy, witty titles by Tom Geraghty. Story by Frank Condon. Direction by James Cruze. Nine reels.

"Hollywood" had its world premier at the rejuvenated Orpheum theatre, Chicago, and if its success here can be measured by the thousands that are flocking to it, it's going to make a big hit everywhere.

It's one of the oldest comedy-drama's you ever saw, and has about everything in it, including the kitchen sink, bathing girls, melodrama, pathos, big actors and acting,一个个 obvious—railway stations, in homes and upon the boulevard. It gives one an insight into their new life of the movie colony, the difficulties of breaking into pictures, and has a happy, snappy finish.

So many stars in your life. Nightly visits to the theatre, for a solid year wouldn't give you as many as you see in this hour and forty minutes of film. All this in six months. We make it and we can well believe it for you couldn't gather this array of talent together, even for a brief close-up, in much less time.

The story is quite ordinary. It is the tale of Angelina, a pretty, small-town maiden who is anxious to get into pictures. She is urged on in her ambition by a kindly old grandmother, who mortgages her family's farm to get her started. Angelina arrives in Hollywood. She takes her aged grandchild with her, and here the fun starts. Grandpa is cured of his deafness by a doctor, and obtains steady work, while Angelina goes from studio to studio and fails to land a job. Finally, the whole family arrives in the city and each in turn gets a bit role in films while Angelina is compelled to marry and settle down. Her twins—Douglas and Mary—are finally signed up to act in close-ups.

In her travels about Hollywood she meets the various actors and actresses who are familiar to everyone interested in pictures. Fatty Arbuckle is in one scene, applying for a job, but the casting director's window is "closed" to him. Those who have read Cecil DeMille and Jeanie Macpherson, have an opportunity to see them at work, and DeMille without make-up, makes a dorky actor. Chaplin does a comic bit, so does Will Rogers, and whilst some of the subtitles, introducing the stars are quite out of place, most picture devotees know them all by heart—many of them are quite funny. Helen Dunbar might have some objection to people who appear in the picture: Cecil B. DeMille, Jack Holt, Nita Naldi, Lois Wilson, Owen Moore, Jack Pickford, Hope Hampton, J. Warren Kerrigan, Julia Fayce, Clarence Burton, Dinkey Dean, James Flahavan, Lilian Leighton, Pauline Lord, Tom Thomson, Lora Lee, Charles De Roche, William De Mille, Bryant Washburn, Ben Turpin, Bull Montana, Charles Ogle, Guy Oliver, Herbert Rawlinson delivers the goods in the role of Cecil, and Dorothy Manners makes an attractive little actress. Teddy Walker, Frank Currier as Lord Warner, was equally effective, while Otis Harlan as a chewing gum king furnished the comedy contrast. Esther Rawlinson appeared as Chiquita to Eddie Cibrian was Porky Schau, and Tom McQuire Jacky Williams. The original story was called "Two Bells from Pegasus.

HERBERT RAWLINSON IN

THE VICTOR

(Universal)

This picture is on the order of "The Leather Pusher" tales and has a thrilling and thoroughly convincing bout finish. The plot is rather slight, but the action is brisk and the acting good throughout. Story by Gerald Beaumont. Direction by Edward Laemmle. Five Reels.

Herbert Rawlinson as a prize fighter may not be your idea of a prize ring pug, but he certainly gets away with the part in "The Victor" also out of work, but who shares her apartment and doughnuts with him. In a restaurant where Cecil gets a job as waiter he knocks out a prize fighter, and is promptly signed for a bout by a tight promoter. He finally wins the middleweight championship, saves the family fortune and marries the chorus girl. Herbert Rawlinson delivers the goods in the role of Cecil, and Dorothy Manners makes an attractive little actress. Teddy Walker, Frank Currier as Lord Warner, was equally effective, while Otis Harlan as a chewing gum king furnished the comedy contrast. Esther Rawlinson appeared as Chiquita to Eddie Cibrian was Porky Schau, and Tom McQuire Jacky Williams. The original story was called "Two Bells from Pegasus.

SPECIAL CAST IN

ITCHING PALMS

(F. B. O.)


Itching palms are supposed to indicate the receipt of money, and it is about a package of money that "Itching Palms" was written. It contains a good number of comedy scenes, is well lighted, photographed and acted, it should meet with the approval of most audiences. There is nothing striking in theme or story, and many of the incidents will tax one's credulity to believe. However, there is a novel twist to the tale, and in the exciting finish the film's obvious faults are overlooked.

Tom Gallery is the hero, an ex-soldier, who finds his grandfather, a home and a sweetheart in Centreville. Dr. Mayall appears briefly in the early footages as his father, who has cast him off. Robert Walker is the tailor of Centreville, also the village doctor. Thomas Leigh is Judge Barrett, Virginia Fox, his daughter, Virginia, and Tom Wilson an excellent comedy character. Doctor "Mac," Victor Potel, is the surprise character, the town idiot—dull and dumb, who disguises himself under various hats. He finally discloses himself as a government secret service man.

Jerry drops off of a freight train with his friend Doctor "Mac." They find $3 in a well near a haunted house, and with the money buy ingredients for a patent medicine which they dispense on the village streets. Jerry finds his grandfather living in fear of and concocting the medicine. On his deathbed, his son, (Jerry's father) accused Dr. Peak of stealing money from the post-office, and he had it near the haunted house. The old lady makes nightly trips to the house in search of the package, watched by Dr. Peak. And the village people fear the doctor and Jerry come to blows in the house, and Jerry is left to burn it when it catches fire. However, Virginia, the old lady save him, and Doctor "Mac" whips Dr. Peak. Virginia is injured in a fall from the burning house, and an operation is performed to save her life, by Dr. "Mac." Dr. Peak is captured by the "dummy" detective, and Jerry and Virginia receive her father's blessing.
EXHIBITORS HERALD

August 4, 1923

TO MIX IN
SOFT-BOILED

(FOX)

You get about everything in this Mix production, the first of his new series of six pictures. It is somewhat different from his former vehicles and will prove a welcome change to his regular followers and win many new ones.


Tom Mix in a sort of mollycoddle role is something new. He is a mollycoddle, however, from force of circumstances and not from choice and at the finish he asserts himself in a manner most satisfying. “Soft-Boiled” starts out as a Western but soon reverts to the highways and byways, where Tom is a shoe clerk, a restaurant proprietor and quiet, law-abiding citizen for one whole month.

The story is a triple one, in the face of demand of exhibitors for five and six-reel features, it skips along at a lively pace, after it once gets started, and the climax is a regular whirlwind. Tony, the star’s remarkable horse, appears briefly and his big black dog plays an important part in the picture. The dog is a regular actor.

Mix plays with his usual conviction and sincerity the role of Tom Steele, a youth who is to inherit a fortune if he does not lose the temper for one month. He is ably assisted by Billie Dove, in the role of a cabaret dancer; Tom Wilson, as a servant; Charles Blystone and Frank Wead. The picture is staged in elaborate style and the photography and lighting throughout is excellent. Very satisfying feature.

The story: Tom Steele loses his job on a ranch when, in his anger he pulls down a wire fence he is repairing and upsets the horse to which it is attached. In the city he gets a job as a shoe clerk, but is discharged when he wrecks the place in a fight with a former ranch boss. His uncle sends for him—a man of violent temper, who breaks a dozen canes a day—and he learns to control his temper. A fortune is left him if he will not engage in a fight for one month, by the uncle who is reported lost at sea. He is half owner in a cafe, the cellar around the track, he proceeds to “clean house,” saving Dorothy Dare, the dancer, from the clutches of an unwelcome suitor and sails away with her on his honeymoon.

GREEN AS GRASS

(EDUCATIONAL)

This Christy comedy is worth anybody’s money. There are many genuine laughs in it and the action is kept going from the first foot to the final fade-out. It concerns an old plug of a horse who develops unknown racing possibilities whenever a large umbrella is raised near him. Its owner enters him in an important derby and by opening umbrellas for him at crucial points, he comes in first. After that it was easy to sell the horse at a high price.

JOHN GILBERT IN
ST. ELMO

(FOX)

There is sound entertainment in this adaptation of the August Evans story. The production is excellent in every detail; attention has been paid to character drawing and the direction is very good. John Gilbert in the titular role is excellent, acting with proper restraint and conviction. Directed by Jerome Storm. Eight parts.

The more or less familiar story of the youth who is disappointed in love, through the fickleness of the young lady to whom he is betrothed, may not ring true in our present-day manner of living—young men don’t act that way nowadays—but nevertheless the Fox production of the August Evans story, is a worthy effort and no doubt will prove a good box-office attraction. At the time this story was read the story and this forms a good talking point upon which to work. The latter part of the picture is rather slow-moving and there is considerable let-down to the heightened interest in the early footage.

John Gilbert is as usual restrained and effective and he lends naturalness to the difficult role of St. Elmo. Barbara La Marr was adequate in the role of the fickle girl, while Bessie Love acted the role of the old blacksmith’s daughter in effective manner. Other players who appeared in support of these three were also well cast and contributed excellent performances. Beautiful sets and artistic exteriors lend value to the production.

“St. Elmo” is perhaps one of the best known novels of the last three generations and because of its wide popularity it will draw audiences from the reading public as well as the regular picture fans.

The story is followed faithfully upon the screen, in which St. Elmo engaged to a beautiful girl, turns from her in disgust when he sees her in the arms of his friend. He becomes cynical and morose, distrusting all women, and says they are not to be trusted. Upon one of his visits to his home he finds the town blacksmith’s granddaughter has been taken into his mother’s home. He entrusts her with a key to a cabinet in which he has locked the secret of his disappoint-

JOHN GILBERT in a scene from the Fox special, “St. Elmo,” an adaptation of the widely read novel by Augusta Evans, included in the cast.

WILLIAM DUNCAN IN

THE MAN OF MIGHT

(VITAGRAPH)

This was originally a fifteen episode serial that has been edited to a six-reel feature. The editing has been very well done and in its present form “The Man of Might” is very pleasing entertainment, full of thrills, plenty of action and fast moving from start to finish. Directed by the Star.

Imagine all the thrills, suspense and action of a fifteen episode serial packed into six reels and you have a fair idea of what “The Man of Might” offers as entertainment. Obviously, a difficult task to synchronize the various incidents and obtain a logical continuity in cutting thirty reels of action to six. It must be said that the thing has been most ably accomplished in this case and “The Man of Might” stacks up as a mighty pleasing film. We suggest that you look this one over if your patrons are of the type that like action and suspense, because there is an abundance of it here.

Edith Johnson plays opposite Duncan and other members of the cast include Joe Ryan, Walter Rodgers, Del Harris, Frank Tokanaaga and Otto Lederer.

The story involves a buried treasure, which two groups of men are out to obtain and the action shifts from the opening in America to a South Sea island where there are thrills galore as Duncan and his party outwit and fight the desperadoes who are after them.

Sunday Shows Carried

(Special to Exhibitors Herald)

PATCHOUGUE, L. L. July 24.—In an election held here last week this city voted for Sundays shows, the measure carrying by 1,175 votes cast out of 2,884.
A simple tale with many human touches was chosen for this popular star’s initial Goldwyn vehicle and Director Hopper has made much of the splendid adaptation by Frances Marion. For strange reasons the type of picture is all that could be desired, and this, together with the name of the star, backed by an excellent supporting cast, and two big scenes, should make “The Love Piker” a good picture to look for.

As the young wilful girl, spoiled into snobishness by too much money and too much social rivalry, Miss Stewart is a role for which she is well fitted. Her awakening, when her innate good-heart- edness and common sense prevails over snobishness, also gives her opportunities of which she takes good advantage. Others in the cast are William Norris, Robert M. Young, Cyril London, Loyd, Betty Francis, Winston Miller, Mayme Kelso, Frederick Truesdell, Robert Bolder, Cordelia Calahan and James E. Fulton.

The picture opens and closes with an automobile chase, each contributing not a little in the way of excitement. While Wriston Miller’s riding is pursued by a strange man in another car, the fact that she is being chased thrills her, and she finds her on to even more reckless pace and she is held up by a traffic officer. The other car comes up and Martin Van Huisen, the young man driving, hands a picture explaining that it had fallen from her car many miles back. The officer halts them both to court for reckless driving.

Both Hope and Martin are in court the next morning and the proceedings reveal that the girl is really the young man’s employer. Both are suited for speeding and Hope, not having enough money with her accepts a loan from Martin. The affection between the young couple ripens into love and it is not long before Hope announces their engagement. This is a blow to her snobish and scheming mother, who resolves to have Hope wed a man of wealth. Hope and Martin visit the latter’s father, Peter Van Huisen, who lives in the tenement district. The poverty and wretchedness fills her with shame and disgust, and later, after addressing a womanization to the old man, she tears it up. When the wedding day arrives Hope’s conscience troubles her and she is very unhappy thinking about the lonely old man who has not been asked to his son’s wedding. Just before the ceremony she slips into one of the waiting cars, hurries to the old man’s tenement home and brings him, delighted, to the wedding, and everything ends happily for all concerned.

Charles P. Stullings, formerly production manager at Universal City, is now filling a similar capacity at the Mayer-Thalberg studios.

ROLL ALONG

(EDUCATIONAL)

This Al Christie comedy is based on the familiar plot of the two rivals for the hand of one girl. In the present case all are colored people and they live on the Mississippi, or some other wide stream. The girl is to marry the man who first returns from a distant town with a minister. Each commandeer a river boat and they race down and back, that part of the film showing their frantic efforts to keep up stream and not disturb one another by the principal laugh producing part. A kick is furnished where the one who wins finds his “minister” is an imposter. The slow moving river boats—even with trick camera work—do not furnish very excruciating comedy. Only fair.

With the Procession in Los Angeles

By Harry Hammond Beall

Harry Maynard, assistant director to Sid Franklin, is smiling the smile of a proud papa, having been presented with a son by his wife, formerly Margaret Ettinger, well known screen scribe.

Jack Fowler, one time dramatic editor of Hollywood News, is to hold a similar position and will succeed Daily News which Cornelius Vanderbilt is starting in Los Angeles August 15.

Roy Miller, popular theatre manager and Wampus member, has joined the Benedict set, and is now honeymooning at Corona Beach.

The Script, official organ of the screen writers, has been revived under the able editorship of Tom Miranda.

The Seventh and Hill Street corner is itself once more. Carl Walker is back in the managerial chair at Pantages after a month’s vacation.

Actors Fund Day at the Motion Picture Exhibition was the biggest days of the Cinema World’s Fair.

Engineered by Daniel Frohman, president of the Actors Fund of America, practically every star of importance was presented to one of the greatest throngs the mammoth Coliseum has yet known. Twenty-five per cent of gate receipts went to the Actors Fund.

Jack Cunningham, Paramount scenario writer, is back on the coast after several months at the Long Island studios.

Henry McRae and his cinema expedition are on their way back from the Orient.

Richard Walton Tully’s “Trilby” will have its world premiere at Abe Blank’s Des Moines theatre.

Goldwyn celebrities have been entertaining much of late. First, Carmel Myers staged a dinner for Daniel Frohman, then Carey Wilson and Paul Bern gave a Venetian dinner in honor of Wilson being chosen to star in Mazurki’s Elgin Gymn’s “Three Weeks.”

Gilbert E. Gable, president of Achievement Films, Inc., has just arrived at the Goldwyn studios and says Los Angeles is a year and a half ahead of New York in volume of production.

John Bowers is recuperating as rapidly as could be expected from his broken leg incurred in the making of Harold Bell Wright’s “When a Man’s a Man.”

Tom Killian has been engaged by Fred Caldwell to explain the Wind Reynolds, who is under contract to Caldwell.

Bill Montan has talked himself hoarse explaining why Jack Dempsey did not knock out his opponent at Shelley on the Fourth.
Paramount

BUT FIVE PRINCIPALS are cast in the modern version of “The Ten Commandments,” whereas in the Biblical prologue, which Cecil B. DeMille has completed, it was the act of 6,000 people. In the modern part of the picture, which is now under way, Leatrice Joy, Ethel Griffies, Rita Naldi, Rod La Rocque, Robert Edeson and Edythe Chapman are featured.

THOMAS MEIGHAN has completed “Homeward Bound” at the Long Island studio and has returned West to start work on “All Must Marry,” by George Ade.

RITA COVENTRY, by Julian Street, will be William DeMille’s next production.

SALLY CRUTE, a star of former days when Edison and Lubin were pools, appears in Sam Wood’s “His Children’s Children.”

The Paramount advertising department, under the supervision of A. M. Botsford, is issuing to exhibitors at a nominal price rotogravure magazines on each special production for distribution by the theatre man to his patrons.

Educational

A SUPPORTING CAST has been selected for the first of the new series of six Lloyd Hamilton comedies for Educational. Ruth Hiatt has the leading feminine role, and with her in the cast are Del Lorice, Andrew Arickade and Percy Hildebrand. Gill Pratt is directing.

FIVE OF CHICAGO’S largest theatres—the Chicago, Riviera, Tivoli, McVickers and Roosevelt—played Educational pictures during the week ending July 9. The subjects were the Mermaid comedies, “This Way Out” and “Kick Out,” the Christie comedy, “Plumb Crazy,” Lyman H. Howe’s Hodge-Podge, “Shooting the Earth,” and “Kinograms,” Educational’s news reel. The week following Educational subjects played the Chicago, Senate, Riviera, Tivoli and Roosevelt.

Tiffany-Truart

M. H. HOFFMAN, vice-president and general manager of Truart Film Corporation, has just returned from Chicago, where he closed for an extended run of Elaine Hammerstein’s production, “Broadway Gold,” at the Randolph theater. During his trip through the Middle West he arranged also for a pre-release showing of the picture at the Capitol in Chicago.

LARRY SEMON has been in New York conferring with Mr. Hoffman to the production of his series of feature length comedies for Tiffany-Truart. First pictures will be adaptations of New York stage plays. . . . Elaine Hammerstein has commenced work on her next Edward Dillon-Truart production, “Drama of Jeopardy,” The Harold McGrath novel.

Grand-Asher

ENID GREGORY has been engaged as leading lady in Monty Banks’ comedies starting with his eighth picture, “The Conquest of Granada.” Grand-Asher Distribution Corporation will return from New York in August with a sheaf of announcements regarding future production plans at the Grand studios. He is now conferring with Harry Asher at the company’s offices, 15 West 44th street, New York City.

BEN WILSON has completed two pictures for Grand-Asher, “Mine to Keep” and “The Love Trap.” He is now preparing to start on his next production entitled “Mr. and Mrs. Daugh- ters.” Bryant Washburn and Mabel Forrest head the cast. The story is by Eve-lyn Campbell, adapted by Frank Sullivan.

SID SMITH SAYS that a lion is devoid of a sense of humor. In his last Grand-Asher picture, “Hollywood Bound,” which Charles Lamont directed, the lions preserved a serious mien all through the happenings. They never cracked a smile. But, Sid averts, once when he was setting fire to the largest of the lions he saw the animal lick its chops. And it was “smiling.”

Selznick

“WIFE IN NAME ONLY,” a Pyramid production directed by George Terwilliger and featuring Edmund Lowe, Mary Thurman, Tyrone Power and Florence Dwyer has been acquired by Selznick Distributing Corporation, it is announced by Vice-President Myron Selznick. The story is by Bertha Clay.

“RUPERT OF HENTZAU” received an another pre-publication showing at the Mark Strand theatre on July 13, running simultaneously with the second week of its Broadway Strand showing. . . . Grossett and Dunlap, publishers, have issued a photoplay edition of the Robert W. Chambers novel “The Common Law” in conjunction with the Selznick picture of the same name.

A. W. CARRICK has been appointed manager of Exhibitors for Selznick succeeding Frank De Lorenzo, who has been transferred to Milwaukee, it is announced by David R. Blyth, director of sales.

Century

BUDDY MESSINGER has completed “The Inventor” under the direction of Al Herman, and has commenced work on “A Lead Pipe Cinch,” with Buddy playing the role of a plumber’s helper.


Aywon

RIGHTS TO THE NEW Big Boy Williams series for Western Pennsylvania and West Virginia have been sold to Columbia Film Service of Pittsburgh, it is announced by Aywon. Reelcraft Film Exchange, Chicago, has acquired the right to the new George Larkin series for Illinois and Indiana. Films4picture Selling will direct the six Larkin pictures, the first of which has the working title of “The Gringo.”

Hodkinson

“THE IMMORTAL VOICE” is the title of the next Bray Romance and it is scheduled for July publication. It is the story of a series of novels to be produced by Bray Productions, Inc., and shows the making of a phonograph record. Another July publication by Hodkinson is “Radio-Mart,” which has to do with a young radioist who aspires to reach the planet of Mars.

Independent Pictures

WILLIAM S. HART’S “The Cold Deck,” the United States and Canadian rights of which are controlled by the Intercorp Distribution Corporation of Atlanta, will be released by Independent Pictures Corporation.” J. H. Gill will be distributed on the state right market. Independent announces that the first of its 1923-24 productions in K.B.S. will be under the title, “Lyony” by Lois Zellner. It will be ready for distribution in October.

Associated Exhibitors

A CORDIAL RECEPTION was accorded the initial exhibitor of the new series, “The Man Between,” since its publication on July 15, according to reports to Associated Exhibitors. Allan Forrest has a dual role in this offering, which has played such theatres as the State at Schenectady, N. Y., and Colonial at Hagerstown, Md.

THREE FEATURES, all different in theme, will be issued by Associated in August, “Harbor Lights,” an adaptation of the play of the same name, will be published on August 12. On August 19 comes “The Destroying Angel,” a Leah Baird production. The final offering of the month is “With a Kick,” an Halperin drama, which goes to the theatres on August 26.
Fox

AUGUST 19. THAT IS THE DATE of publication set by Fox for its special production "The Winter Comes," from A. S. M. Hutchinson's novel. The picture will open at the Harris theatre, Chicago, September 2. On the West Coast it went into the Columbia theatre, San Francisco, on July 21 for a four-weeks' engagement. It will also be shown for an indefinite time on Broadway.

"CAMEO KILLER!" THE SCREEN production of the Booth Tarkington and Harry Leon Wilson stage play of that name, featuring John Gilbert, has been completed at the Fox West Coast studios. It is one of the specials of the 1923-24 program. ... "The Silent Command," another special on the Fox program, has been completed by Director J. Gordon Edwards. Publication date has been set for September 9.

CHARLES CRUZ WILL PLAY the role of Charles Heminway, Jr., in "You Can't Get Away With It," in place of George Beban, of Vitagraph studios, who had previously been announced for the part. ... Charles Jones is at work on a new picture called "Second Hand Love," from a story by Shannon Phye.

GALLAGHER AND SHEAN have set their first screen comedy for Fox. Its title is "Around the Town With Mr. Gallagher and Mr. Shean." ... "Does It Pay," the Fox production featuring Hope Hampton, is soon to be published. Robert Haines, Mary Thurman, Peggy Shaw are in the cast of this Charles Horan production.

F. B. O.

HARRY BERMAN, general manager of exchanges for Film Booking Offices, has appointed Tom McKean, assistant manager of the office, to the post of manager, succeeding Jerry Saffron, who becomes special traveling representative from the home office.

ROUND TWO of the new Fighting Blood series has been finished, as have "Blow Your Own Horn," "Lights Out," and "Hi-Noisy," all of which will be in the company's full schedule. Round One of the Wixter series will be published on August 5. "Blow Your Own Horn" is scheduled for October.

First National

SUPPORTING Colleen Moore in "Fam ing Yesteryear," Milton Sills, Elliot Dexter, Sylvia Breamer and Myrtle Stedman. John Francis Dillon is directing this production which will follow "The Huntress," Miss Moore's initial First National attraction.

CONSTANCE TALMAGE's "Dalcy," her most ambitious offering, will have its premiere at the Chicago theatre, Chicago, on the same date, August 6, that Normal's "Aces of Vengeance" has its initial presentation at the Apollo in New York.

CAPT. JAMES LOUGHBOURGH, Eastern publicity representative for Thomas H. Ince, has been loaned to General Gaouard of France and is officiating as press agent on the general's tour of the States. ... Katherine MacDonald's forthcoming First National offering is "The Scarlet Lily," written by Victor Schertzinger directed. The star has the role of a misunderstood wife.

MAURICE TOURNERNE'S "The Brass Bottle," which was produced in six reels in compliance with the demand of exhibitors for shorter features, has its premiere at the Broadway Strand, New York, on July 22. The Herald published a review of this unique offering in last week's issue. J. O. Anna Q. Nilsson, James Kirkwood, Tully Marshall, Claire McDowell and Joseph Kilgour head the cast of Sam E. Rork's "Ponjola."

Goldwyn

HELENE CHADWICK has been selected for the leading feminine role in Rupert Hughes' new production for Goldwyn, "Law Against Love." The continuity for this film has been completed and Mr. Hughes is now engaged with Casting Director Robert McBryde and Vice-President Abraham Lehr in casting other important parts.

FRED DESBERG, general manager of Loew's, has booked the entire output of Goldwyn-Cosmopolitan for first and subsequent runs in the theatre of that circuit in Cleveland. ... A. B. Blank has contracted for the first three pictures on the Goldwyn-Cosmopolitan schedule for fall for first runs in Omaha, Des Moines and Davenport, la. The pictures are "Three Wise Fools," "The Spokesmen," and "Enemies of Women."

LITTLE JOSEPH DONAHUE, whose work with Alice Brady in "The Snow Bride," attracted the attention of George Arliss in "The Adopted Father," a story adapted by Forrest Haliday from Edgar Franklin's novel. Selection of players for roles in "Three Weeks" is ready to be started on the West Coast, where the author, Elinor Glyn, is assisting in the work.

Reelab Corporation

REELAB CORPORATION has taken over the Eclair Film Laboratory at Fort Lee, formerly occupied by Fox Film Corporation. The plant has been thoroughly remodeled and new equipment installed. A. Heller has direct supervision of operations, and is president of Reelab Corporation. Other officers are M. A. Horowitz, treasurer; S. H. Horowitz, secretary, and J. A. Kent, vice-president.

Producers Security

"THE MAGIC SKIN" WILL BE OFFERED for publication the coming season, it is announced, by Producers Security. This is the screen adaptation of Balzac's great tragedy which is reported to be one of the really big productions of the season.

Richard Thomas

WILLIAM LA PLANTE, who had a temporary arrangement with Richard Thomas for the disposal of the two Thomas features, "The Silent Accuser" and "Phantom Justice," has become permanently associated with the Thomas organization.

Vitagraph

"ON THE BANKS OF THE WA-RASH," inspired by the famous song classic by Paul Dresser, will be J. Stuart Blackton's first production from Vitagraph. The drama deals with Indiana and Indian folk who live along the banks of the famous river. A typical all-star Blackton cast will be seen in this production.

EVIDENCE THAT POSTAL employs cultivates throughout the country are solidly behind its exploitation campaign on "Loyal Lives," the Whitman Bennett production dealing with the life of a mail carrier, is cited by Vitagraph. Many officials of the postal service have endorsed the picture, and has been widespread publicity through The Postal Record, the official organ of the letter carriers' association.

"PIONEER TRAILS," one of Vitagraph's twenty-six specials, has been completed. It is a David Smith production with Cullen Landry and Anna Alice Houlton in the featured roles. ... Announcement is made by President Albert H. Smith of Vitagraph that arrangements have been completed under which Vitagraph will distribute a series of six Harry Sherman specials. The first will be an adaptation of Hulay's "Let No Man Put Asunder."
The FILM MART


Principal Pictures

SEPTEMBER WILL BE PUBLICATION month for "The Meanest Man in the World" according to Sol Lesser and Michael Rosenberg of Principal Pictures Corporation. Distribution arrangements for the adaptation of the Cuban stage play will be consummated within the next few days. Edward F. Cline directed the screen production. In the cast are Blanche Sweet, Bert Lytell, Bryant Washburn, Maryon Aye, Helen Lynch, Forrest Robinson, Lincoln Steffan, Ward Crane, Frances Raymond, Carl Stockdale, Robert Dunbar, Victor Potel, William Conklin and others. It is planned to have Bert Lytell appear in person at the premiere performance.

"H I A W A T H A," LONGFELLOW'S poem will soon be put into production, it is announced by Sol Lesser. The scenario department has been busy on research work for the film for some months and has been aided by James Willard Schultz, a full-fledged member of the Blackfoot Indian Tribe of Montana and a recognized authority on Indian lore. According to Lesser it is planned to emphasize the poetic elements of the work rather than to attempt to give complete visualization.

PRODUCTION OF THE Harold Bell Wright story, "When a Man's a Man," is nearing completion and the company under direction of Edward F. Cline which has been in Arizona making scenes has returned to the Principal studios at Hollywood where final episodes are being made.

C. C. Burr

FOUR STORIES ARE SOON TO BE put into production by C. C. Burr as photoplays for the coming season. They are "Restless Wives," an original story by Gerald C. Duffy, "The Speed Spook," by William Wallace Cook, "The Average Woman," by Dorothy de Lobes and "The Shame Dane," by Wilbur Daniel Steele. The stories will be produced at the Burr Gladstone studios at Long Island, and, according to Mr. Burr, will represent a superior type of box office product.

HEAVY BOOKING OF "Jack," the Johnny Himes melodrama, is reported for Florida by the Distribution Corporation. This firm recently acquired southern and middle western rights to free Burr specials for a territory embracing eighteen states.

Pathe

HAROLD LLOYD'S next feature comedy, temporarily titled, "Why Worry," will have its premiere at the first anniversary celebration of the Eastman theatre, Rochester, N. Y. This picture, which will be in six reels, will have its publication in the key cities the week following. Lloyd says that his latest picture presents a new idea in comedy, and may be likened to "high class musical comedy, with slightly overdrawn plot."

Warner Brothers

WILLIAM A. SELER, who directed "The Little Church Around the Corner" for Warner Brothers, has been signed to direct three of the forthcoming series of eighteen classics. Selzer will direct "George Washington," an adaptation of the play by George Cohun; "Cornered," the play by Zelda Sears and Dodson Mitchell, and "How to Educate a Wife," the novel by Elmer Glyn.

C. B. C. Officials Find Independent Pictures Of Merit in Demand

(Special to Exhibitors Herald)

NEW YORK, July 24.—State right productions of merit are in demand. Joe Brandt and Jack Cohn of C. B. C. Sales Corporation, are convinced of this following a study of the independent producing field. In helping to supply this demand, the C. B. C. officials point out that they are producing such productions as "Yesterday's Wife," "The Marriage Market," "Discontented Husband," and "Restless Wives." In making "Yesterday's Wife," the producers have promised the author, Evelyn Campbell, a cast of well-known and popular players and have pledged to screen the story in its original theme. Among members of the cast are: Irene Rich, who supports Mary Pickford in "The Street Singer," Eileen Percy, who appears in "The Flirt," "Within the Law" (with Norma Talmadge), and others; Lottie Williams, who plays in "The Veiled Woman," and "Is Matrimonial?" Josephine Crowell, who has a role in "Main Street," "Ashes of Vengeance" (with Norma Talmadge), "Rupert of Hentzau," and "Minnie"; Lewis Dayton, who plays the lead with Clara Kimball Young in "Cordelia, the Magnificent"; Philo McCullough, featured in "More to Be Pitted," and William Scot in "Only A Shop Girl."

OPPORTUNITY AT YOUR DOOR!

Listen—Live Wire Theatre Owners:
Make Your 1923 and 1924 Season a Success

Mutual Burlesque Circuit Franchises are Available for You!

Two franchises to be granted in Chicago. One exclusive franchise in the larger cities in the middle west.

These attractions can be played in regular two-a-day theatre or converted into high-class tabs, playing three or four shows a day. Remember, these shows carry thirty or more people, also well-known musical comedy stars. Beautiful new scenery and costumes, and each attraction has a complete line of special advertising matter. For further details, which will be glad to furnish you, write or wire.

Mutual Burlesque Association

223 West 46th St., New York City or Band Box Theatre, Cleveland, Ohio
S. W. MANHEIM, Western Rep.

P. S.—This form of entertainment has been a proven success last season with a circuit of thirty-two weeks, extending from a Boston to Louisville, Ky. Smaller cities can arrange to play these shows either one, two or three nights.
Abraham Lincoln Said:
"In this and like communities, public sentiment is everything. With public sentiment nothing can fail; without it nothing can succeed. Consequently, he who molds public sentiment goes deeper than he who enacts statutes or pronounces decisions."

Screen Message No. 118
Last year, the government made far more profit out of this theatre than the owners did. Do you think that you should continue to pay the admission tax of 10 per cent?

Producer Seeks Public Opinions

Some idea of the value attached to public opinions by producers may be gained from the announcement by Palmer Photoplay Corporation that it will conduct, through the theatre owners, national and local contests to obtain the best short, constructive criticisms of its production, "Judgment of the Storm," from theatre patrons.

Prizes totalling thousands of dollars will be offered by the company, which transcribes to the screen only original stories by hitherto unrecognized writers.

The Palmer movement is similar in many respects to "PUBLIC OPINIONS," a recently inaugurated branch of the Public Rights League. Through this service, and with the co-operation of its readers, the Herald is seeking constructive and honest criticisms of current attractions and of photoplay types.

The fact that Palmer Photoplay Corporation is spending thousands of dollars to secure definite information from the theatregoer to guide its future production policy is sufficient evidence that there is a well defined place in the industry for such a service as "PUBLIC OPINIONS" offers.

Exhibitors desiring to co-operate in this movement should order their "PUBLIC OPINIONS" blanks from the Herald immediately. There are any number of ways for interesting the public in the movement.

Last week this department explained how Fred S. Meyer, Palace theatre, Hamilton, Ohio, is offering tickets for the best criticisms offered each month. You may have a plan of your own. Test it and pass it along to other theatre men through this department.

PUBLIC OPINIONS blanks have been forwarded during the past week to—

| HAROLD E. RICE, Majestic theatre, Pueblo, Col. |
| E. W. SWARTHOUT, Palace theatre, Aurora, Ind. |
| C. E. HOPKINS, Hopkins theatre, Cotter, Ark. |

Through PUBLIC OPINIONS exhibitors may obtain correct information regarding the demands of their patrons. This movement is open to all exhibitor readers of the HERALD.
LETTERS
From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest, Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Work Without Compensation
MARRIOTOWN, IOWA.—To the Editor: Have we equal taxation as guaran-
ted by the constitution of the United States of America?

Harrah for CHAS. WEARY, Odonto Theatre of Harding, Miss. He voiced my sentiments. Write some more.

His article in the Herald of July 21st, made a hit with me, so much so that I wish to give him and my fellow exhibitors my ideas also. I believe as he does, that we will have these unjust taxes as long as we will stand for it.

My idea of fighting this tax is not so much to have our representatives as through the courts. I have full confidence in our courts to give us equity, but not in our Congress. They have proven their inequitableness.

Take the admission tax for instance: Can our government under the constitution compel us to work for it as tax collectors, buy our own stamps and send them in with our returns, and in many cases hire a bookkeeper to take care of the records for its personnel, and subject ourselves to fines, imprisonment and God knows what not, all without pay? Can the government draft a person into the navy or army without pay? If not, then they can not draft you into the tax collecting business without pay while the fellows that come around and tell you what to do, draw a big salary.

I think they believed the whole thing unconstitutional and believe the issue should be tested out in the United States Supreme Court and, if so, our picture company would try it out if they thought they were being imposed upon unlawfully.

The former feeling that we considered our patriotic duty to pay this unjust tax, but that time is past, and the war emergency is over or supposed to be.

I take the cases of a few that have been indicted for embezzling the admission tax. How can a man embezzle the funds of one who is not paying him a salary, but rather that is doing a gratuitous service? (If I am wrong on this law point, will someone please inform me.)

I think it is time for the government to let us do business under the full meaning of the "Statute of Liberty," I believe that we are a prospering business today and I agree with Mr. Griffith today is "TOO MUCH GOVERNMENT."

If both Congress and the State Government would spend the past ten years learning laws instead of fishing for something all the time to make laws about, then, at the end of ten years, we might get back to normality.

You can't even give away your property nowadays without asking some official, I know we can give our audience $80.00 in cash, each week, but were stopped by threats of arrest.

We believe we are about to the point where patience ceases to be a virtue.

Now, understand me, I am for the good old U. S. A. at all times; defended my country on three different occasions, and, the above is said, NOT in a sense of being against the government, but rather that we need a good house cleaning, so that the poor can have a chance with the rich.

We need to get rid of the professional politician and elect a few patriots. Just watch the chance in Congress.

Come on fellows, write your opinion, make a halloo, then vote.—Don Tomburg, Casino Theatre, Marshalltown, Iowa.

Calls Tax Unconstitutional
OMAHA, NEBRASKA.—To the Editor: Have an idea when I left from another exhibitor, and as it seems to me to be a new angle on the admission tax I will pass it along.

He says he has learned upon investigation and consultation with his attorneys that this tax is unconstitutional as it compels the exhibitors to perform a service for the government, by collecting this tax on each ticket without compensation.

Now, I am inclined to agree with him, as my impression has always been that when one is forced into involuntary servitude, without pay, that is slavery, and is something which our government has never attempted with its soldiers, even in time of war, nor has Uncle Sam ever confiscated property without adequate compensation, to my knowledge.

Brothers, we have been very docile, or perhaps patriotic, in this matter up to this present time, but some of us are beginning to think we have endured a hardship about long enough, which very few other business necessities have said this length of time.

Let the government try to compel big business to work for nothing and just see them squirm. In time of war we performed a voluntary service for our country, without money consideration, and, we think, did our share toward winning the war. We are still willing to perform a like service which seems to us all we should be asked to do.

Some day an exhibitor with nerve and money enough will test out this law and, in my opinion, will beat it hands down.—William H. CEAL, Suburban Theatre, Omaha, Neb.

Gauding Favors Closing
PITTSBURGH, PA.—To the Editor: The office of the Pittsburgh Gauding continually tell exhibitors to book big pictures and then counteract the hot weather daylight saving. etc. We did, and we do, but our books for the past nine weeks show practically no sale. We had a few favorable comments, but saw our sales go down. We are not the only ones who have been hit. Certain exhibitors have to do the best they can. We also have had a few things work against us.

We have been going around to a few of the old patrons and found that the city is very much interested in the work we are doing. We are going to try to close down three weeks this summer, instead of four and the latest news is that we will be open a few weeks next summer. Believe it is good dope, as patrons get fed up on pictures no matter how good they are. They don't appreciate your service more after they miss it for a while.—Henry W. GAUGING, Lincoln Theatre, Pittsburgh, Pa.

 Doesn't Seem Equitable
MUSCOWA, WIS.—To the Editor: This is the funniest thing that happens to an exhibitor. You sign your name on the dotted line for a certain picture you want. On that day you go in, that date is open. You book it. In about a week or ten days you get a letter, "Not available for that date." And on the other hand something like "We can shoot in forty days," and you have to switch some of the pictures to make room and then you get notice, "Dates cannot be changed. No compensation for picture." Doesn't that sound foolish? That is pretty funny to an exhibitor. — F. PAULICK, Paulick Theatre, Muscowa, Wis.

Kinney Loyd has opened a new air-dome theatre at Dublin, Ark.

C. D. Arnold, who has operated the Grand theatre, La Grange, Ky., has closed his house and has leased another building which is being remodeled and will be opened August 3. La Grange is the home town of David Wark Griffith and the new theatre will be known as The Griffith in his honor. "Way Down East" will be the initial attraction.

In order that he may not be out of "order," Lee Jones of the Auditorium theatre, Marshall, Mo., has obtained an aviator for the theatre and plans to have a "flying" pilot who may join the other vacationing exhibitors.

Thomas S. McCoy has purchased the Elite theatre at Golconda, Ill.

Joseph H. Cooper, who recently disposed of the Criterion theatre in Oklahoma City, Okla., has returned from a business trip to New York City.

Harry Redmond, owner of the Majestic theatre, East St. Louis, Ill., plans to spend several thousand dollars in redcoating and improving his theatre during the summer season. However, the house will not close while the work is going on.

F. Ditzenberg of the St. Clair theatre, East St. Louis, Ill., has left for a tour of the Western states. He plans to stop off in Los Angeles and visit the various studios to see how the pictures are made.

Frank Bruner, manager of the Pathe exchange in Albany, N. Y., leaves July 28 for Washington, D. C., where he will spend one week of his vacation, after which he will return to Congress in the Adirondacks, for the remaining week.

L. G. Rapp, the new manager of the F. B. O. offices in Albany, N. Y., has been joined by Mrs. Ross, and the couple are making their home at the Hotel Wellington.

David A. Blythe, of New York, sales manager for the Selznick Distributing Corporation, visited the company's exchange in Albany last week.

Oscar Perrin, manager of the Clinton Square and Leland theatres in Albany, N. Y., is spending each week end this summer with his family at Long Beach.

Vincent Fisher, a well known booker in Albany, N. Y., is spending his vacation at Loon lake in the Adirondacks.

Fred Elliott and Ollie Stacey, of Al-bany, Va., were among the exhibitors from that city who witnessed the Firpo-Willard fight.

Earl Kramer, manager of the Universal exchange in Buffalo, was in Albany the past week.

PURELY Personal

Interesting news about exhibitors and people with whom they come into direct contact. Readers are invited to contribute items for publication in this column. Address them to "Purely Personal."
EXHIBITORS
ISHERALD, 407 S. Dearborn, Street, Chicago.

You are especially invited to contribute regularly to this department. It is a co-operative service for the benefit of exhibitors. TELL WHAT THE PICTURE DID FOR YOU and read what the picture did for the other fellow, thereby getting the only infallible guide to box office values. Address "What the Picture Did For Me." EXHIBITORS HERALD, 407 S. Dearborn, Street, Chicago.

F. B. O.
Westbound Limited, with Ralph Lewis.—Best drawing card I have had in a long time and a picture that was well liked by all.—A. R. Powell, Sugg Theatre, Chickasha, Okla.—Neighborhood patronage.

Westbound Limited, with Ralph Lewis.—Thrilling, pleasing, wonderful picture to exploit. Business double that of the big Paramount and First National pictures we have run recently. It's a clean up.—E. H. Brient, Illinois Theatre, Centralia, Ill.—General patronage.

Westbound Limited, with Ralph Lewis.—Emory Johnson has done it again, as the saying goes and although we do not consider as good as The Third Alarm, nevertheless the title has drawing power and the people seem satisfied that see it and recommend it to their friends, which is the kind of advertising no one can buy. We cleaned up on this one, and believe others can do the same under favorable conditions.—Wm. H. Creal, Suburban Theatre, Omaha, Nebr. Neighborhood patronage.

Westbound Limited, with Ralph Lewis.—Action melodrama well staged with plenty of big punch scenes. The children went wild over it. Melodrama is what they want in our neighborhood and this sure did fill the bill. Two days to good business. On seven reels.—Chas. H. Ryan, Garfield Theatre, Chicago, III.—Neighborhood patronage.

The Third Alarm, with Ralph Lewis.—An exceptionally good picture and gave good satisfaction. Business very good.—James Havorton, Ho Ho Theatre, Cumberland, B. C. Can.—Small town patronage.

The Third Alarm, with Ralph Lewis.—A good picture that should please all classes.—C. F. Krieghbaum, Paramount Theatre, Rochester, Ind.—General patronage.

In the Name of the Law, with a special cast.—We wonder why it is that each producer does not strive to put out pictures like this. It is simply great. Patrons pleased in every respect.—C. Laron Y. Salas Porras, Circuito Alegar, Chi- huahua, Mexico.—Neighborhood patronage.

In the Name of the Law, with a special cast.—Disappointed. Expected to see a better picture. Just fair.—M. W. Mat- tache, Liberty Theatre, Kennewick, Wash.—Neighborhood patronage.

In the Name of the Law, with a special cast.—A melodramatic piece that goes over with certain class, but not all classes. The high spots are so very much over done they are crude. I would much rather play other class of picture. Business here for three days was less than average for this time of the year.—W. H. Bremner, Cozy Theatre, Winchester, Ind.—General patronage.

Westbound Limited, with Ralph Lewis.—Action melodrama well staged with plenty of big punch scenes. The children went wild over it. Melodrama is what they want in our neighborhood and this sure did fill the bill. Two days to good business. On seven reels.—Chas. H. Ryan, Garfield Theatre, Chicago, Ill.—Neighborhood patronage.

The Bishop of the Ozarks, with Jane Novak.—Very good Northern which holds the interest. Made good money.—J. R. Eiler, Opera House, South English, Iowa.—Small town patronage.

The Girl from God's Country, with Neil Shippman.—A very satisfactory program picture which drew well and can be bought at a fair price.—W. H. Harman, Strand Theatre, Kingsport, Tenn.—Neighborhood patronage.

The Girl from God's Country, with Neil Shippman.—Just fair. Last two reels pretty fast, but of course impossible. But it pleased the public and that is what gets us the money.—R. Ross Riley, Wig- wam Theatre, Oelberlin, Kans.—General patronage.

First National
The Isle of Lost Ships, with Milton Sils.—Biggest hit of the year. If you don't book this you're crazy. We booked for three days and packed them in face of downpour. Extended for balance of

THIS IS THE ORIGINAL EXHIBITORS' REPORTS DEPARTMENT, ESTABLISHED OCTOBER 14, 1916. BEWARE OF CHEAP, MISLEADING IMITATIONS. "WHAT THE PICTURE DID FOR ME" IS THE ONE GENUINE SOURCE OF EXHIBITOR-WRITTEN BOX OFFICE INFORMATION.
Old Friend Ticks Out Our News Editor

Readers of this department need no introduction to the vogue of the Lyric theatre, Goodland, Kan. Well, Sprague sent along some typewritten matter this week with the caption ‘The Old Homestead Will Do More Business in Any Small Town Than This One.’ Miller Stanton, Pictureland Theatre, Cohocton, N. Y.—Small town patronage.

The Hottentot, a Thomas H. Ince production.—Ran this on May 24th which is a good idea here. Told people in booking this.—James Haworth, Ilo Ilo Theatre, Cumberland, B. C.—Small town patronage.

Invisible Fear, with Anita Stewart.—Excellent story. ¥Kidnapped girl in six reels. Action fine, beautiful scenes. Not her best, but she always is pleasing. Drew well, however, some trouble opposition. Used Aesop’s Fables with this. These take with old and young. Prices thirty and fifteen cents.—Philip Rand, Red Lion Theatre, Salmon, Idaho.—General patronage.

Alias Julius Caesar, with Charles Ray.—Better than any of the recent Ray subjects we have played. Eddie Gribbon was there with the goods in supporting the star, being responsible for some excellent comedy work.—Henry W. Gauding, Lincoln Theatre, Indianapolis, Ind.—Neighborhood patronage.

Kindred of the Dust, with a special cast.—Good show that pleased most of all the patrons. Played this week and Sunday program.—W. T. Biggs, Unique Theatre, Anita, Iowa.—Small town patronage.

The Louie Eater, with can’t—Barrymore.—A distinct novelty in pictures. Worthy of a place in any theatre. Barrymore does excellent work. A feature so different from the average that it is a welcome relief.—Fred Hinds, Cresco Theatre, Cresco, Iowa.—Neighborhood patronage.

Minnie, a Marshall Neilan production.—Excellent production and gave 100% satisfaction. Exploited with Army airplane dropping 200 lucky numbers on dodgers. Created a sensation, resulting in excellent business. If your people like comedy, book it.—E. H. Bragg, Illinois Theatre, Centralia, Ill.—General patronage.

Money, Money, Money, with Katherine MacDonald.—Among the best of the features made by this company. Considerable human interest but falls a little flat toward the finale.—Henry W. Gauding, Lincoln Theatre, Pittsburgh, Pa.—Neighborhood patronage.

Nomads of the North, with a special cast.—Book it if your town wants thrills and action. Door Nazarene.—Played The Storm week before at advanced prices. This put it to shame. Wonderful forest fire scenes.—G. O. Olfield, Kenedick Theatre, Carbon, Idaho.—Neighborhood patronage.

Oliver Twist, with Jackie Coogan.—Wonderful picture, but oh, what a bliver we were at the box office. We closed two days and lost heavily. Business less than we take in on average program. Did not get away.—E. H. Bragg, Illinois Theatre, Centralia, Ill.—General patronage.

Peeke’s Bad Boy, with Jackie Coogan.—This is sure a fine little comedy drama. The kind that one adults and kiddies will enjoy. It sure gets the laughs if there are any.—
Another Group of Four For “Herald Only” Club

SUBSTITUTING for the regular secretary in a live organization like the “Herald Only” Club is rather pleasant work and, while we have only served two weeks, we will retire with this issue with considerable regret. A big consolation is the fact that our retirement from this job will be followed immediately by a vacation.

And we will be able to look back on the fact that each of the two weeks saw four new members enrolled. The four for this week are:

S. L. BYERLY, Ideal Theatre, Denver, Colo.

HAROLD DASPIT, Atherton Theatre, Kentwood, La.

P. G. HELD, Sterling theatre, Fairmont, Neb.

L. A. PILLOID, Photo Play theatre, Grand Rapids, O.

BROTHER HELD in sending his application writes the following letter:

“That eighth anniversary edition no doubt is the best trade paper number ever published. Please accept my congratulations. I hope that the HERALD will continue to be as much help to the exhibitors in the future as it has been in the past. In regard to ‘What the Picture Did For Me’ reports, will say that I do not see any need of exhibitors sending reports on pictures to any other trade paper than the HERALD. Why not give the HERALD our full support? Let me hear from others.”

BROTHER PILLOID writes as follows:

“Please admit me to the ‘Herald Only’ Club. I have always been a member, as I think the HERALD covers the ground most thoroughly, if not completely. I surely enjoy reading reports sent in. One can almost tell the personality by reading their reports. Mr. Quigley, you rely only on the job a long time, your reports decrease. If you don’t own the EXHIBITORS HERALD, you should.(*) I also think you are like a lot of exhibitors who run a show because they love it. Your magazine has all the earmarks.”

*He does.*
EXHIBITORS HERALD, August 4, 1923

$15 to $20
The Value of B. O. Record

EXHIBITORS HERALD, Chicago, Illinois.

Dear Friends:

Enclosed you will find a few reports on pictures as I see them. Your Box Office Record gives the exhibitor information free of charge, for which other publishers would charge from $25 to $100.

Exhibitors certainly get what they want when consulting the Box Office Record and they get a service which they can depend upon.

FRANK E. LEE,
Lee's Theatre,

In Asia, with Tom Mix.—A good picture, but Mix is losing his hold on the public by playing costume plays. People don't want him in that kind of picture. Best Mix show I ever had. If you have never run this one buy it at once. Will please all classes.—W. T. Biggs, Unique Theatre, Ana, Iowa.—Small town patronage.

Just Tony, with Tom Mix.—Got this one rather late, but it was worth waiting for. Best Mix show I ever had. If you have never run this one buy it at once. Will please all classes.—W. T. Biggs, Unique Theatre, Ana, Iowa.—Small town patronage.

The Last Trail, with a special cast.—A good Western picture that pleased 100%. The fact that it was a Zane Grey story, plus the fact that it was a good business.—Ray J. Delap, Pastime Theatre, Kansas, Ill.—Small town patronage.

Lights of New York, with a special cast.—Fair. Paid three times the price of an ordinary program but not worth one cent. Contract it like a pig in a bag. Had a very few to see it.—Geo. Khatkhat, Khatkhat Theatre, Sydney, N. S. Can.—Small town patronage.

Man's Size, with William Russell.—Satisfactory program picture.—C. F. Kriegbaurn, Paramount Theatre, Rochester, Ind.—Large town patronage.

Mixed Faces, with William Russell.—A very good program picture which did not draw even as well as the ordinary programs. Russell is a good actor, but Fox does not give him a story that will help him put it over. No unfavorable comments from the few who viewed it.—C. B. Morgan, Rosewin Theatre, Dallas, Tex.—Neighborhood patronage.

My Friend the Devil, with a special cast.—A fairly good picture, but not as special as some of the others.—Geo. Betancourt, Queen Theatre, Brownsville, Tex.—Transient patronage.

Nero, with a special cast.—Picture mighty good but could not get them out. Spent more money advertising this one than any we have ever shown. If we had to show Fox specials all of the time Fox would soon have our little theatre.—S. J. Dickler, Kaypee Theatre, Mt. Gilead, Ohio.—Neighborhood patronage.

Oath Bound, with Dustin Farnum.—First time we have played Dustin for nearly two years. Picture fair, but you must have pre-sale to make a show as business was rotten.—J. W. Wilson, Davison Theatre, Wapun, Wis.—General patronage.

Oath Bound, with Dustin Farnum. A good picture when played in the right theatre, but they served me with an awful mess which ruined my business for the day. Mix picture that will appeal to three hours getting it where it would go through a machine. Three complete breakdowns on the first show.—W. H. Martin, American Theatre, Columbus, Ga.—Transient patronage.

Pawm Ticket 210, with Shirley Mason. A very good little picture that did not draw well for people in small towns. She draws less and less each time. Picture was a good one. Story fair. Receipts small. Loss not so much as I thought.—Geo. Khatkhat, Khatkhat Theatre, Detroit, Dallas, Tex.—Neighborhood patronage.

The Queen of Sheba, with Betty Blythe.—This is a fine picture. The man or woman that has the chance to see this will be glad it. Easiest picture of the year.—G. L. Blasingame, Hall's Theatre, Halls, Tenn.—Neighborhood patronage.

Romance Land, with Tom Mix.—Good. Russ Spencer's shooting and tricks is the chief of the comedy.—C. F. Kriegbaum, Paramount Theatre, Rochester, Ind.—General patronage.

Romance Land, with Tom Mix. Not as good as Catch My Smoke or Just Tony. About the average Mix picture. It is a little short, only about four reels. Ran a Gladys Walton Gossip with it and the people liked it.—Geo. Betancourt, Queen Theatre, Brownsville, Tex.—Large town patronage.

Shirley of the Circus, with Shirley Mason.—Good program picture. Pleased.—O. V. Kelly, Majestic Theatre, Reddubs, Wis.—General patronage.

Shirley of the Circus, with Shirley Mason.—Good program picture.—C. F. Kriegbaum, Paramount Theatre, Rochester, Ind.—General patronage.

Sky High, with Tom Mix.—One of the best pictures Mix ever starred in to my notion. Some of the most remarkable stunts ever seen. Wonderful scenery. Book it and boost it.—Ray J. Delap, Pastime Theatre, Kansas, Ill.—Small town patronage.

Three Who Paid, with Dustin Farnum.—Can's say so much for this one. Fair. Dustin does not draw.—O. V. Kelly, Majestic Theatre, Reddubs, Wis.—General patronage.

The Town That Forgot God, with a special cast.—Another good special from Fox. Pleased all who saw it. The boy's active is wonderful. Pictures like these boost business.—S. Hankiewicz, Lark
Creal Has Viewed Jenkins: Says Picture Flatters Him

Does the picture of J. C. Jenkins, which was presented in the Eighth Anniversary and Studio Number of EXHIBITORS HERALD, do justice to his classic... or not?

With the mercury hovering around the boiling point, it seems a poor time of year to have a hot argument and still this weighty question has arisen.

Jenkins writes that the picture made him look as if he had "green colic." And now, William H. Creal of Omaha writes in; says he has seen Jenkins "himself, in person," and declares the likeness is "highly flattering" to the G. O. M. of Neigh.

That isn't all Creal says. He adds his congratulations to the long list received on the July 7th issue and tells how joining the "Herald Only" club freed his mail box of a trade paper he had been getting for free years. His letter is as follows:

"I am a little late in congratulating you on your splendid anniversary number, but the weather has been so hot lately that I have lost my pep."

"There is only one thing in the whole publication that might be criticized, and that is the photo of myself. If the exhibitors will stand for a picture of the kind in which they certainly must be a good-natured bunch. I feel that you have given me entirely too much honor."

Another publication, which has been copying your exhibitor report idea, has been presenting my green for a number of years. Since it has always been in the 'Herald Only' Club, it has ceased to arrive. The last one received contained less than three pages of these reports from exhibitors, whereas formerly it contained several pages. The club seems to have taken effect.

"In regard to J. C.'s remarks in regard to his own picture, don't believe him. I have viewed him in person. Although he has his good points, believe me, that is his best."

It is high time he sensed that poem in a manner that threatened us with if Philip Rand didn't do his duty as poet laureate, which he has not done of late.

"Have just read the remarks of F. C. Hinda in the July 21st issue of the HERALD, which gives us another reason why we should write to you exclusively. Long live the HERALD and long live the editor of 'What the Picture Did For Me.'"

WILLIAM H. CREAL,
Suburban Theatre, Omaha, Neb.

A Zane Grey picture and real good for an old picture. Played it July 4th and did a good business considering we didn't celebrate here. W. W. Woltz, Palace theatre, Blackwell, Okla.—General patronage.

Goldens, with Claire Adams.—Old, but good, especially the latter part when the title "Turn the Animals on Them" flashed on the screen. The children almost raised the roof. Play this. W. J. Shoup, De Luxe theatre, Spearville, Kans.—Neighborhood patronage.

Grand Larceny, with a special cast.—If your audience prefers that old triangle hook then they will enjoy this one, as Elliott Dexter and Claire Windsor give an excellent performance under fine direction and good settings, but this "neglected wife" stuff came over with Noah in the Ark, although the record does not show that there were any flapper wives on board. Had there been, Noah no doubt would have stepped out some the same as the boys do nowadays. These poor wives who have to make love to some other man because their husbands don't sit around the parlor all day and hold them on a thread sick. Why the — don't scenario writers forget it? Grand Larceny would have been an excellent picture if the story had had any part of it. By the way, what's the matter with the hepatic? — J. C. Jenkins, Auditorium theatre, Neptune, Ill.—General patronage.

His Back Against the Wall, with Raymond Hatton and Claire Adams.—Osborne, Opera House, Mason City, Nebr.—Neighborhood patronage.

—It was a nice love drama. Very poor attendance. Big meeting, and my advertising matter failed to reach me. — G. L. Blasingame, Halls theatre, Halls, Tenn.—Neighborhood patronage.

Hungry Hearts, with a special cast.—This picture was a great surprise to us, being much better than the exploitation department of the producers indicated, which is unusual, to say the least. If they had talked a little louder it might have been another Humoresque. We succeeded in being a little to the good by crowing it. Wishing you all the same, I am. — Wm. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

Look Your Best, with Colleen Moore.—No fault of the star that picture is slow and draggy. No good for Saturday night. Not much good for any nights. — Harry Hobolth, Maxine theatre, Inlay City, Mich.—Small town patronage to H. B. Swain's.

The Man from Lost River, with House Peters.—A dandy outdoor picture which always goes good in a small town. — J. W. Anderson, Rialto theatre, Cozad, Nebr.—Neighborhood patronage.

The Night Rose, with Lon Chaney.—A very good picture and those who saw it had favorable comments for it, but only a few saw it. — W. L. Douglas, Strand theatre, Newman Grove, Nebr.—Small town patronage.

A Poor Relation, with Will Rogers.—Just a program picture. Not bad, but I can't call anything first. — C. S. Salna, Majestic theatre, Elder. — Small town patronage.

Sherlock Holmes, with John Barry—

A Fair Jones offering that pleased the crowds, Peters, Pastime theatre, Mason, Mich.—Small town patronage.

Truxton King, with John Gilbert.—A fine comedy-drama. The best Gilbert picture so far. A good star if they only gave him a good director. — Harry Pace & Bonma, Rialto theatre, Pocahontas, Iowa.—Neighborhood patronage.

Up and Going, with Tom Mix.—I considered this one of Tom's best. — Chas. Lee, Astor, Grace, Pierre, S. Dak.—Small town patronage.

While Justice Waits, with Dustin Farnum.—Very good picture. Pleased 95 per cent. Business. It is the fault of the picture. — Geo. Khatarr, Khatarr's theatre, Sydney, N. S., Can.—Small town patronage.

Without Compromise, with William Farnum.—Pretty good, but moves rather slow.— C. F. Kriechbaum, Paramount theatre, Rochester, Ind.—General patronage.

Goldwyn-Cosmopolitan

Backbone, with Alfred Lunt.—A dandy picture that pleases most everyone. — Harry Burt, the theatre, Cold Lake, City, Mich.—Small town patronage.


Ace of Hearts, with a special cast.—Fair picture. Got by; that was all.— F. S. Mooney, Opera House, Mason City, Nebr.—Neighborhood patronage.

Ace of Hearts, with a special cast.—A good program picture. After booking this we found so much adverse criticism decided we had drawn a lemon. No such thing. It is full of drawing power from beginning to end. — Snell & Glass, Jolly theatre, Columbus, Ky.—Neighborhood patronage.

A Blind Bargain, with Lon Chaney.—We thought this would take a flop because of its gruesome subject, but it drew very good. Warm weather business. — John D. Burton, Capitol theatre, New Bedford, Mass.—General patronage.

Broken Chains, with Colleen Moore.—Action well liked here, and there was plenty in this picture. A picture that pleases.— W. S. Hankiewicz, Lark theatre, Cleveland, Ohio.—Neighborhood patronage.

Brothers Under the Skin, with a special cast.—Only a program picture and should not be boosted. Some good comedy in it and will please an audience wanting light entertainment. Business below average. — F. E. Harrell, theatre, Centralla, Ill.—General patronage.

Come On Over, with Colleen Moore.—Good comedy-drama. Pleased 100 per cent of audience. — E. W. Harrell, Grand theatre, Beardstown, Ark.—Neighborhood patronage.


Gimme, with a special cast.—A dandy little picture that is all good and many saw it. — D. E. Fitton, Lyric theatre, Harrison, Ark.—Small town patronage.

Golden Dreams, with Claire Adams.—
more.—A very splendidly made picture with a good star whose work is as near perfect as one could want. Picture is entirely too long and does not draw to any appreciable extent. Sold cheap. Not much loss.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Snow Blind, with a special cast.—Draws like a factory smoke stack. Holds interest to the end. Pauline Starke and Cullen Landis present a good evening’s entertainment. Fine for hot weather. Charged thirty-five cents big to small Sunday crowd and fair Monday attendance. Ran

Sport Review with this which took very well.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

The Stranger’s Banquet, a Marshall Neilson production.—As a production this is superb. As a drama it is too involved to please the average audience. Business only fair.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

A Tale of Two Worlds, with a special cast.—Good picture. A little heavy, but the kind our patrons like.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Wall Flower, with Colleen Moore.—A very good little picture that pleased a small crowd.—J. H. Talbert, Legion theatre, Norwich, Kans.—Small town patronage.

The Wall Flower, with Colleen Moore.—No knockout, but a pleasing little picture. Drew good business for three days.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Watch Your Step, with a special cast.—As the bootleggers had been running wide open and gambling hitting on high, then suddenly shut off due to lights and shooting and fourth of July celebration coming up, I had printed in big black type on red cards the mere words, "Watch Your Step on July Third." Put these up all over town a week in advance without anyone knowing who did it. Speculation was spirited. Some thought it was a tip from the Sheriff, others thought it was for a dance. Then we followed by a printed bill (Goldwyn failed to send any paper) and caught a good crowd. If paper had arrived I would have made a clean-up. This comedy-drama is fine. Get it. Boost it and watch your step.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Watch Your Step, with a special cast.—Just a pleasant little picture. Can’t say much for it or anything against it.—W. L. Douglas, Strand theatre, Newman Grove, Neb.—Small town patronage.

Hodkinson

Second Fiddle, with Glen Hunter.—Another perfectly good picture that was killed in its hour of birth. Why, oh why can’t producers see that the strenuous use of the shears in the cutting room means hundreds of dollars to both themselves and exhibitors? This has a very good story and the theme is well handled with the exception of about a reel of draggy film that has no connection with the story at all. Business good, but, all said, picture was too draggy. Trim! Trim! Ye Gods, Trim!—V. G. Bollman, Castalia theatre, Castalia, Kans.—Small town patronage.

French Heels, with Irene Castle.—Pleasing picture. Patrons well satisfied.—R. E. Irwin, Bijou theatre, Keswick, Iowa.—Neighborhood patronage.

Cameron of the Royal Mounted, with a special cast.—A very good picture. Though old, doesn’t show it at all, and pleased better than most Western type pictures do.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Cameron of the Royal Mounted, with a special cast.—A very good filming of Ralph Connor’s story.—Roy W. Adams, Fastnacht theatre, Mason, Mich.—Small town patronage.

A Certain Rich Man, with a special cast.—An old picture, but one that fits in nicely with a Sunday show.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Man of the Forest, with a special cast.—This is a real picture and I consider it one of the best out-door pictures I have ever shown. People liked it who don’t usually like Westerns. It is exceptionally good.—Chas. Lee Hyde, Grand theatre, Pierre, S. D.—Small town patronage.

Riders of the Dawn, with a special cast.—A good picture and pleased a very small house.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

The U. P. Trail, with Roy Stewart.—Old picture, but good story. Had a house full on this one. Zane Grey popular here.—R. E. Irwin, Bijou theatre, Keswick, Iowa.—Neighborhood patronage.

The U. P. Trail, with a special cast.—Mopped up on this one. New print and went over big. Played Wandering Two, third Leather Pushers, and it also is a dandy. July 4th.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Metro

The Soul of the Beast, a Thomas H. Ince production.—A decided novely, Circus stuff went big with kids and drew good business for three days.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Trailing African Wild Animals, a Mar—
train race and rescue of the young sister from the villain by the ex-doughboy brother will give excitement and put it over with average fans. It is easily one of the best plays of the year and should be shown in all high class theaters. We charged fifty and twenty-five cents and lost a little money.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Grimoine and Romance, with Viola Dana. — A dandy. One that should please any one. Went over good here. Attendance just fair.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

The Five Dollar Baby, with Viola Dana.—This is just a little program picture. Hardly up to this star’s average, but listen, it outdrew Prisoner of Zenda, Quincy Adams Sawyer, Hearts Aflame, Trifling Women, Forgotten Law and about all the other Metros. How can you dope ‘em.—R. W. Hickman, Lyric theatre, Greenville, Ill.—Neighborhood patronage.

The Five Dollar Baby, with Viola Dana.—Too much Jewish matter in this one. My patrons were disappointed as she is liked here, but not in this kind of picture. Pleased about 50 per cent.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

A Five Dollar Baby, with Viola Dana.—Poor picture. Had poor business on this one. First night small crowd, second night nothing. Proved to be a lemon for me.—C. B. Marks, Rex theatre, Albion, Neb.—Neighborhood patronage.

Forget Me Not, with a special cast.—This is a good picture, but tragic all through. Will please women. Could be shortened to advantage. Seven reels. Ten and twenty-five cents.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Forgotten Law, with Milton Sills.—This picture has no right whatever to be classed as a special. Don’t attempt to raise your admission. It’s just a program picture and nothing more.—R. W. Hickman, Lyric theatre, Greenville, Ill.—Neighborhood patronage.

The Fourteenth Lover, with Viola Dana.—This is another typical Dana picture. This little lady sure does put the goods out. As good as some specials we have run. Never have had a poor Dana picture yet, and Metro are reasonable on their rentals.—C. M. Cox, Alamo theatre, Pella, Iowa.—Neighborhood patronage.

Glass Houses, with Viola Dana.—This is not as good as some exhibitors claim it to be, although it will please the majority of your people.—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—Small town patronage.

The Great Redeemer, with House Peters.—Real good. If one likes West-
Unusual set which will be seen in "The Queen of Sin" Selznick Distributing Corporation production.

erns and my patrons do. Ran on Tuesday night. Hot as any July. Made a little fire, for it was all right. My Abbot theatre, Hichins, Ky.—Neighborhood patronage.

Hearts Aflame, with Frank Keenan.—Good story, well acted by all-star cast. Fire scene, which is big punch, too long. Did not draw here—J. Winning, Davison theatre, Waupun, Wis.—General patronage.

Hearts Aflame, with Frank Keenan.—Wonderful picture. Paper should be improved on. A 100 per cent production. C. R. Otto, School Auld, Williams Bay, Wis.—General patronage.

Hearts Aflame, with Frank Keenan.—A picture that pleased all. They came back the second night to see the forest fire scenes.—George Wahl, Orpheum theatre, Red Bluff, Ca.—Small town patrons.

Hearts Aflame, with Frank Keenan and Quincy Adams Sawyer, with special cast.—Exceptionally good pictures and gave good satisfaction. Business only fair on these two. No fault in the pictures, though.—James Haworth, Ho Ilo theatre, Cumberland, B. C., Can.—Small town patronage.

June Madness, with Viola Dana.—Used only one day. However, fair business and think best Dana in some time.—M. B. Tritch, Victory theatre, Poteau, Okla.—Neighborhood patronage.

Kisses, with Alice Lake.—Good comedy drama. Star well liked here.—Geo. J. Kress, Hud-on theatre, Rochester, N. Y.—Neighborhood patronage.

Love in the Dark, with Viola Dana.—A pretty little comedy-drama that entertained all who saw it. There were not many of them, but it was not the fault of the picture. We ran it right in line, the average program and bought right.—C. R. McHenry, Rose-ecin theatre, Dallas, Tex.—Neighborhood patronage.

Love in the Dark, with Viola Dana.—Consider this one Miss Dana's best. It has all that goes to make a good picture—humor, thrills, pathos, love. It pleased 96 per cent.—Paco Betancourt, Queen theatre, Brownsville, Tex.—Transient patronage.

Peg o' My Heart, with Laurette Taylor.—A play for all who love sentiment. Fine acting and better drama. A play to be proud of. Laurette Taylor is a lovely actress and reminds one of Anita Stewart in her impish plays. It's another Irish picture; the select trade will prefer it to My Wild Irish Rose. We boosted this big. Put on extra fine music, violin and piano, and had a fine singer render the song, Peg o' My Heart, at the beginning and end of play during the running of the reels. We charged fifty and twenty-five cents and broke even. If you have a high-class theatre, be sure and run it. It would be fine for Christmas. Metro is coming up to the front very rapidly.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Peg o' My Heart, with Laurette Taylor.—A dandy picture but priced a little too high. Gave comps to Summer school students and didn't make a thing. They liked it well enough to come back and pay, so we should worry.—Goodwin & Hilton, Park theatre, Somex City, Iow.—Neighborhood patronage.

The Prisoner of Zenda, a Rex Ingram production.—Really a Broadway picture. Does not belong in the small town. Two days to very poor business.—M. B. Tritch, Victory theatre, Poteau, Okla.—Neighborhood patronage.

Quincy Adams Sawyer, with a special cast.—Fine picture, but owing to hot weather we lost money on it.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Toll of the Sea, with a special cast.—A beautiful picture. Advertise as a novelty and one will kick.—D. E. Patton, Lyric theatre, Harrison, Ark.—Small town patronage.

Paramount

The Heart Raider, with Agnes Ayres.—This picture seemed to please. Everybody liked Mahlon Hamilton too.—Leo.

Berkhart, Hippodrome theatre, Crestline, Ohio.—General patronage.

The Rustle of Silk, with Betty Compson.—English picture. A big failure at the box office. Sold to us for two days and I did not hold the average picture for one day. On seven reels.—Chas. H. Ryan, Garfeld theatre, Chicago, Ill.—Neighborhood patronage.

Sixty Cents an Hour, with Walter Hiars.—Very weak. Patrons walked out before it was over. Felt like thirty cents in Chinese money over it.—J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Sixty Cents an Hour, with Walter Hiars.—Very light farce-comedy. Walter used his way on his way and did not present a particular effort. He may make a place for himself, but he won't fill any one else's shoes. Heard it cut, which there was Clark & Edwards, Palace theatre, Ashland, Ohio.—Neighborhood patronage.

The Trail of the Lonesome Pine, with Mary Miles Minter.—An ordinary feature with lots of action and was met favorably by all.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

The Trail of the Lonesome Pine, with Mary Miles Minter.—As a matter of fact, one that you can put over and make some money on if you buy it right. Kennedy mountain forest story with plenty of action.—E. H. Brient, Illinois theatre, Centralia, Ill.—General patronage.

The Trail of the Lonesome Pine, with Mary Miles Minter.—Very agreeable. Patrons said it followed the book and it was good.—W. W. Woltz, Palace theatre, Blackwell, Okla.—General patronage.

The Go Getter, with T. Roy Barnes.—Stark is a wedding picture. Ended up with twenty-three merchants and sold out twenty minutes after box office. 1,000 people in twenty minutes. They came for the wedding. Next two days about our limit for poor business. Only a fair production.—E. H. Brient, Illinois theatre, Centralia, Ill.—General patronage.

Grunmpy, with Theodore Roberts.—Used this on Fourth of July. Did not do any business, due to the attraction coming out of town. Some said they liked it, some said the opposite. Personally I did not see anything to it.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

Racing Hearts, with Agnes Ayres.—Good picture. Good onto race.—O. V. KU, Majestic theatre, Reedsburg, Wis.—General patronage.

Mr. Billings Spends His Dime, with Walter Hiars.—Just a good program. Cast good. Story too thin.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Adam's Rib, a Cecil B. DeMille production.—Died a fairly good gross the first day and a rotten business the next two. In reality only a program picture and we had many complaints for it. Our "special days"—E. H. Brient, Illinois theatre, Centralia, Ill.—General patronage.

Across the Continent, with Wallace Reid. Good.—W. H. Henderson, Alwo theatre, Medford, Okla.—Neighborhood patronage.

Back Home and Broke, with Thomas Meighan.—Here is one good. Ran it two weeks and the second week the best. The first, You can't go wrong on this one.—George Wahl, Orpheum theatre, Red Bluff, Cal.—Small town patronage.

Back Home and Broke, with Thomas Meighan.—George Ade and Thomas Meighan a wonderful team. Stood up two days overwhelmingly well. It and Bachelor Daddy are Meighan's best. Price 0. K.—Goodwin & Hilton, Park
A Bachelor Daddy, with Thomas Meighan.—One of the best pictures ever shown in my town. Enough said. Buy it.—Geo. C. Starkey, Opera House, Mon- tor Falls, N. Y.—Small town patronage.

A Bachelor Daddy, with Thomas Meighan.—One of the best Meighan pictures out. A picture that they will like in any community in cities or small towns.—John Aden, Rialto theatre, Terril, Iowa.—Neighborhood patronage.

Behold My Wife, with a special cast.—A very good picture and worth a second run in most any house.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Behold My Wife, with a special cast.—Miss Scott sure does some fine acting in this picture. We did a nice little business on this one, although played it quite a while ago.—John Aden, Rialto theatre, Terril, Iowa.—Neighborhood patronage.

Beyond, with Ethel Clayton.—Pretty good comedy, but far from her best.—W. J. Shoup, De Luxe theatre, Spearville, Kan.—Neighborhood patronage.

Beyond, with Ethel Clayton.—Drew a good house and held all to the last with good interest. Drew many favorable comments. A good short picture that is an all round warm weather pleaser. Book it.—Barry Roberts, Electric theatre, Centralia, Kan.—Small town patronage.

Bought and Paid For, with Agnes Ayres.—Good semi-dramatic comedy with good cast. Town complimented and best of all, you can buy it right.—B. M. Wooley, Orpheum theatre; Elsie, Mich.—Small town patronage.

Chickens, with Douglas McLean.—Good picture. Personally we like this star. The kind of picture to play in hot weather.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Cowboy and the Lady, with Tom Moore.—Average good Western program picture. Town complimented with best of all, you can buy it right.—W. J. Shoup, De Luxe theatre, Spearville, Kan.—Neighborhood patronage.

The Cradle, with Ethel Clayton.—A program picture which has a story as good if not better than most superior specials. Well liked.—J. W. Wintringer, Davison theatre, Waupun, Wis.—General patronage.

The Crimson Challenge, with Dorothy Dalton.—A real live Western picture. If your patrons like Westerns book this one.—John Aden, Rialto theatre, Terril, Iowa.—Neighborhood patronage.

Dark Secrets, with Dorothy Dalton.—Very fair program picture.—Clark & Edwards, Palace theatre, Ashland, Ohio.—Neighborhood patronage.

Dark Secrets, with Dorothy Dalton.—Fair attendance on an extremely hot night. Audience seemed pleased with the picture.—San Francisco, a satisfactory program picture.—C. McDonough, Majestic theatre, Milford, Ill.—Neighborhood patronage.

The Dictator, with Wallace Reid.—Much better in every way than The Dictator starring Barrymore, which we ran some years ago. Walter Long as the chauffeur was a scream. First night good attendance, second night flop. However, this was not the fault of the picture.

Charles Murray gives you a few ringside tricks in "Fiddling Fool," the C. C. Burr all-star comedy which Hodgkinson is distributing.

Probably hot weather, twilight baseball, motor parties, etc., ad lib.—Heiny W. Gauging, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Don't Tell Everything, with Wallace Reid.—This is another good picture that didn't make me money. I believe this is worth using, though old.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Don't Tell Everything, with Wallace Reid.—Pretty tame picture. You sit through five reels expecting something to happen and the word "Ead" flashes on your face and it's over, that's about all there is to it. Usual attendance.—G. F. Rediske, Star theatre, Ryegate, Mont.—Small town patronage.

Ebb Tide, with James Kirkwood.—A South Sea story. A good picture enacted by a good cast. Noah Beery exceptionally well cast.—C. F. Kriegliham, Paramount theatre, Rochester, Ind.—General patronage.

Enchantment, with Marion Davies.—Cosmopolitan makes some mighty fine productions, but Marion Davies does not draw for us. Even her Knighthood picture did not pull well.—J. W. Wintringer, Davison theatre, Waupun, Wis.—General patronage.

Exit the Vamp, with Ethel Clayton.—High class society marital life drama. Very fair. Two days to less than usual loss on this type of picture.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

The Face in the Fog, with Lionel Barrymore.—Fair picture, but too many reels. No comments.—W. T. Henderson, Alvo theatre, Medford, Okla.—Neighborhood patronage.

Fool's Paradise, with a special cast.—A picture that our patrons enjoyed very much, and many told us so. A picture that will go over in a small town as well as a big one.—John Aden, Rialto theatre, Terril, Iowa.—Neighborhood patronage.

Fool's Paradise, with a special cast.—Good entertainment, but too long. Photography good. Many favorable comments.—R. E. Irwin, Rialto theatre, Winwick, Iowa.—Neighborhood patronage.

Forever, with Elsie Ferguson and Wallace Reid.—This is a real picture. Did not do so well—but I don't know why—I T. Talbert, Grand theatre, Pierre, S. Dak.—Small town patronage.

Gamme Chicken, with Beul Daniels.—Good program picture. Did fair business on it. Played on a hot night.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Good Provider, with Vera Gordon.—As a good provider this was a long ways off. As a picture it was pretty good.—C. F. Krieglham, Paramount theatre, Rochester, Ind.—General patronage.

Green Temptation, with Betty Compson.—Didn't see it, but patrons told me they liked it.—P. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Green Temptation, with Betty Compson.—Very remarkable work for this type of picture existing in the market today. Many comments. Paid 87.50 for it in town of 1,000.—S. L. Byerly, Ideal theatre, Dr. Graft, Ohio.—General patronage.

Green Temptation, with Betty Compson.—A very good venture. The patrons not one afraid of this one.—J. W. Andresen, Rialto theatre, Cozad, Neb.—Neighborhood patronage.

Her Husband's Trademark, with Gloria Swanson.—All well done. Very dramatic. Miss Gloria in a part like this, Story good, but a poor title. Would call it program stuff.—J. W. Wintringer, Davison theatre, Waupun, Wis.—General patronage.

He Comes Up Smiling, with Douglas Fairbanks.—We all forgot the heat and enjoyed a good laugh all through this lively piece. Drew full house and lots of favorable comments with request for more of Doug's pictures.—Harry Roberts, Electric theatre, Centralia, Kan.—Neighborhood patronage.

The Hell Diggers, Rent Free, with Wallace Reid.—These two pictures we just can call fair, Not enough action for Wallace. Story weak or something ails them.—John Aden, Rialto theatre, Terril, Iowa.—Neighborhood patronage.

If You Believe It, It's So, with Thomas Meighan.—A splendid picture, but not as good as Back Home and Broke. Lost some money on it because it was bought too high. Wish they would make all of them as good as this and sell right.—C. R. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

If You Believe It, It's So, with Thomas Meighan.—After playing Manslaughter, Meighan does not show up so good in this, but it is a good picture.—J. J. H. Talbert, Legion theatre, Norwich, Kan.—Small town patronage.

If You Believe It, It's So, with Thomas Meighan.—This is a good picture.—Will please 100 per cent.—O. R. Ariss, Rex theatre, Renus, Mich.—Small town patronage.

The Impossible Mrs. Belliew, with Gloria Swanson.—Picture pleased small crowds two nights. Swanson is a poor box office attraction here.—Pfeifer Bros., Opera House, Kenton, Ohio.—General patronage.

Java Head, with Leatrice Joy.—Excellent picture and pleased 100 per cent, but the title was against it. Excellent weather
but could not get them in. Leatrice Joy
is an artist in this.—E. H. Brient, Illinois
theatre, Centralia, Ill.—General patronage.

Just Around the Corner, with a special cast.
—Good.—W. J. Shoup, De Luxe the-
atre, Spearville, Kan.—Neighborhood pa-
tronage.

Kick In, with a special cast.—Fine pic-
ture, but one of the biggest box office
flops we have run. We lost heavily on it.
Action, direction, story, etc., away above
the average in my opinion, but the public
didn't take to it.—C. H. Brient, Illinois
theatre, Centralia, Ill.—General patronage.

The Lane That Had No Turning, with a special cast.—Fine program.—Bert Sil-
ver, Silver family theatre, Greenville,
Mich.—General patronage.

The Law and the Woman, with Betty
Compton.—Fair program picture.—Bert Sil-
ver, Silver family theatre, Greenville,
Mich.—General patronage.

Making a Man, with Jack Holt.—De-
spite an adverse report on this in a vaude-
ville publication, we found this an excel-
lent picture and one that should appeal to
the home hearted thinking. In spite
of extremely hot weather, we did a fair
business on Sunday and "a good thing
had by all."—Wm. H. Creal, Suburban
theatre, Omaha, Neb.—Neighborhood pa-
tronage.

The Man From Home, with James
Kirkwood.—Good picture and worthy
than we paid for it. Complete in every
detail.—Clark & Edwards, Palace the-
atre, Ashland, Ohio.—Neighborhood pa-
tronage. —

Manslaughter, a Cecil B. DeMille pro-
duction.—Played this to a slight loss be-
cause of tent show opposition both nights,
but, man, this picture is there. Believe
this one and you've got one that is strong
for the two best of all the (more or less) "Fa-
mous 41" and the "39" released to date.
The man has the picture up to a pitch.
An innovation for DeMille. Worth extra
admission and the best of your play dates.
—Fred Hinds, Crescent theatre, Cresco,
Iowa.—Neighborhood patronage.

Manslaughter, a Cecil B. DeMille pro-
duction.—We were a little late getting to
this one, but call it one of the best we
have ever shown. One every theatre
should have it and get behind it. Tommy
always saves the red ink for us.—A. A.
Brollier, Kaypee theatre, Mt. Gilead,
Ohio.—Neighborhood patronage.

The Man Unconquered, with Jack
Holt.—Fair picture, but did not go over
here in my estimation. This is too long.
Would have made a better five reeler.—
Geo. J. Kress, Hudson theatre, Rochester,
N. Y.—Neighborhood patronage.

The Man Who Saw Tomorrow, with
Thomas Meighan.—Not the star's best,
but it is worth the money and we have
four days.—Earle Hall Payne, Kentucky
theatre, Louisville, Ky.—General patron-
age.

The Man Who Saw Tomorrow, with
Thomas Meighan.—Nothing extra. One
of the star's weak ones.—C. F. Kriegh-
baum, Paramount theatre, Rochester,
Ind.—General patronage.

Moran of the Lady Letty, with a spe-
cial cast.—This is a good program pic-
ture. A great deal like many of the sea
pictures, but Vasco Valentin will draw dra-
um. C. Starkey, Opera house, Montour Falls,
N. Y. Small town patronage.

Nice People, with Wallace Reid.
Shades of all that was glorious in the
past. There is enough "almost" beer, "far
from" champagne and "kicketless"
cocktail in this to make every old timer
dry for a week. A jazz picture from
Jazzland. Entertaining quality only fair.

The moral it seeks to teach is over-
shadowed by "wine, woman and song.
A dose of all-night parties for good mea-
sure. (No, the "last resort" of the con-
ventions is not abused but they are given
an awful strain.) O. K. if they like jazz
in big bunches. We could have done with-
out it nicely.—Fred Hinds, Crescent theatre,
Cresco, Iowa.—Neighborhood patronage.

Nobody's Money, with Jack Holt.—
Good picture.—Bert Silver, Silver family
theatre, Greenville, Mich.—General pat-
ronage.

Nobody's Money, with Jack Holt.—
Good program picture. Will please most
any audience where they like comedy-
drama.—Pace & Bouma, Rialto theatre,
Pocahontas, Iowa.—Neighborhood pa-
tronage.

North of the Rio Grande, with Jack
Holt.—This will get over with most any
audience. Good background and splendid
photography make this a real picture in
town of 1,000. Business good.—S. L. Byerly,
Ideal theatre, De Graff, Ohio.—General
patronage.

The Old Homestead, with Theodore
Roberts.—One of the very best pictures
of the season. A production that should
have as wide an appeal as any of this
season's pictures. The storm scene is the
best one since Way Down East. The film
is worth extra admission to any audience.
One of the few specials worthy of the
name. Played it on hottest days of the
summer. Lost $100, but I'm afraid we
saw it are still talking. If you haven't it
booked sooner, save it for September or
October.—Fred Hinds, Crescent theatre,
Cresco, Iowa.—Neighborhood patronage.

The Old Homestead, with Theodore
Roberts.—A small town clean up. This
did not bring the business for which we
had hoped. We did advertise it so much.
Many favorable comments. Better than Way
Down East.—B. B. Johnson, Pictureland
theatre, Cohocton, N. Y.—Small town pa-
tronage.

One Glorious Day, with Will Rogers.
—We had this substituted in place of the
one we were to show. Don't know why
they did it, but it sure is one rotten pic-
ture. If any of you have this booked,
my advice is not to play it under any
circumstances.—S. L. Byerly, Ideal the-
atre, De Graff, Ohio.—General patronage.

The Ordeal, with Agnes Ayres.—I con-
sidered this the poorest program I have
shown this year. Don't show it even if
you have it bought. I did not like it and
honestly found any wrong in. —Fred Hinds,
Lee Hyde, Grand theatre, Pierre, S. Dak.
—Small town patronage.

Outcast, with Elsie Ferguson.—Pretty
good as a sleep producer, especially in
the warm weather. It would have been
pretty good in five reels, but it's in seven.
—C. F. Kriegbaum, Paramount theatre,
Rochester, Ind.—General patronage.

Over the Border, with Tom Moore.
—Good picture. —Tom Moore so we were doubly pleased.—Geo. C.
Starkey, Opera house, Montour Falls,
N. Y.—Small town patronage.

Paying the Piper, with a special cast.
—Old, but good. We got a new copy and
pleased 90 per cent. Denny is very well
cared for here and we advertised him with
specials if you haven't this year, do it.
Your audience will thank you.—
Calderon Y. Salas Porras, Circuito Alca-
raz, Tijuahua, Mex.—Neighborhood pa-
tronage.

Pink Gods, with Bebe Daniels.—Was
afraid of this on account of many adverse
reports, but while this picture is not a
world beater, it got by pretty well. If
it was in five reels instead of seven it
would have been good.—J. H. Talbert,
Regent theatre, Norwich, Kan.—Small
town patronage.

The Pride of Palomar, with a special
cast.—One of the best pictures I have
seen this year. Better than any other pictures in three months.
You can't go wrong on this one. I
bought it cheaply.—C. B. Marks, Rex the-
aatre, Albion, Neb.—Neighborhood pa-
tronage.

A Prince There Was, with Thomas
Meighan.—Peaches Jackson and Thomas
Meighan, the whole lot. The charac-
ters round out a pleasing program pic-
ture.—J. Winninger, Davison theatre,
Wausau, Wis.—General patronage.

Rent Free, with Wallace Reid.—Per-
sonally, I liked this picture fine, but we
did no business. A lot of people when
they saw it was good tried to keep their
eyes not to see a dead man act, and walked
away. That's what we call foolish, but
they must be pleased.—R. Ross Riley,
Wigwam theatre, Oberlin, Kan.—General
patronage.

The Sheik, with Rudolph Valentino.
—
Did not draw on a second run as I thought it would. I don't consider it much of a picture.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

**Singed Wings**, with Bebe Daniels.—This was not a poor picture but we have played many that were much better. Cast was competent.—Henry V. Gauding, Lincolnton theatre, Pittsburg, Pa.—Neighborhood patronage.

**South of Suva**, with Mary Miles Minter.—Has no drawing power. If you book this one, run a two-reel comedy with it. Good picture to keep the average cost of your films down.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

**Three Live Ghosts**, with a special cast.—This is the poorest excuse of a picture we ever put on the screen. I never saw any of this foreign junk that was any good.—John Aden, Rialto theatre, Terril, Iowa.—Neighborhood patronage.

**Tullie**, with Mary Miles Minter.—Good picture. Pleased all who came to see it.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

**To Have and to Hold**, with Betty Compson.—A very good picture, but about one reel too long.—Elmer E. Gailey, Crystal theatre, Wayne, Neb.—General patronage.

**Too Much Wife**, with a special cast.—Extra good comedy-drama. A typical study of Davey and Betty Bailey and Joy Barnes. Leigh Wyant, the stenographer vamp, is fine. This will universally please. Thirty and fifteen cents.—Phillip Rand, Rex theatre, Salmon, Idaho.—General patronage.

**Traveling On**, with William S. Hart.—This is the surest Hurt picture we have played, seven reels of laughing. People walked out on it.—J. Winnington, Davison theatre, Wapau, Wis.—General patronage.

**When Knighthood Was in Flower**, with Marion Davies.—No words too extravagant to describe it. Should clean up in educated communities. Some said characters were too modern.—Goodwin & Hilton, Park theatre, Sioux City, Iowa.—Neighborhood patronage.

**When Knighthood Was in Flower**, with Marion Davies.—This is one of the best costume plays that I ever screened, the box office results were only fair. Twelve reels is too long for any picture. My opinion is that the first reel is good, the end.—James Haworth, Ilo Ho theatre, Cumberland, B. C., Can.—Small town patronage.

**When Knighthood Was in Flower**, with Marion Davies.—One that every theatre should show. Never have had as many good comments on any that we have shown as this one. Everybody says it is as good as it would be a joy to be in the business. Book it and boost it.—A. E. S. Co., President theatre, Gilkis, Ohio.—Neighborhood patronage.

**When Knighthood Was in Flower**, with Marion Davies.—A fine picture. Beautiful settings and scenery. A picture that will go over in small town as well as the large one.—John Aden, Rialto theatre, Terril, Iowa.—Neighborhood patronage.

**The Woman Who Walked Alone**, with Dorothy Dalton.—Good program.—Bert Silver, Silver family theatre, Greenville, Mich.—General patronage.

**The World's Applause, Singed Wings**, with Bebe Daniels.—Don't care for either one of these pictures. Rental too high to make any money.—R. A. (Theatre, Green- ville, Ill.—Neighborhood patronage.

**The World's Applause**, with Bebe Daniels.—Not a special, although it was sold as one. Played on our "special" days and took a terrible flop. Well produced but no appeal at the box office.—E. H. Brien, Illinois theatre, Centralia, III.—General patronage.

**The World's Applause, With Bebe Daniels**.—Rental too much. Lost money. Feature only classed with any ordinary program picture. Nothing to rave over.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

**Safety Last**, with Harold Lloyd.—Ran two days. Broke all house records for two days. In spite of the hot weather I made money. Harold Lloyd the best drawing card I can get. When you run this you play your piano through the first reel and carol and it is all strategy. I never hear it. Nothing but praise. This is the best show I ever had. After they see it the first night they will stand in gauges on the street and argue as to whether it is fake or was he actually on a building. I argued it was the real thing of course. You will run this up with this. I believe to run it two days. Two six sheets, two three sheets and four ones: 11x14, 22x28, big crowds two days.—Kinney Lloyd, Spald theatre, Dierks, Ark.—General patronage.

**Safety Last**, with Harold Lloyd.—Played this to a fine business and every one seemed to like it. Had some say they liked Grandma's Boy and Dr. Jack the best.—R. W. Hickman, Lyric theatre, Greenville, III.—Neighborhood patronage.

**Safety Last**, with Harold Lloyd.—Could not ask for anything better. Lloyd kept our audience in roar and screaming as he climbed the twelve-story building. Book it and boost it. You will never regret it.

**The Monkeys Changers**, with a special cast.—A very good picture of the drug traffic. Good comments.—E. L. Grael, Opera House, Vernonville, Wis.—Small town patronage.

**Playgoers**.—Lonesome Corners, with a special cast.—Just a fair picture. Would not advertisement. We will keep five days and maybe we have to.—Harry Hoboth, Maxine theatre, Inlay City, Mich.—Small town patronage.


**Preferred**.—Poor Men's Wives, with a special cast.—Good picture. Got a bad print, but the kids liked it and we're making money. Good program to play. Business poor two days.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.


**Shadows**, with Lon Chaney.—Chaney is always good but Lichtman, like other poor distributors, doesn't make his office receipts and exhibitor holds the bag. Buy it right and play it.—C. B. Davis, Northland theatre, Norwood, Ohio.—Neighborhood patronage.

**Shadows**, with Lon Chaney.—Excellent production from every angle.—D. E. Fitch, Lyric theatre, Harrison, Ark.—Small town patronage.

**Thorns and Orange Blossoms**, with a special cast.—This missed being a special on account of story. Settings and photography fine.—E. E. Fitch, Lyric theatre, Harrison, Ark.—Small town patronage.

**Thorns and Orange Blossoms**, with a special cast.—Not a big special when you see the box office returns. Played dur-
ing hot weather and broke even two days. Not like the book, so patrons told me.—C. B. Davis, Norwood theatre, Norwood, Ohio.—Neighborhood patronage.

Selznick

The Grub Stake, with Nell Shipman.—Takes you back to the movies of five years ago with the regulation "bad man" and innocent girl who asks for a loan so that she may take her invalid to Alaska. However, there are some wonderful snow scenes in contrast to the verdant valley below. Also different wild animals with their young which the children greatly. Walt Whitman with his rhapsymatics pleases. Plenty of action throughout and drew better than the average. All ages commenting favorably. W. H. Harman, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

His Wife's Husband, with a special cast.—I didn't think much of this and neither did the box office.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Sisters, with Seena Owen.—A splendid picture with a healthy theme.—M. W. Mattecheck, Liberty theatre, Kennicott, Wash.—Neighborhood patronage.

Stolen Moments, with Rodolph Valentino.—Fair. It satisfied the girls, but, oh, how the boys kick. Advise you not to play it. Good only as an emergency.—Geo. C. Blake, large small town theatre, Sydney, N. S., Can.—Small town patronage.

The Man Who Lost Himself, with William Faversham.—Reissue played in first run house has been favorably commented on for some time. Bought right. Played four days.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General pal to good.

Who Am I, with a special cast.—A fairly good program picture. Rather slow for hot weather. Ran with comedy at ten and twenty cents.—Chas. Elliott, Jewel theatre, Sidell, Ill.—Small town patronage.

Evidence, with Elaine Hammerstein.—A good picture but a poor print.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Good Night, Paul, with Constance Talmadge.—A clever little picture that drew more dollars than some of the prominent ones were sold for. SOLD money. Print in good condition and consider it a good bet. Advertise it as a reissue.—C. R. McHenry, Rosewin theatre, Delray Beach, Fla.—Small town patronage.

She Loves and Lies, with Norma Talmadge.—A reissue which can be bought right and will earn money anywhere. Stood up four days against strong opposition.—R. Farnsworth, Princess theatre, Waterbury, Conn.—General patronage.

United Artists

One Exciting Night, a D. W. Griffith production.—Very good, as all Griffiths, especially the storm. Poor business, but no loss for the weather. Will bring it back in winter and will clean up.—Calderon & Salas Porras, Circuito Alcazar, Chihuahua, Mex.—Neighborhood patronage.

The Glorious Adventure, with Lady Diana Manners.—It is a good thing that Lady Manners does not have to act for a living. She is a star, but not just starve. Still picture, poorly told. Direction amateurish. Prima color film, although not perfect, fairly puts it over as a novelty.—Joseph G. Purtell, Day theatre, Detroit, Mich.—General patronage.

Robin Hood, with Douglas Fairbanks.—I bought this because I liked it and not

Stuart Holmes and James Morrison in a scene from "The Unknown Purple," which is an excellent picture for distribution by Truart Film Corporation. It is a Roland West story.

because I expected to make anything. It turned out as I expected. Three days fair business at twenty and forty cents. Gross receipts a record for the town. Attendance away under The Four Horsemen. Many favorable comments. High rental and special advertising left rather less for me than any good program picture and comedy would have netted me. The big drawback, however, was that all the highbrows in town had already seen it at Lansing, twelve miles away, played day and date with their second run, so it might have been worse.—Roy W. Adams, Pastine theatre, Mason, Mich.—Small town patronage.

Robin Hood, with Douglas Fairbanks.—This picture is everything they say it is except worth what they asked me for it. I have run everything of United Artists Corp. up to this release, so feel able to say they have this picture over-priced.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Romance, with a special cast.—Another one of United Artists' pieces of choice sold to me as an eight-reel special. Have had many favorable comments at half the price much the better. I am compelled to quit this company on the account of their outrageous film rentals.—C. M. Cox, Alamoe theatre, Pella, Iowa.—Neighborhood patronage.

A Tailor Made Man, with Charles Ray. Here's a five-reel picture stretched, padded and pulled to nine reels. Couldn't get a line on it for most of them either left or went to sleep. Ray must think pretty well of himself when he thinks he can entertain an audience through nine reels after all the junk he handed them through Paramount and First National. And they ask three times as much for one of his pictures. I'm through.—R. W. Hickman, Lyric theatre, Greenville, I11.—Neighborhood patronage.

Tess of the Storm Country, with Mary Pickford.—Made a little money on this, but lost it all on One Exciting Night with some extra besides. Did not draw like the first Tess picture.—C. B. Davis, Norwood theatre, Norwood, Ohio.—Neighborhood patronage.

Tess of the Storm Country, with Mary Pickford.—This is simply a treat to our patrons. Mary Pickford was losing ground here and they program picture R. Little Lord Fauntleroy, was mediocre, so we were afraid to advertise this strong. Also account taken of the Tess of the Storm, which we ran about three years ago, but we were greatly and agreeably surprised to see this wonderful product and so well patronized. We have many felicitations on this account.—Calderon Y. Salas Porras, Circuito Alcazar, Chihuahua, Mex.—Neighborhood patronage.

Fair Lady, with a special cast.—This is a very good picture and the name is not fitting it. Pleased those who saw it.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

The Man Who Played God, with George Arliss.—One of the finest of Sunday pictures, Ran this against The Christian and it was the line. Any theatre can show this with credit and I believe with a cash profit.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Down on the Farm, a Mack Sennett production.—Did more than average Saturday night business. It can be bought right and ought to make money for any one.—Miller Stanton, Picturad theatre, Cohocton, N. Y.—Small town patronage.

The Iron Trail, with a special cast.—Cut to five reels this might make a fairly representative action picture. But no place to go until the last two reels of the seven. It is entirely too dragy during the first five reels.—Fred Hinds, Cresco theatre, Cresco, Iowa.—Neighborhood patronage.

Universal

Sawdust, with Gladys Walton.—Run this on a Saturday or Sunday for the children. It is a story of circus life with the account of the play under circus. Star cute in the role she portrays. On five reels.—Chas. H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

Don Quickshot of the Rio Grande, with Jack Hoxie.—Here is a real honest to goodness Western with lots of comedy and action. Hats off to Universal, as their policy of live and let live is the only thing that is keeping the small town exhibitor going.—Face & Bouma, Rialto theatre, Pocahontas, Iowa.—Neighborhood patronage.

Fools and Riches, with Herbert Rawlinson.—An improbable but well acted story. Contains quite a number of laughs. Will get laughs.—Henn W. Garding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Burning Words, with Roy Stewart.—Just fair program story of the Northwest with Carry G. Stewart giving his name as director, but does not look like his work.—P. G. Estee, Fad theatre, Brookings, S. D.—Neighborhood patronage.

Burning Words, with Roy Stewart.—A fair attraction. Good work by the star. Just not a draw.—H. L. Kline, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

Burning Words, with Roy Stewart.—Good program picture. Mounted police
Look what they're doing in Los Angeles with the big new 2nd series of FIGHTING BLOOD—and that isn't the 'alf of it either

The second BIG series of H. C. Witwer's knockout stories are miles bigger and better than the first series.

If you liked the first 12 episodes of "FIGHTING BLOOD" you'll rave your head off when you see the new series.

Wait till you see them. If you get business with the first series, rebuild your house or enlarge it to hold the jams that will crash their way to see the second series.

Take a slant at the photo above. That's the way the crowds packed themselves into Sid Grauman's Metropolitan theatre (newest and most lavish theatre in all America), where only the choicest offerings of the screen are shown.

Take our tip. SPEAK FOR THIS NEW SERIES NOW!!! We've taken the sales force off the job on "FIGHTING BLOOD." Our troubles now are apportioning the play dates.

DISTRIBUTED BY

F. B. O.
The exhibitor who boasts he never plays a reprise—He was born DULCY

stuff. Went over good two days. Has plenty of action. Well liked here.—C. B. Marks, Rex theatre, Albion, Neb.—Neighborho used the program on.

Double Dealing, with Hoot Gibson.—Used this on July 4th and stood them up most all day. Much better than the last two efforts of Hoot, but honestly think he had better luck with the Weather. Hugh G. Martin, American theatre, Columbus, Ga.—Transient patronage.

Double Dealing, with Hoot Gibson.—An excellent Gibson subject which held interest throughout. Particularly pleasing to the younger element, who became almost too vocal in expressing approval.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.—Neighborhood patronage.

What Wives Want, with a special cast.—A good picture. Did not draw well, although story was good, but a little deep. Well acted but with no drawing power.—C. R. Miller, Gen theatre, Spur, Tex.—General patronage.

Trammed in Scarlet, with a special cast.—Fair program. With Keaton in The Balloonia made good Friday and Saturday show, but the sunny weather has killed Saturday business with me.—H. DeBaggio, Star theatre, Collins, Iowa.—Small town good patronage.

The Town Scandal, with Gladys Walton.—One of the best comedy-dramas of the year. I classed it better than nine-tenths of the so-called big specials. A fine program picture. Boost it all you can.—C. B. Davis, Norwood theatre, Norwood, Ohio.—Neighborhood patronage.

The Town Scandal, with Gladys Walton.—Town Scandal and Century Comedy Dark Horse. I thought it a poor show, but that has nothing to do with the weather. Sad day to our business. Saturday night crowd stampeded it O. K., so there.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Town Scandal, with Gladys Walton.—A nice little comedy-drama with the kind of scenery that pulls them in. Business a little better for the average Walton.—Hugh G. Martin, American theatre, Columbus, Ga.—Transient patronage.

Nobody's Bride, with Herbert Rawlinson.—Not as good as most Rawlinson's, but the weather was bad and the feed, caused the Saturday night crowd to stampede it O. K., so there.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Dead Game, with Hoot Gibson.—Hoot Gibson is popular with my fans and my attendance. Looking for some outdoor attractions. I consider these attractions very consistent pictures and bought at a price that is right.—C. McDonough, Majestic theatre, Milford, Ill.—Neighborhood patronage.

The Abysmal Brute, with Reginald Denny.—Splendid audience picture and good business. Particularly fine in advertising. Don't pass it up.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

The Abysmal Brute, with Reginald Denny.—Boys, here's a 100 per cent attraction. Will absolutely please any audience. I did not do very much business on account of weather, but believe me it's a real knockout and price is O. K.—Harry Holohol, Maxine theatre, Inlay City, Mich.—Small town patronage.

The Abysmal Brute, with Reginald Denny.—Placing like a whirlwind. Want more features with Denny. Please men, women and children.—Silverman Bros., Strand theatre, Altoona, Pa.—Did not get general patronage.

Single Handed, with Hoot Gibson.—A good program picture. Gibson well liked of pep. Good hot weather picture. Patrons well pleased. Admission fifteen and twenty-five cents.—Chas. Elliott, Jewel theatre, Sidell, Ill.—Small town patronage.

The Fox, with Harry Carey.—This is an extra good picture if you can get a good print. What little I got was in much needed shape.—F. E. Grelton, Electric theatre, Atwood, Kan.—Neighborhood patronage.

The Galloping Kid, with Hoot Gibson.—Ordinary Western but worth the price they ask for it and Hoot pleases my crowd as well as any of them.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

The Gentleman From America, with Hoot Gibson.—A splendid picture. Better than many of the things they call super specials and charge a big price for.—E. W. Egeland, Electric theatre, Atwood, Kan.—Neighborhood patronage.

Human Hearts, with House Peters.—House Peters is always good and well liked. Small attendance account of hot weather.—Most meetings with the usual good picture.—O. B. Davis, Norwood theatre, Norwood, Ohio.—Neighborhood patronage.

Hunting Big Game in Africa, an H. A. Snow production.—Drew many strange faces in our theatre who only attend something out of the ordinary. Seemed to like it.—Business good.—Plessor Bros. Opera House, Kenton, Ohio.—General patronage.

Hunting Big Game in Africa, an H. A. Snow production.—Safe in saying that it pulled 99 per cent of patrons. A very nice business and Universal did not rob us. One that every theatre should show. Book it and advertise it to the limit and make a little money.—A. A. Broller, Kaypee theatre, Mt. Gilead, Ohio.—Neighborhood patronage.

Hunting Big Game in Africa, an H. A. Snow production.—Good ad.—Selling the card. Tied up with school for special matinee and all schools in city were disabled for this matinee. Did biggest business in the theatre.—Chas. Lee Hyde, George Wahl, Orpheum theatre, Red Bluff, Cal.—Small town patronage.

Hunting Big Game in Africa, an H. A. Snow production.—Good educational picture, but not a knockout at the boxoffice.—Drew well with school kids. Will not please all.—A. R. Jennings, Ideal theatre, Middleton, Mich.—Small town patronage.

The Kentucky Derby, with Reginald Denny.—Played this with Will Rogers in Ropin' Fool on July 4th. Considered extra good program, good business. Many compliments on Ropin' Fool.—M. B. Trich, Victory theatre, Poteau, Okla.—Neighborhood patronage.

The Kentucky Derby, with Reginald Denny.—A good one.—Chas. Elliott, Jewel theatre, Sidell, Ill.—Small town patronage.

The Kentucky Derby, with Reginald Denny.—Good one. Will stand a small raise in admission.—Advertise big and cheap.—Chas. Elliott, Jewel theatre, Sidell, Ill.—Small town patronage.

The Kentucky Derby, with Reginald Denny.—A very good picture. Please both young and old. Denny well liked, as

Clara Kimball Young in a scene from "Cordelia the Magnificent." (Metro)
Everybody knows that

"ITCHING PALMS"

is a sure sign that you
are going to get money

SOMETHING DIFFERENT

"ITCHING PALMS" is "something different"—something new—something that fans will welcome like a delicious banquet—Certainly it's a mystery story—but WHAT a mystery story this one is. It's the kind that rivets attention from beginning to end—that makes 'em whistle and cheer and applaud—in short it's the kind of an attraction that makes fans talk before they see the picture and after it. If your palm itches you're going to get money and you're going to get it with "ITCHING PALMS." Ask your nearest F. B. O. exchange manager to screen it for you. To look is surely to book. Great exploitation helps and plenty of sure-fire F. B. O. advertising helps.
Leo Maloney in a scene from "Steel Shod Evidence," a two-reel Western distributed by Pathé.

we have shown the Leather Pushers.—S. Hankiewicz, Lark theatre, Cleveland, Ohio.—Neighborhood patronage.

The Loaded Door, with Hoot Gibson. —This is a good one. Not its best but will please on Saturday.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

The Loaded Door, with Hoot Gibson.—A fair picture. Rather far fetched, but Hoot is well liked by the kids and that puts a picture over.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

The Long Chance, with a special cast.—Henry B. Walthall as gambler does a wonderful bit of finished acting. Ralph Graves good. Marjorie Daw always fine. An old jewel made over into a rattling good play with strong cast and high class in every way. —Book it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Luring Lips, with Edith Roberts.—This was an old picture when I showed it, but got a good print, as you always do from Universal. Fine picture. Book it if possible.—Ray J. Delap, Pastime theatre, Kansas, Ill.—Small town patronage.


A Man Without a Country, with a special cast.—One of the finest Americanization pictures I ever saw. The third time this same picture has played my house and I'll play it again next year.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Out of the Silent North, with Frank Mayo.—Very satisfactory Norther. Mayo fine as the French Canadian. Good for any night.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Riding Wild, with Hoot Gibson.—This is the first Gibson picture I ever ran here and spotted this one in. Can't understand why they sent such a poor print on it, insomuch as they had a chance to make a sale on this star. Film in terrible condition.—S. L. Byerly, Ideal theatre, De Graff, Ohio.—General patronage.

The Scarlet Car, with Herbert Rawlinson.—Not much to this picture. Will get by and that is about all.—W. J. Shoup, De Luxe theatre, Spearville, Kan.—Neighborhood patronage.

The Scarlet Car, with Herbert Rawlinson.—Good picture. This is the one we have from this star in a long time. Book it, boys. Universal will use you right during the hot months if you keep open.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

The Storm, with House Peters.—Went over good. Fire scenes help to make it seem a big one. Book it and boost it. Ready to advertise.—Chas. Elliott, Jewell theatre, Sidell, Ill.—Small town patronage.

Trimmed, with Hoot Gibson.—This is about average. Hoot did a bigger business than my last two Tom Mix pictures, so guess they better go up on Hoot or come down on Mix.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

The Wolf Law, with Frank Mayo.—A very good program picture. You can rely on Universal for good pictures.—J. R. Euler, Opera House, South English, Iowa.—Small town patronage.

Vitagraph

Masters of Men, with a special cast.—Your sympathy is elicited almost at the opening shot for Cullen Landis in this picture which runs through with beautiful acting the entire production. It will please if you can get them in during these hot summer days. We were fortunate enough to strike a very good showing and did very well at the box office.—Wm. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

Masters of Men, with a special cast.—A wonderful production which can really be classed as special. Fair business in rainstorm. Should please anywhere.—B. J. & B. Vow, Rialto theatre, Pocahontas, Iowa.—Neighborhood patronage.

Masters of Men, with a special cast.—A special that is really named correctly. Book this one and boost it. You need not worry but what your patrons will be satisfied.—Good story with four very good stars. This show has a little of everything in it. I did not hear a word on this show but praise.—W. T. Biggs, Unique theatre, Anita, Iowa.—Small town patronage.

Masters of Men, with a special cast.—Tied up with the boy scouts. Had a parade and decorated the front with flags. Hired a bugle to blow calls on the top of building. Had a packed house. Please look into it. When you run this you can stay in the lobby and watch them come out. Boost it to the skies. It is all there. Made the first real money since Dr. Jack ran it two days and the second doubled the first and that is going some these days.—Kinney Loyd, Spald theatre, Jirks, Ark.—General patronage.

The Ninety and Nine, with Colleen Moore.—One of the best pictures played this season. Fine scene was great. Book it.—E. W. Harrill, Grand theatre, Bear- doh, Ark.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—Splendid show and appreciated by every one. Well produced and worthy of a place in any house.—M. W. Matte- check, Liberty theatre, Kennewick, Wash.—Neighborhood patronage.

The Ninety and Nine, with Colleen Moore.—A very good audience picture. A little faulty direction is evidenced in spots, but is overpowered by the heart interest and thus not noticed by your audience. Advertise, get them in and they will be pleased.—Joseph G. Portell, Delray theatre, Detroit, Mich.—General patronage.

Fortune's Mask, with Earle Williams.—Very good and pleased 90 per cent. Earle Williams' pictures are very well liked here.—A. R. Jennings, Ideal theatre, Middleville, Mich.—Small town patronage.


The Ladder Jinx, with a special cast.—Here is a picture that pleased 100 per cent. Show a news reel with this, for there is comedy enough in the feature. —Give us more of this kind.—A. R. Jenning, Ideal theatre, Middleville, Mich.—Small town patronage.

A Little Wildcat, with Alice Calhoun.—Please. Fine. Picture an experiment on whether a crook is a crook or merely by circumstances. Alice Calhoun plays the part of "Mag of the Alley," who was reformed under the above experiment.—A. G. Weigang, Community theatre, Kenedy, Tex.—Rural patronage.

My Wild Irish Rose, with Pauline Stark.—Don't fail to play this one. I packed my house with a raised admission. All pleased. I bought it right like all I get from Vitagraph. I wish all exchanges were like Vitagraph. They sure do right by me.—A. D. Fielder, Pastime theatre, Marmaduke, Ark.—General patronage.

The Silent Vow, with William Duncan.—Like all of Duncan pictures, good. Plenty of action, good story, bought cheap. Please better than lots of the so-called specials. This is the company to buy from.—C. B. Marks, Rex theatre, Albin, Neb.—Neighborhood patronage.

Too Much Business, with a special cast. Well liked here. With lots of humorous situations and several thrills, Tully Marshall's acting fine.—A. G. Weigang, Community theatre, Kenedy, Tex.—Rural patronage.

Sid Smith in one of his first comedies for Grand Productions, "The Lucky Rube."
Read this

R45G3 0C 80 ML 11PM
IN LOS ANGELES CAL JUL 11 1923

H M HERMAN

FILM BOOKING OFFICES OF AMN 723 SEVENTH AVE NEW YORK
CONGRATULATIONS AFTER HAVING GONE THROUGH FIRST TWO DAYS OF WEEK
WITH RECORD HOUSE FOR ENTIRE HISTORY OF MY RIALTO THERE CAN BE
NO DOUBT IN ANYONES MIND BUT THAT HUMAN WRECKAGE IS ONE OF
TREMENDOUS HITS OF YEAR EACH DAY SINCE THE OPENING THERE HAS
BEEN AN ELEVEN O'CLOCK MORNING LINE AT MY THEATRE WANT TO THANK
YOU FOR THE DAY THAT YOU TIPPED ME OFF CONCERNING THIS PICTURE
LONG BEFORE IT WAS FINALLY COMPLETED REGARDS

SID GRAUMAN

Mrs. Wallace Reid

in

Human Wreckage

DISTRIBUTED BY

F.B.O.

723 Seventh Ave., New York, N.Y.
EXCHANGES EVERYWHERE
Sales Office, United Kingdom: R.C. Pictures Corporation
26-27 St. James Street, Wardour St., London, W. 1, England
Warner Brothers

The Little Church Around the Corner, with a special cast.—A very good picture that pleased.—George Wahl, Orpheum theatre, Red Bluff, Cal.—Small town patronage.

The Beautiful and Damned, with Marie Prevost.—A very good program picture, but not a big special. Rentals too high on Warner Brothers' pictures.—W. H. Hamar, Strand theatre, Kingsport, Tenn.—Neighborhood patronage.

Heroes of the Street, with Wesley Barry.—A well-made and well-acted production bought at the right price and under right conditions would have made me some money. It is not the fault of the picture that I did not make any, but it is not as good as School Days.—C. W. McHenry, Rosewin theatre, Dallas, Tex.—Neighborhood patronage.

Rags to Riches, with Wesley Barry.—Not as good as Heroes of the Street, but this boy is very well liked here. Business bad. Account of too hot days.—Calderson Y. Salas Porras, Circuito Alcazar, Chihuahua, Mex.—Neighborhood patronage.

School Days, with Wesley Barry.—A good picture that can be bought for $10. Will please the kids.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—Small town patronage.

Your Best Friend, with Vera Gordon.—A very good mother love picture, but poor business as usual. Some producers say summer is just what you make it. I don't think they have had twelve years' experience in a small town. If they had they would say, "Summer is a poor time to be in the motion picture business, you might as well do something else."—H. DeBaggio, Star theatre, Colfax, Iowa.—Small town patronage.

State Rights

The Double O (Arrow), with Jack Hoxie.—Drew big Saturday business. Gave excellent satisfaction.—Pfeiffer Bros., Opera house, Kenton, Ohio.—General patronage.

The Last Hour (Mastodon), with a special cast.—This picture pleased and drew good business.—George Wahl, Orpheum theatre, Red Bluff, Cal.—Small town patronage.

Only a Shop Girl (C. B. C.), with a special cast.—This picture is all right, but it doesn't mean anything at the box office. Business rotten.—Leo Burkhardt, Hippodrome theatre, Crestline, Ohio.—General patronage.

Secrets of Paris (Mastodon), with a special cast.—This picture is all right, but it doesn't mean anything at the box office. Business rotten.—Leo Burkhardt, Hippodrome theatre, Crestline, Ohio.—General patronage.

Straight From Paris (Equity), with Clara Kimball Young.—Good picture. Pleased about 65 per cent. Heard no kicks on this one. Business fair. No fault of picture.—Geo. Khattar, Khattar's theatre, Sydney, N. S., Can.—Small town patronage.

Sure Fire Flint (Mastodon), with Johnny Hines.—Very good comedy-drama. Should please. Business very poor. Given low grade because the picture is not what it won't come in.—H. DeBaggio, Star theatre, Colfax, Iowa.—Small town patronage.

Sure Fire Flint (Mastodon), with Johnny Hines.—Fine. Lots of laughs. Star good and so are Ralph Spence's subtitles.—C. F. Kriegbaum, Paramount theatre, Rochester, N. Y.—General patronage.

Taking Chances (Goldstone), with

A scene from the new Max Graf produc-
tion, "The Fog," which Metro is distrib-
uting.

Richard Talmadge.—Picture well pleased our patrons, but film was cut from a five-reel to about three and a half reels, although we bought it for a five-reel feature. This new star is winning many friends here with us.—C. M. Cox, Alamo theatre, Pella, Iowa.—Neighborhood patronage.

The Trail of Hate (Di Lorenzo), with Big Boy Williams.—A good Western and business held up well the day after a holiday. Williams certainly pleases all who like Westerns.—Hugh G. Martin, American theatre, Columbus, Ga.—Transient patronage.

What's Wrong With the Women (Equity), with a special cast.—Ran this picture during time that carnival played on streets in front of theatre and it got the business for us. They all seemed to like the picture.—George Wahl, Orpheum theatre, Red Bluff, Cal.—Small town patronage.

Women Who Wait (Wistaria), with Marguerite Clayton.—Very good. Pleased most of small house. Exchange failed me on advertisement.—J. J. Enloe, Y. M. C. A. theatre, Hitchins, Ky.—Neighborhood patronage.

Serials


Speed (Pathé), with Charles Hutchison.—One of the best serials I ever played. A thrill in every episode. If your people like serials better book this one. It will get the money. Just played fifteenth episode and they all were sorry it was over.—C. H. Simpson, Princess theatre, Millen, Ga.—General patronage.

Around the World in Eighteen Days (Universal), with William Desmond.—Have just played last episode of this twelve-week serial and can say that it held up well, pleasing young and old. In the past many serials have chopped off abruptly, disappointing all concerned. This finishes fully and satisfactorily.—P. G. Esteve, Fad theatre, Brookings, S. D.—Neighborhood patronage.

The Timber Queen (Pathé), with Ruth Roland.—On the twelfth episode and am still filled with it. The producers have the average serial and if serials go this one will.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

The Radio King (Universal), with Roy Stewart.—Just finished this serial. It is something different. Our people enjoyed same and under the circumstances we can't expect any better business. It is too warm. The serial is simply good.—Calderon Y Salas Porras, Circuito Alcazar, Chihuahua, Mex.—Neighborhood patronage.

Adventures of Tarzan (Serial Sales).—Big crowds first two nights and have been great on serial nights ever since.—Harry Hoboth, Maine theatre, Inlay City, Mich.—Small town patronage.

Short Subjects

Aesop's Fables (Pathé).—I consider this the best thing in the form of cartoon comedy work I have yet seen.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Campbell Comedies (Educational).—These comedies are always good, containing animal and kid actors.—J. Winninger, Davison theatre, Waupun, Wis.—General patronage.

Fighting Blood (F. B. O.), with George O'flara.—Have showed five rounds and they are very good. Showing one every week instead of serial. Business just fair. Weather very hot.—H. DeBaggio, Star theatre, Colfax, Iowa.—Small town general patronage.

The Leather Pushers (Universal), with Reginald Denny.—Second series, very good. Liked very much here. Seem to appeal to the ladies more than the men.—Geo. J. Kress, Hudson theatre, Rochester, N. Y.—Neighborhood patronage.

Our Gang Comedies (Pathé).—If you want good comedies these are good and will bring them back for more the next time as they are continually asking me when I am going to have another.—W. J. Shoup, De Luxe theatre, Spearville, Kan.—Neighborhood patronage.

Our Gang Comedies (Pathé).—I have played all of the first series and three of the second, and I think they are the best comedies on the market today, better than the old. They are clean, well acted and funny in every respect. What I advertise I will have one on they almost break the doors down trying to get in the theatre. For comedies that are really funny for the children as well as the grown folks these can't be beat and I will say any manager wanting comedies with strong power and instead of showing three to pass these up. They will do everything that Pathé claims and more.—Phil H. Heyde, Elks theatre, Olney, Ill.—General patronage.

Screen Snapshots (Pathé).—This single title has been added novelty that people have commented concerning and which I have felt worth while.—Chas. Lee Hyde, Grand theatre, Pierre, S. Dak.—Small town patronage.

Tin Bronco (Fox), Sunshine Comedy.
Rich Color Effects in Your Electric Signs

Just snap a RECO Color Hood over bulb and brilliant color replaces the ordinary white light. Cost is small. Effect is wonderful. RECO prices are now lower.

REYNOLDS ELECTRIC COMPANY
Mfrs. of RECO Motors, Flashers, Food Mixers, Etc.
2601 W. Congress Ave.
CHICAGO

BULL DOG FILM CEMENT
"the old reliable"
Your Supply Dealer Has It

CLASSIFIED

Five Cents per Word Payable in Advance. Minimum Charge, $1.00

THEATRE WANTED

WANTED: To rent or buy Moving Picture Theatre in town of 2,000 to 10,000. Give full particulars. Mrs. Anna Buecker, 2880 Eleston Avenue, Chicago, Ill.

WANTED: To make investment in theatre where services can be used. Familiar with all angles of theatre operation. Address "Investor," care of Exhibitors Herald, 407 South Dearborn St., Chicago.

THEATRE FOR SALE


WANTED

Pathe Professional Moving Picture cameras, also other makes, in any condition. Must be cheap for cash.

RUBY CAMERA EXCHANGE
727 Seventh Avenue New York City

FORGET SUMMER

In a nutshell, the one sure defense against Summer opposition is the good picture.

When every exhibitor reports every week on every picture, none but the good pictures get very far beyond first run.

Before you forget it, fill out and send this blank. A supply for future use will be sent you.

Address: Exhibitors Herald, 407 South Dearborn St., Chicago, Ill.

Title ........................................
Star ........................................
Producer ....................................
Remarks .....................................

Title ........................................
Star ........................................
Producer ....................................
Remarks .....................................

Exhibitor ....................................
Name of Theatre ................................
Transit or Neighborhood Patronage ........................
City ........................................
State ........................................
Are You Proud of Your Theatre Chairs?

BEFORE the play or program begins, when the lights are turned on and the people are being seated, are you proud of the appearance presented by the chairs or do they show signs of wear, sunken seats and worn out upholstery? Under these conditions, theatre patrons certainly cannot feel at ease. They pay for amusement and comfort—why shouldn’t they receive it?

Because of the beauty and convenience of modern theatres, the public are becoming educated to choose the better class where they know care is given for their comfort.

The Metropolitan Theatre shown above offers the public every convenience possible and the theatre chairs, installed by the American Seating Company, are examples of perfect construction combining all the elements of proper seating. Mr. Grauman realizes and appreciates the quality of our chairs and has given us not only one contract, but three, proving that satisfactory service was rendered in each installation.

It is from installations such as the above, and from the many others of equal note which are illustrated from time to time in our advertisements, that a feeling of perfect confidence must be established and the conclusion formed that this organization is equipped to handle any seating installation with perfect satisfaction.
Exhibitor Works
Out Own System
For Ventilation

For the smaller downtown theatre, or the larger suburban houses, Lee Gunnison of the Royal theatre, Atchison, Kan., has contrived his own cooling system. Mr. Gunnison's system does not differ vastly from many others. It is the cheapness of construction that marks it as a novelty. The system may be installed in several different manners. A round hole may be cut in the rear wall of the house, about midway. Any platform obstruction between the rear wall and the auditorium must be done away with, an elevation of the platform being one logical method. An ordinary tin windmill type of fan then is placed in the round hole of the rear wall and run by a 5 or 6 horse power electric motor, the breeze sweeping up through the auditorium with force enough to blow the heat from one's head. In the winter the hole in the rear wall easily can be refilled at small cost.

Another method that can be used with the same system, especially where the house is larger, is to construct two holes in the rear wall in line with each of the side aisles, giving twice the amount of ventilation. An ordinary leather belt, a 3 or 6 horse power electric motor, the size to depend upon the dimensions of the auditorium, and a windmill fan constitutes the full equipment needed to install Mr. Gunnison's system.

No undesirable noise results from the method of operating the fan, or fans, providing a sufficient amount of oil is used. The total cost of installing such a system depends entirely upon the nature of the theatre. If the house is built of concrete or stucco, rather than brick or other material that would be more adaptable for making an opening in the rear wall for the fan, the cost would be slightly more.

While the system has much merit, it is not so desirable for the downtown houses, due to the difficulty in obtaining proper arrangements for installing the system. In neighborhood houses—those that depend upon the ordinary small electric fans—it should prove satisfactory.

McElravy Not to Build

A report from Blytheville, Ark., in the "new projects" column stating that Charles L. McElravy is to build a $100,000 theatre in the city and that he has leased the Grand theatre in Conway is denied in a statement by Mr. McElravy.

Grand Rapids, Mich.—Ground has been broken here for the new theatre to be erected at Lake Drive and Genesee street for John McElwee, 537 Greenwood avenue.

Long Beach, Cal.—Plans for a theatre to be erected at 226 East Fourth street are being prepared by Anton F. and Arthur B. Cherosek, local capitalists. The theatre will seat 1,500.

Fifteen Houses on Building Program of West Coast Firm

One hundred and ten theatres in actual operation, and a building program for fifteen more which will be ready for opening with the beginning of and during the fall season of 1923, is now the actual count of West Coast Theatres, Inc., houses throughout the Southern and Northern districts of California.

Following announcement of their extensive $3,500,000 program during this season, the Gore Bros., Ramish and Sol Lesser executives' office in Los Angeles became a seething meeting place for every imaginative sort of contractor who wanted to secure and place bids for construction, decorating and lighting.

In addition to the tremendous activity which now takes up every moment of time in the Home Office, West Coast Theatres, Inc., in partnership with C. L. Langley are negotiating for three new houses while in partnership with the Messrs. Young, Grant and Swope of Hollywood Theaters, Inc., an expansion program for that district is being arranged.

Construction on a new 1,000 seat theatre at the corner of Pasadena Avenue and Avenue 56, will begin within sixty days, according to announcement by West Coast Theatres, Inc., following the closing of contracts with the Messrs. S. E. Philpott and J. A. Lewis, owners of the property who will construct a block containing stores, apartments and the theatre on a lot 106 feet by 152 feet.

The property will be cleared immediately so that foundation work can begin with. $25,000 is the investment incurred, while West Coast Theatres, Inc. and C. L. Langley, Inc., who have leased the theatre for fifteen years, will equip it with every modern facility known in show business. It is planned to make the new house the most elaborate neighborhood theatre of its kind, and orders will be placed for 500 loge chairs and 500 leather chairs, which will comprise the seating capacity. A 825,000 pipe organ will be installed as well as modern ventilating and heating equipment. The stores will front both on Pasadena Avenue and Avenue 56.

As soon as the construction of the bare walls has been completed three shifts of decorators and painters will work on the interior of the theatre to place it in readiness for opening on October 1st.

About thirty theatres in the West Coast Theatres chain are equipped for vaudeville. With the recent acquisition of the T. & D. and the Loev's theatres in the Northern theatrical district of California, the time is not far distant apparently when the two vaudeville divisions will be joined into a smooth-running circuit. At the present time the Southern division utilizes the services of approximately 150 acts each week, booking into about thirty theatres.

Among the notables who attended the laying of the corner stone of the new Eliza Theatre, Philadelphia, which company America is erecting at a cost of $4,500,000, were (left to right): Senator George Wharton Pepper, Mrs. Fannie E. Moxbaum, "mother of the Stanley Company of America," and President Judge J. Willis Martin of the common pleas court.
By this "Sign" shall ye know them

The Association of Motion Picture Equipment Dealers of America

Distributors and Dealers of Motion Picture Equipment constitute the Active Membership

Manufacturers are Associate Members

The General Offices are located at 10 South La Salle St., Chicago, Ill., with a paid Secretary in charge

Organized to foster trade among its members; to look after their business interests; to promote a closer relationship between manufacturers and dealers; to reform trade abuses on behalf of its members; to procure uniformity in the customs and usages of the trade; to promote a spirit of good fellowship and good will among its members.

Will establish Credit Bureaus in local zones; provide standard methods of doing business; a central office where all inquiries will receive attention; establish bureaus on cost accounting, research, legislation, and statistics.

No problem too knotty to solve

The Spirit of Reciprocity and square dealing will be the guiding factors.

All Manufacturers, Distributors and Dealers are invited to write us.

Address Frank F. Barth, Secretary
10 S. La Salle St., Chicago, Ill.

William Oldknow, who was elected president of the Association of Motion Picture Equipment Dealers of America at the recent convention in Chicago. Mr. Oldknow is one of the pioneers in the business, operating supply houses at Atlanta and other southern cities.

H. B. Varner Building
Two Houses Which Are to Be Completed Soon

H. B. Varner, president of the Motion Picture Theatre Owners of North Carolina is building a $250,000 theatre at Lexington, Ky. which will have a seating capacity of 1,250. This project will be completed by October 1. Another Varner house, the Thomasville theatre, in

Thomasville is nearing a stage of completion and will be ready by September 15. This theatre will have a seating capacity of 1,000.

Mr. Varner is now operating four theatres. His Badin theatre, Badin, N. C. shown in the picture above was constructed in 1914 at a cost of $175,000. It would cost more than a quarter of a million to put up the same structure today is Mr. Varner's belief.

Riverside, Cal.—A theatre which will cost approximately $200,000 is proposed for Riverside by H. L. Hartman and Frank Culp of Denver, if they are successful in obtaining a suitable site.

* 

Lodi, Texas—Alex Salomon, local clothier, has announced that he will build a theatre in Lodi this year to cost $175,000.

* 

Long Beach, Cal.—West Coast Theatres will erect a theatre in Long Beach, it is reported, which will cost $800,000 on a site on the north side of Ocean boulevard near Pine avenue.
Thielen Combine Gets
Control in Big Cities
Company Is Given Charter to
Expand Operations in
Middle West

Official announcement has just been
made of the incorporation of Midwest
Theatres, Inc., a company representing
the amalgamated interests of three large
circuits in Illinois and Wisconsin.
The deal, which is of unusual significa-
tance at this time, and which has created
considerable speculation in exchange
and exhibitor circles, merges the thea-
trical interests in this state and in Wis-
consin of Frank Thielen, Charley Lamb,
Harpie Grampp, the Rubens and W.
D. Burford.

Controls Nine Cities

With the formation of this combine,
seven of the larger cities in Illinois and
two in Wisconsin are brought under the
control of one company, with the ac-
quision and operation of theatres in
other middle west states in prospect. Of-
ficials of the combine are:

President: Frank Thielen.
Vice-President: Charley Lamb.
Secretary: W. D. Burford.
Treasurer: R. A. Lucas.

On the board of directors are W. N.
Van Matre, chairman; W. D. Burford,
Aurora, Ill.; Harry E. Grampp, Decatur,
Ill.; C. E. Irvin, Bloomington, Ill.; F.
L. Koppelberger, LaCrosse, Wis.;
Charley Lamb, Rockford, Ill.; R. A.
Lucas, Chicago; J. L. Rubens, Aurora, Ill.;
M. M. Rubens, Joliet, Ill., and Frank
Thielen, Aurora, Ill.

To Expand in Mid West

The purpose of the merger is, according to
the charter, to acquire, purchase and
operate theatres throughout the middle
west. The consolidation becomes effec-
tive with twenty-nine theatres under its
control. The cities controlled by the
combine and the theatres operated in each,
follow:

AURORA, ILL.: Rialto, Fox, Strand and Palm.
BELoit, WIS.: Majestic and Wilson.
BLOOMINGTON, ILL.: Castle, Irving, Ma-
jestic and Chatterton.

The Metro boys now have a regular
college yell for their baseball team, it
goes something like this:

"Metro, Metro, over your door
Metro pictures pack your show
Make you hang out S. R. O.
M-E-T-R-O—Metro."
(Words by Frank Ismael; Lyrics by Ed
Baird)

Following is the result of Saturday's
schedule of games played at Healy's Park
and Washington Park:

First National, 18; Universal, 9.
Metro, 7; Paramount, 3.
F. B. O.-Hod.-Gold, 7; Fox, 4.

STANDING OF TEAMS

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DECATURE, ILL.: Avon and Lincoln Square.
ELGIN, ILL.: Grove and Rialto.
GALESBURG, ILL.: Colonial, Orpheum, West
and Plaza.
JOLIET, ILL.: Princess, Orpheum and Crystal.
LA CROSSE, WIS.: Majestic, Rivoli, Riviera
and La Croc.
ROCKFORD, ILL.: Orpheum, Palm, Midway
and Strand.

Offices of the corporation will be lo-
cated, after August 1, at 1030 Consum-
ers building, Chicago.

J. L. & S. Open Second
First-run Loop House

"Hollywood" Is Attraction at
New Orpheum on State
Street

Jones, Linick & Schaefer now have a
first-run downtown theatre on State
street that is one to be proud of. The
newly decorated Orpheum, which opened
its doors on Saturday, July 21, has been
refurbished with many new and comforta-
able chairs, new lights and screen,
make this one of the coziest loop houses
in Chicago. The Orpheum is one of the
oldest houses in the city—the second pic-
ture house built in the state, and when
it was closed two weeks ago to allow
artisans to redecorate and refurnish it,
it became "dark" for the first time in six-
ten years. An imposing canopy deco-
rates the State street entrance radiating
many lights and the attractive entrance
adds to the appearance of the whole.

A troop of well dressed and well
trained ushers, graduates from the Mc-
Vicker's million-dollar theatre, look after
the comfort of patrons.

George H. Moore is manager of the
new Orpheum theatre. He is one of the
best known and most popular theatre-
en in Chicago. The theatre opened with
"Hollywood," the big Paramount produc-
tion, and played to capacity business, at
50 cents top. It runs from 8 a. m. to 12
midnight daily.

John Silha, who has conducted the
Stadium theatre for a number of years,
had sold out to John Vonnokis, owner of
the Eighteenth street and Crown theatres.
Mr. Vonnokis takes possession on July 29.

Star's Mother Dies

Mrs. Henry Rathjen, mother of Leah
Baird, died at Champaign, Ill., last
week. Miss Baird, who was in Chicago
at the time, attended the funeral.

MOTION PICTURES were taken of the
crowd that attended the Rothacker Chi-
icago laboratory picnic at Pottawattomie
Park at St. Charles, a week ago, as a
permanent record of the affair. Boating,
fishing, swimming, dancing and athletics—
with ice cream, pink lemonade and cake as a
side issue—were features of the day. Barbara
Mertes won the sprint for
women; while Mary Fehl
carried away honors in the broad
and high jump. Fred Jochem and Elmer Rapp
copped the prize
money among the men, with William H.
Straffing winning laurels in the watermelon
gobbling contest. And ended a
big day.
CHICAGO PERSONALITIES

By J. R. M.

H. C. Young, manager of the Chicago branch of the National Screen Service, 845 South Wabash avenue who made an automobile trip to New York City accompanied by his wife, returned to Chicago last Saturday.

George P. Smith, Tommy Greenwood, John Hammond and E. Opperman staged an exhibition game of golf at Grand Beach on July 4, which was a most enjoyable affair. How about that Golf Tournament, Tommy?

Herman Stern, assistant general sales manager Universal, is spending his vacation up at Mackinac Bay.

Thursday the Universal Exchange held a trade showing of its newest William Duncan serial, "The Steel Trail," and made a motion picture of the hundreds of exhibitors who attended the showing.

Arthur Mitfeld has been added to the city sales staff of the Fox Exchange.

Friday the 13th was Ed Brichetto's unlucky day. While purchasing a pair of Stetson shoes—class to that boy—he got a ticket for his dinner parked in the loop.

George W. Wilks, general sales manager Paramount's Western district, called at the local offices last week.

Out of town exhibitors who paid the Fox Exchange a visit last week were Owen McKivett, of Rex theatre, Racine, Wis., and William Heasman, of Colonial theatre, Danville, III.

Neal Aschen, Milwaukee branch manager Paramount, has been laid up at his home, due to a nervous break-down. Incidentally Milwaukee is leading in the Paramount September drive—Aug. 20 to Sept. 28.

Harry O'Brien is now numbered among the city salesmen of Paramount after two weeks in the country.

Jack Goldberg and Lou Goldberg have switched territories from Paramount.

The Star theatre, Evanston, owned by I. Teacher, has been sold to John Handelman.

Joe Lyon, Fox's Greek consul, is back from his fishing trip in Wisconsin. Joe used all but one coupon on his license and supplied most everybody with a boxful of bass and pike. Yes, we didn't get any.

Al Hoffman, of F. B. O. forces, left on his vacation Saturday. Others who will follow are Charlie (Admiral) Miller, Aug. 4; Red Johnson, July 28, and A. G. Spencer same time, so if you miss any of 'em of an evening you will know where they are.

Louis Kramer has been down in Kansas selling the natives "Human Wreckage" with Mrs. Wallace Reid.

"Billy" Wendell, popular Universal Exchange man who was severely burned by fire works on July 8th, left the Michael Reese Hospital on Thursday and was taken to his home. The West Side theatremen took up a collection and bought Billy a roomful of flowers last week.

The boys along the Line like to go out to Hawthorne and watch the horses. And the horses like to see the boys, 'tis said. Even Louis Laemmle has got the habit. Louis bets on tips of Jerry Abrams, Oy oy, not so good, says Louis.

"Cap" Harry Izel, left on Friday night for a week's vacation trip to New York City.

Jack Frost, popular booker at Paramount Exchange, suffered the straining of a ligament in his leg while playing twilight baseball last week. The "all-star" team of Paramount played the "goofs." The "goofs" lost but gave the "all-stars" a tussle. Frost will be out of the game for several weeks. Harry Manning of the "goofs" was the only one to catch a ball on either side in the outfield. Herman Busch, star of the "all-stars," fanned twice. The office boy pitched for the "goofs."


Paramount has added the following new salesmen to the Chicago territory: O. S. Whitaker, country sales; James Schofeld, promoted from office to county salesman; Frank Marshall, on South Side, and A. J. Ferte, Indiana territory. Mr. Marshal comes from Detroit and Mr. Ferte from Canada.

Charles H. Ryan, manager of the Garfield theatre, 2844 Madison street, for the past twelve years, is on his annual vacation. Mr. Ryan, together with his wife and two boys, left in his Durant on Sunday for Druce Lake, III., where he has his "Sunburst" cottage.

The Garfield theatre celebrates its fourteenth anniversary—1909-1923—during the week Sept. 3-10. As an extra added attraction Charles Ryan has booked Axel Christensen, premier ragtime pianist. According to the Spokane Press, Mr. Christensen is a genius for turning classical compositions into jump selections that make syncopation a real art. He is the inventor of "The Christensen System of Ragtime Piano Playing."

Attends Convention

GEORGE A. HICKEY, District Supervisor of Goldwyn Cosmopolitan, snapped at Atlantic City, during the recent convention of officers and managers.
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